

nette Kellerman, the plucky young Australian lady swimmer, who is seen in swimming, fancy diving, diabolo and physical culture displays. A film of great interest is shown of the Indians engaged in various trades in Bombay. "Chief events of 1909" is a picture illustrating the leading happenings of the past year at Home, national, sporting and other events being reflected on the screen. The humorous portion of the entertainment is well up to the usual high standard of excellence. "Drowsy Dick's Dream," "The Widow" and "Mr. Poorluck gets Married," being responsible for no end of mirth. Mr. E. J. Burke's orchestra renders a most appropriate programme of musical items, which contribute largely to the success of the evening's entertainment.

ROYAL ALBERT HALL.

PATHE PICTURES.

Still another budget of pictures was presented at the Royal Albert Hall last evening, when there was a large audience. This week's programme is an exceptionally good one, and comprises a high-class and varied selection of pictures. The picture that appeals most to the audience is "The Anarchist," which tells a thrilling dramatic story. "Arnold the Traitor" is also a favourite. Two excellent scenic films are "Picturesque Zanzibar," and "Shoshone Falls." A feature of the present programme is the part played by humorous pictures, and those who appreciate good "comics" should not miss a visit to the Royal Albert this week. The budget includes "A Pseudo Lady's Maid," "Lessons in Palmistry," "Bootmaker's Revenge," "The Jealous Doll," and "Mugchump's Morning Excursion." The programme will be shown nightly till Wednesday next, when another change will be made.

TIVOLI THEATRE.

PHIL WALSH DRAMATIC COMPANY.

After a most successful run with "The Kangaroo Girl" the Phil Walsh company introduced to Aucklanders, on Monday evening, "The Drunkard's Daughter," a dramatic concoction founded on Robertson's well-known work "Caste." That the small but select little company is finding favour is evidenced by the increasing audiences which attend nightly. In "The Drunkard's Daughter" the Hon. Geo. D'Alroy (Mr. Stuart McRae) surprises all his acquaintances by marrying the daughter of a pronounced drunkard, as she is considered to be below the Hon. gentlemen in station. D'Alroy is ordered to the war, and during his absence news is brought home to the effect that he was killed in a skirmish. However this eventually proves to be incorrect, and as the saying goes, "all ends happily." As Eccles, the drunken father, Mr. Walsh was never seen to better advantage, and his acting at times was excellent. As the daughter, afterwards the wife of Hon. D'Alroy, Miss Eva Paigne gave entire satisfaction and held the sympathy of the audience from beginning to end. Mr. Stuart McRae (Hon. D'Alroy), Mr. Percy Mitchell (Captain Hawtree) and George Gardiner (Sam Gerridge) each filled their respective roles with credit and the last-named made a great hit with his songs. Miss Fanny Paigne, as Polly Eccles was a sparkling and bright young lady, and her appearance on the stage was always eagerly looked for. As the dignified Marquise De St. Maur Miss Elenor Wade successfully filled the role. The performance was frequently applauded, and it certainly merited it. To-night the company will produce the American drama "Ravenstar," and the same piece will be shown on Friday and Saturday evenings.

DEATH OF MICHAEL NOLAN.

Patrons at the Tivoli will (says the Sydney "Referee") be sorry to hear that Michael Nolan, who had a successful season here in 1898, and who revisited Australia under the Rickards' management in 1907, has passed away. After two years of illness poor Nolan died last month near London. The singing comedian was barely forty when lung and heart disease prevented him from working—a sore trial, indeed, for a man so popular as he was. In the zenith of his powers as a stage Irishman Michael Nolan wore with dignity the mantle of Pat Feeney. His voice was tuneful; he sang always with real feeling and no little culture; and his Hibernian characters sustained the best traditions of the race for humor and pathos. Born at Tipperary forty-two years since, the deceased became a chorister

in the Bradford Catholic Cathedral at the age of ten.

Master Nolan sang mostly Irish ballads, afterwards going through the various grades of Irish business. As a boy he constantly wrote songs for himself and others, and to this fact he considered much of his success was due. His first great hit will be easily remembered—"Little Annie Rooney is my Sweetheart." "Dada's Baby Boy," "Whistle and Wait for Katie," "That's a Mick," "Where was Hooligan," and other enormously successful songs followed from the same pen, and with much the same result. In comedy Mr. Nolan's first real triumph was "The Brick Came Down," written by the late Tom Browne, and this character immediately stamped the versatility of the singer.

Always trying to be strictly original, and keeping in a path entirely his own, his creation, "Play us an old come-all-ye," was an acquisition to his previous record. Mr. Nolan and his wife (Miss Agnes Hazel) sailed for South Africa in September, 1897, and there again he added to his high reputation; but a greater success awaited him on his arrival in Australia, where he had a successful season of six months with Mr. Harry Rickards in 1898. He again visited Australia in 1907, once more renewing most pleasant impressions, and adding largely to the number of his admirers.

Says the London "Daily Chronicle": "The dead singer was always ready to do a kind action. One bitter winter's day, when the snow was a foot deep, he was 'discovered' by a friend as he was taking a bottle of wine and some other delicacies to a poor sick professional."

Greenroom Gossip.

THE BESSES O' TH' BARN BAND.

The magnificent reputation achieved by the Besses o' th' Barn Band during its last visit to Australia is being enhanced on its present tour of New Zealand. The band is easily ten per cent better than it was before, and this is due not only to an all round technical advancement, but to the inclusion of some expert soloists in its ranks. These soloists, Messrs. Weedall, Pyatt, Ryder and E. P. Kerry junr., are four of the greatest instrumentalists in the brass band world, and made an enormous impression in South Africa lately, a reputation they are easily sustaining in this country. Mr. Weedall's trombone selections are hardly less eulogised than the wonderful cornet solo of the talented Messrs. Pyatt and Ryder, and Mr. Kerry, junr. is creating an absolute furore by the strange power of his playing on the euphonium. As many people know, the euphonium is not without its limitations, but no person would ever suspect that fact when the instrument is in the skillful hands of Mr. Kerry, junr.

MR. ALLAN HAMILTON.

Mr. Allan Hamilton is due to reach Auckland on Sunday, per s.s. Victoria from Wellington, to fix up final arrangements for his coming Harry Rickards' combination. Mr. Hamilton has not enjoyed good health recently, so he intends to have a spell before the Auckland season commences. Mr. Marcus has been left in Wellington in charge of the company, which will arrive in Auckland on Sunday week by the overland route.

THE NEW DRAMATIC COMBINATION.

The Allan Hamilton-Max Maxwell Dramatic company will commence a six weeks' season at the Palace Theatre, Sydney, on Easter Saturday. As the following names prove, the combination promises to be the strongest dramatic company on the road: Max Maxwell, Arthur Styan, Charles Brown, Godfrey Cass, S. A. Fitzgerald, Tom Cannam, Chas. Wheeler, Miss Harrie Ireland, Miss Jennie Pollock, Miss Vera Rennie, Miss Muriel Dale, Miss Mabel Russell, Miss Florence Petts, constitute the principals. The repertoire will include several of the most popular dramas in the late Bland Holt repertoire, viz., "Woman and Wine," "In London Town," "Revenge," "A Woman's Hate" and "Lights of London." All the scenery was painted by the late John Brunton. After the Sydney season New Zealand will be visited, commencing in Auckland in May—Show week.

BARRISTER, AUTHOR AND ACTOR.

Mr. Herbert Clayton, of the Williamson Comic Opera Company, is not only a well-known barrister, but has achieved success as an author. He wrote "The Hon'ble Phil" for that im-

itable comedian G. P. Huntley, and had a London and New York production. He took the precaution while he was at it to write a part for himself, and saw to it that he was in the cast. It so happened that when the piece was put into rehearsal he was on his way to Australia under engagement, and was recalled to create the part he had penned for himself in his own musical play. Mr. Clayton has amongst several others written a one-act play, "Mounted Infantry," which was given at a command night at Windsor, and witnessed by his Majesty. Notwithstanding his varied experience, Mr. Clayton is a prey to nervousness. On the opening night of the "King of Caconia" (in which he plays the title role) in Melbourne, he says, "I was so horribly nervous I could not keep my hands still. A big first night before an audience is like my last night on earth to me." An active life was begun by Mr. Clayton in an architect's office, his father having articulated him to that profession. Mr. Clayton is accredited with being the best looking baritone in the whole of the length and breadth of England.

MESSAGE FROM MARS COMPANY.

Allan Hamilton's "Message from Mars" Co., is now being formed in Sydney. The intention is to play only the New Zealand smans, commencing at Rotorua and terminating at the Bluff. Upwards of 50 towns will be visited. An entirely new set of scenery is being prepared, suitable for sman stages, and everything will be done in a thoroughly first-class manner. Mr. Gregan McMahon (who played Horace Parker in the Hawtrey production) will most probably assume his original role.

SOME COSTLY NOTES.

Ernest Cameron, the London voice specialist, tells a story about a somewhat elderly tenor, who, though his best days were over, earned a good income by touring with a small company. This tenor, who cultivated an artistic appearance by wearing long hair and enormous drooping bow ties, was in the habit of taking solitary walks in the country. One afternoon, as he passed a mead, he was jeered at by several laborers who were at work there. He at once strode to the hedge, and, striking an operatic attitude, asked one of the men: "Fellow, what is thy weekly wage?" "I be orl right, gunnor," was the reply. "I earns a pun' a week." "Ha, fellow!" said the tenor meditatively, "then do the five of you earn but so many pounds per week?" And, with a gesture at once patronising and contemplative, he lifted his voice in an ascending scale to a clear top note. "There," said he, "is a month's wages for you."

A NEW PRIMA DONNA.

A new prima donna came to the front in London last month when Miss Amy Evans, the well-known Welsh concert singer, appeared in the role of Selene in Sir W. S. Gilbert's "Fallen Fairies" at the Savoy. The daughter of a concert singer, Miss Evans received her first instruction in singing from Mr. David Lloyd, of Ton-y-Pandy, afterwards studying under Signor Alberto Randegger. At the age of fourteen she won first prize at the Bisteddod at Cardiff. After singing at various musical festivities and concerts, Miss Evans made her London debut at the Queen's Hall on September 17, 1909, when she won enthusiastic praise. The music of "Fallen Fairies" is by Edward German, whose real name is Edward German Jones.

ROMPING, ROARING MELODRAMA.

Compared with the placidity of "A Bachelor's Honeymoon," Mr. Hugh Ward's new piece at the Palace is "Melbourne 'Punch'" a romping, roaring melodrama. Who ever heard of a farce comedy with a fire scene that would just turn Bland Holt green with envy? Such a scene we have in "Vivian's Papas," which was played for the first time on Saturday by the actor-manager and his clever company, with "outside assistance" in the burlesque of grand opera while a fashionable residence is supposed to be at the mercy of the flames. The fire scene is in a sense a triumph of stagecraft. Mr. Ward obtains his "realistic effects" of flame and smoke in much the same way that Mdlle. De Dio manages her butterfly and fire dance illusions at the Tivoli. There is hardly a bit of real fire on the stage, yet the whole place seems to be ablaze.

VIVIAN'S PAPAS A FUNMAKER.

The fun of Vivian's Papas (our contemporary continues) hinges upon the secret power possessed by Frederick W. Walker, (Mr. Ward), who, by pressing into service an Egyptian charm,

can make men and women do as he wishes. In the Fire Scene Walker makes everyone, including the firemen, sing in mock-operatic style. As Vivian Gay, the lady with two "fathers," Miss Grace Palotta plays the part of an adventuress. Mr. Reginald Wykeham and Mr. Arthur Eldred appear as the mixed-up Charles D. Farnham and Chester D. Farnham. The comical situations, which are brought about by Walker while he is "casting the spell" may be easily imagined by those who have not seen the play. Mr. Ward plays the part of the humbug-magician in an admirable manner. On the vocal side of the show, Miss Celia Ghiloni and Mr. Walter Whyte are prominent, while the comedian's wife, Madame Grace Miller Ward, lends her aid in the operatic ensemble and finale. The cast includes Miss Rose Musgrove, Mr. W. B. Beattie, Miss Maud Chetwynd, Mr. H. H. Wallace and Miss Florence Redfern. "Vivian's Papas" is sure to draw big houses right to the end of the season.

IT'S OFF!

The management of the Black Family adopted a novel method at Otaki of inducing ladies to remove their hats. The programme opened with pictures, prior to the showing of which there was thrown on the screen a representation of a lady wearing an immense "Merry Widow," and below a courteous invitation for ladies to remove their hats, and thus contribute to the comfort of those behind them. Immediately several ladies present removed their headgear, amidst hearty applause. Next was shown a request that ladies would remember there were people sitting behind them who would like to see what was going on on the stage. More hats disappeared, but not all. Finally, amidst great applause, there appeared this notice: "The performance will not be commenced till every hat has been removed." This had the required effect, every hat being quickly taken off, and the performance then commenced.

THE ASCHES AS HOSTS.

The Asches are splendid hosts. Most outrageous stories have been told about the fierce commercial spirit in which the old Melburnian saves sixpences. In one of them he nearly sacked the whole company because a "property" orange was missing. A greater libel never was uttered, as those who were present at a little supper after the theatre on Saturday night know. When the rest of the world were retiring to bed, Miss Lily Brayton and Mr. Oscar Asche were (says a Melbourne paper) just commencing the night, and tremendously jolly hosts they were. The company consisted of old Melburnians, and good sorts, and taxis were ordered by Mr. Asche for his guests for three a.m., but I hope I shall not hurt anybody's feelings by saying that several of them only got home as the clock was striking five.

SAILED FOR AUSTRALIA.

A cable received by Clarke and Meynell on the 10th February, stated that the firm's new English Comic Opera Company, which is to present "The Arcadians" at the Theatre Royal at Easter, has sailed for Australia. It comprises sixteen people.

THE NIGHT OF THE PARTY.

There is an interesting history attached to "The Night of the Party," which was staged at the Princess's Theatre, Melbourne, by the George Willoughby Company on the 26th February, under the management of Clarke and Meynell. All the characters are types, and the most important of them, Crosbie, the valet, is taken from real life. And this is how the play came to be written: Weedon Grossmith, who wrote it, and Henry Arthur Jones, the famous playwright, called upon a celebrated painter at his flat in the West End of London one evening. He was out, but the rooms were illuminated, there was the sound of revelry by night, and a party was in progress. The valet was giving a great treat to his friends. These two coming in unexpectedly joined the party, which consisted of people in the valet's own station of life. This suggested a play to both Grossmith and Jones. The latter wrote a play called "The Lackey's Carnival." Grossmith wrote "The Night of the Party," which as everybody knows, scored an immense success and has been running ever since.

MISS AMY CASTLES.

Messrs. J. and N. Tait, who are directing the concert tour of Miss Amy Castles, make an interesting announcement regarding the young singer's future movements in Australia. According to present arrangements