

then carrying on his gambling operations in the "pit" ruining more than one unfortunate speculator in the result; then showing the "Wheat King" receiving the congratulations of his friends, and contrasting the subsequent feasting and junketings with the increased burdens put upon poor people, in some pitiful pictures fraught with tragic interest; and in the final set showing a party of the Wheat King's friends being escorted over the wheat elevators, where the gambler meets with a well-merited judgment, by falling into one of the elevators and being buried alive in the wheat that showers down upon and suffocates him. In another series the advocates of "Tariff Reform" present a number of striking pictures representing John Bull being crowded out at his own table by the foreigners, who, taking advantage of his "open door" policy, drive him to the wall, until his son from over the seas comes upon the scene and the pair jointly turn the crowd of foreigners out. Instinct in dramatic interest are the pictures illustrating the "Judgment" of Lynch law and its fallible side in the execution of the wrong man (the scenes being enacted in wild and rugged country that adds greatly to the awe-inspiring nature of the scenes) and the story of "Fenton of the 42nd." "The Experiments in Liquid Air" and "Memories" are alike clever. In the humorous line "Jane made one of the Family," "The Test," and "The marriage of Coco" prove very diverting. The incidental music given by Mr. E. J. Burke's orchestra adds much to the enjoyable nature of the entertainment, and, as already hinted the programme is one of the best yet presented. The management has, it is stated, made special arrangements through Messrs. John Fuller and Son's London office, whereby they have secured the exclusive New Zealand rights of a remarkable series of films dealing with notable Public Men, and incidents of national importance. These Pictures will be exhibited in Auckland, at the Opera House only, and the first of the series will be exhibited shortly.

A special programme is announced for Good Friday (to-morrow) when the pictures shown will include "Nero, or the Burning of Rome," and "The Way of the Cross." Mr. John Fuller is to sing "The Holy City" and "Sally in Our Alley," and also with Madame Blanche Carelli, who has been specially engaged, the "Miserere" duet. The usual change of programme will be made at the Matinee on Saturday.

### TIVOLI THEATRE.

#### THE PHIL WALSH DRAMATIC COMPANY.

There is enough humour in the version of "The Kangaroo Girl," produced by the Phil Walsh Dramatic Company at the Tivoli Theatre, on Friday and Saturday last, to make it, under similar conditions, a successful rival to Hugh J. Ward's side-splitting comedy "The Bachelor's Honeymoon." The story is that of a giddy Benedict, known as "Hummingtop" (Mr. Phil Walsh), who, reading the "Arabian Nights," starts out to emulate the example of that Caliph of Baghdad, who was in the habit of disguising himself by night and penetrating into all sorts of places in search of adventures, and who setting out to do so falls in with an equally giddy variety artiste, known as Rosa Columbler, the Kangaroo girl (Miss Fanny M. Paigne), around whose neck he places a handkerchief, which his careful mother-in-law has marked with his full name and address. "The Kangaroo Girl" decides to improve the acquaintance and calls upon Mr. Hummingtop next morning, coolly informing him that she has come to stay. Then the fun begins. Mrs. Hummingtop is away, but is expected home at any time; so, too, is Mr. Hummingtop's niece, an American heiress to whom "ma-in-law" (Mrs. Gillibrand) is determined to marry her son Joshua (Mr. George Gardner), with Hummingtop's consent or without it. The Kangaroo Girl flatly declines to take herself off, and is introduced to Mrs. Gillibrand (Miss Eva Marius-Paigne) as the anxiously looked for niece. When the real niece, Daisy Maitland (Miss Claire Desmond) arrives she is packed off to a private hotel by the now desperate Hummingtop, who finds the house of lies he has built for himself anything but pleasant. Then Mrs. Hummingtop (Miss Eleanor Wade) returns, and finds herself followed by Ralph Omeroyd (Mr. Stuart McRae), who is in love with Daisy Maitland. Ma-in-law, husband, wife, niece and lover, brother-in-law, and the Kangaroo Girl all get tangled up

in the most extraordinary fashion, but order evolves out of chaos when Joshua elopes with the Kangaroo Girl, leaving the heiress to Ralph Omeroyd and the explanations to Hummingtop, the straightening out process being nearly as laughable as the entanglements. The company acquitted themselves admirably all through the spirited little play.

To-night the new American version of "Ten Nights in a Bar-room" is to be presented, with Mr. Phil Walsh as the unfortunate inebriate, Joe Morgan, a character made famous by the late Charles Warner, Samuel Phelps and other of the world's great actors. Miss Marius-Paigne will appear as Fanny Morgan, and the numerous other parts will be played by the remaining members of Mr. Walsh's company. The celebrated character Carrie Nation, the American saloon smasher, is introduced, and with her following destroys an entire barroom set, which should in itself prove a highly diverting scene. On Wednesday the 30th Mr. Walsh will present his own version of "East Lynne," as produced by him throughout the United States of America, and on Saturday, 2nd of April, will close his season with a special production of the late Grattan Riggs world famous comedy drama "The Irish Detective."

### ROYAL ALBERT HALL.

#### PATHE PICTURES.

At the Royal Albert Hall, Mr. Henry Hayward is leaving no stone unturned to provide patrons with a pictorial programme worthy of production anywhere. During the last week the hall was well patronised nightly, the chief attraction being a fine dramatic film entitled "The Woman Who Didn't," and undoubtedly one of the finest pictures of its kind yet shown in Auckland. For some time past Mr. Hayward has been in communication with the American Biograph Company, with a view to securing the best and latest pictures obtainable direct from the manufacturers, and as a result an arrangement has been arrived at which will enable patrons of the Royal Albert to witness the first production of all the latest films. Another move by Mr. Hayward which will meet with entire approval is the formation of an orchestra, which should soon be established at the Royal Albert. The new programme, presented on Wednesday evening, contains an excellent collection of pictures entirely new to Auckland, proving highly interesting from beginning to end, pictures of every form being included. Without doubt the best picture on the present bill of fare is "The Death Disc," adapted from a well-known historical poem, and played by the famous American Biograph Company. The hall mark of perfection appears to be reached by Pathe Freres in "Schaffhausen," a beautiful coloured scenic film which the audience are not slow to appreciate. "Heir to Clavencourt Castle," and "Dorothy's Motor Car" each tell pathetic stories, particularly the former, in which some highly sensational scenes are depicted. The comic pictures are a strong feature of the present programme, some of the best being "Improved Ink Pot," "Race for an Inheritance," "Grandfather's Clock," "How he Mesmerised Ma-in-law," "Trick that Failed," and "Family Outing at Luna Park." To-morrow (Good Friday) there will be a special matinee in the afternoon, and in the evening, in addition to the usual pictorial programme, Mr. Geo. Martinengo (late of the "Brescians"), solo cellist and baritone singer and Miss Louie Fisher will render items.

### FEDERAL HALL.

#### EMPIRE VAUDEVILLE COMPANY.

The Empire Vaudeville Company, at the Federal Hall, made its change of programme on Saturday, introducing some much appreciated novelties. Most of the new items were contributed by the Selbini troupe, which comprises a clever lot of artists. Alf Selbini's tricks of legerdemain, Harry Selbini's comic songs and elocutionary efforts and Doris and Alf Selbini's thought reading and mystic entertainment (including the "Levitation" turn recently performed in Auckland by "Carter the Magician") are all very diverting and enjoyable. Miss Ada Selbini in her slack wire walking and balancing acts, Will Selbini in his juggling feats, and Over in his musical specialties all help to make up a really first-class programme.

### LEADING LADY AND SOUBRETTE.

#### WITH MR. GEORGE MARLOW'S DRAMATIC COMPANY.

#### A DOUBLE-BARRELLED INTERVIEW.

"Oh! this is homely," ejaculated Miss Essie Clay, leading lady with Mr. George Marlow's Dramatic Company, as she was ushered into the "den" occupied by the Social Editress at the "Sporting and Dramatic Review" office.

"And so familiar," chorused her companion, Miss Louise Carbasse, soubrette, in the same company. And off they rattled.

"Why you have a regular picture gallery of stage favourites here. There's Nellie Stewart, most charming of women, and Grace Palotta, Beatrice Day, Madge Macintosh, Lily Brayton—what a pity you can't see her!—Harcourt Beatty and Julius Knight—a splendid fellow. And"—on they chatted, one against the other, recalling something about this actor and remarking something about that actress until the interviewer began to really despair of getting them to talk about themselves—a thing they seemed extremely loth to do, if the truth is to be told. But finally she got to work with a question about the voyage across the Tasman Sea.

"A pleasant trip from Sydney? oh dear no," they both chorused and Miss Carbasse shrugged her shoulders. "I'm a dreadful sailor," Miss Clay said. "I went to bed as soon as we left Sydney, and only got up again just an hour before we arrived in Auckland. I didn't have a bite to eat all the time! So you can imagine it was not a pleasure jaunt! But the scene in Auckland harbour—my first experience of it—more than repaid my woes. It was just perfect, with all the yachts and launches fitting about, and such an ideal day."

"We didn't even have a rest at night," and here Miss Carbasse took up the thread, "for weakened with the effects of mal de mer, we were haunted by strange uncanny noises that conjured up weird visions of ghosts to our disordered fancies, and we lay trembling and wide awake until dawn appeared!" Then they both laughed heartily at the recollection.

Miss Clay (who is the subject of our frontispiece this week) commenced her stage career in vaudeville as a child, and was with her father's (Harry Clay) company for some time. She was also with Walter Bentley's Shakesperian Company, subsequently accepting an engagement with Mr. George Marlow as leading lady. "Married to the Wrong Man," in which she makes her first appearance on the Auckland stage, is, she says, superior to the ordinary run of melodrama, and it drew like a magnet in Brisbane. As the long suffering heroine, Miss Clay says she has had many amusing experiences. She is tied up to a bed by the villain of the play, and on one occasion one of the "gods" carried away by his emotions, cried out in heartfelt and agonising tones: "Oh, you brute!" "It is hard to keep a straight face under such conditions," Miss Clay said. She also plays the "villainess" in one play. "It's a big bridge from heroine, is it not?" she asked the interviewer, proceeding, "but I put my whole heart and soul into whatever role I assume and adapt myself accordingly."

Miss Carbasse, whose natural vivacity admirably fits her for the soubrette parts she plays, is of French extraction. "They used to call me 'Froggy' at school," Miss Carbasse said with a laugh, "French was more natural to me than English. My first introduction to the stage was as Eva, in 'Uncle Tom's Cabin,' with Walter Sanford's Company. Then I was with Meynell and Gunn, afterwards joining Miss Nellie Stewart's company during its last New Zealand tour."

"Would you like to hear about one of our flood experiences?" asked the ladies. "We arrived at Tamworth about a quarter to six one morning, all of us hungry and dead tired after a long train journey, and found the place practically flooded out. We did not know where to stay, so we took a cab and drove through slush and mud to every hotel, but could not get accommodation. Then we thought of going to the convent, but could not get in there. It was pitiful to see the desolation everywhere. At last, after driving about for four hours, one hotel proprietor, pitying our plight, said, 'You can sleep on the balcony, but we can't give you any food!' And we hadn't had a bite since the night before! Thankful for small mercies, we wended our way to the railway sta-

tion and managed to secure a cup of tea and some bread and butter, which you can imagine we disposed of with keen relish. We went along to the theatre then, but found we could not play there under any consideration, the water in the dressing rooms being 10 feet deep. Six o'clock at night saw us in the train again, taking our departure. And very glad we were to see the last of poor Tamworth! Yes, stage life isn't all roses, you know. We have our ups and downs, our pleasures and our disappointments, like everyone else. But there's nothing like being cheerful to help one along." And these two ladies are happily constituted in that respect, being evidently able to look on the bright side of everything and that, with the ready talent they both possess, should help them in their climb up the ladder of success.

## Greenroom Gossip.

### THE MARLOW COMPANY ARRIVES.

The members of Mr. George Marlow's Dramatic Company arrived by the S.S. Victoria from Sydney on Sunday and are having a short rest before opening their season at His Majesty's on Saturday. With them is an old friend and ex-New Zealand pressman, in the person of Mr. Niven, who is acting as the touring manager of the company. In addition to "Married to the Wrong Man," the company has in its repertoire "That Woman from France," "The Wedding Ring" and "Midnight Chimes," all pieces new to the Dominion, and which have only recently been played in Australia for the first time, with the exception of the latter, which will receive its first criticisms in New Zealand.

### STRONG DRAWS.

These Marlow dramas have all met with the greatest success. "Married to the Wrong Man," the opening play of the season ran for six consecutive weeks in Sydney, five weeks in Melbourne, nineteen nights in Adelaide, eight nights in Newcastle (that, too, during the strike), and a fortnight in Brisbane, all to big business, showing the intense drawing powers of the piece. The drama is said to depart from the orthodox in many ways, the ending especially being different from the usual type of drama. Among the scenes are the selling of a wife on her first wedding night, her second wedding night, when her first husband, who is believed to be dead, reappears, and during which the shock causes her to be struck dumb, while there are several scenes that are said to rouse the enthusiasm of the audience to an unusual degree, sustaining the interest from beginning to end.

### NEW ZEALANDERS TO THE FRONT.

The number of New Zealanders on the Australian stage is now almost legion. Mr. George Marlow's Company has not neglected the Dominion's talent for the present tour. Mr. Thos. E. Tilton, who is stage manager, is an Auckland who has made great progress in his art and is regarded as a clever character actor. Mr. Paget Hunter is a South Islander, who plays "straight" parts unusually well, and has appeared under the J. C. Williamson management. Miss Nettie Bundle is a Dunedinite. She was a clever amateur in that city, but her progress on the professional stage has been rapid, and she has attained to an excellent position now.

### THE POPULAR BESSES.

It has been well and truly said that "The Besses o' th' Barn Band" owes much of its present position in the world of music to the singular variety of its entertainments. Variety, it may be said, however, has been the motto of the band ever since its inception; for it early realised that the secret of success lay in having a universal appeal. Accordingly it has ever judiciously arranged its programmes to suit all tastes, and, possessing as it does, a magnificent repertoire, it has found no difficulty in giving performances remarkable for their character and diversity. This quality of the Besses concerts, it is needless to say, has made the bandsmen immensely popular on their present tour of New Zealand. They have been commended again and again, and not the least by the church going sections of the community, who have discovered that the band is rendering at each of its concerts a genuine bracket of sacred airs. Indeed, such reverential pieces as "Lead Kindly Light," "Abide with Me"