

horses which finished the course. It may here be remarked that only five horses and riders completed the journey out of about thirty starters. "The Cursed Hand" is a splendid dramatic story of a young ne'er-do-well, who, finding himself in a tight corner financially, strikes his own mother in an attempt to rob her of her money. He then enlists with a company of soldiers, and proves to be one of the bravest of the brave. There are three other good dramatic films, viz.:—"Love Ye One Another," "Under the Stars and Stripes," and "The Tattooed Hand," the latter in particular being a fine film. An interesting industrial film depicts a sugar plantation in Sunda. The comic pictures are responsible for hearty laughter, amongst those shown being "Please Take One," "An Old Maid's Valentine," "The Misadventures of a Chauffeur," and "The Town Traveler's Revenge." The same programme will be shown till Saturday, when another change will be made.

BIJOU THEATRE.

PALACE PICTURES.

That success is at hand for Dun and Smith, Ltd., the firm responsible for the pictorial entertainment provided nightly at the Bijou Theatre is now certain, if one can judge by the increasing audiences to be noticed in the theatre every week. That the success is warranted there can be no question, as the programme presented week after week appears to improve—if that were possible—and the management are evidently going to leave no stone unturned in their efforts to cater for patrons. This week's collection is a high-class one, and holds the interest of those present from beginning to end. The best on the programme is an industrial film showing the manufacture of pasteurised milk. Every little detail is plainly shown, and the whole business from the time the cows are yarded and milked is placed before the audience. A pathetic little story is told in "The Child Benefactor," and a stirring dramatic film is "The Red Domino." The other dramatic picture is "The Man Without a Country," adapted from Everett Hale's well-known story. "Among the Bretons" is interesting and instructive, and the scenery depicted is very pretty. The comic portion of the programme plays a strong part, and those wanting a hearty laugh should not miss seeing "The Crack Shot" and "The Three Neighbours." The other humorous films are "The New Cop" and "The Cycle Ride and the Witch." The same programme will be shown nightly till Saturday evening, when the usual weekly change will be made.

ST. ANDREW'S HALL.

A DRAWING ROOM ENTERTAINMENT.

One of the brightest and most enjoyable entertainments we remember to have yet attended in Auckland was that given at St. Andrew's Hall on Saturday last by Messrs. Alan McElwain and Laurie Abrahams, in conjunction with Miss Blanche Garland, whose vocal numbers were not the least enjoyable items of the evening. The pot-pourri of song, monologue and story placed before the crowded audience that assembled for the occasion was of such an entertaining character that the interest was sustained from start to finish. Both gentlemen are capable raconteurs and it is a difficult matter to say which items in the line of recitals were most appreciated—Mr. McElwain's "Jerry-bim in an Oven," the same gentleman's famous Cockney's lament, "It gits me Talked Abaht," or Mr. Laurie Abraham's discourse with a pack of cards, "The Game of Life" and his "Devil may Care." Then again "Mac," as Mrs. Scooper, and "Abey," as the poet fairly divided the interests, "Abey's" latest "Dream" song fairly brought down the house and the applause elicited by Mr. McElwain's dialect story "Evin's Dorg ospital" was no less cordial, encores being the order of the evening on each appearance of these gentlemen. Mr. McElwain finished the programme with his thrilling narrative entitled "The 11.69 Express," in which there were satirical references to the wonderful speed of our Kaipara trains. Miss Blanche Garland's songs "Walata Pol," "Forethought" and "Yo San" were sympathetically treated and sung with a simple force and expression that set the large audience cla-

mourning for more gems of song. The singer has a beautiful contralto voice which has evidently been well trained and retains much of its natural and unspoilt beauty. The accompaniments were played by Miss Dorothy Nicol.

CHORAL HALL.

THE ELLWOOD TRIO.

A TALENTED COMBINATION.

Under the direction of Mr. Hugo Gorlitz, the Ellwood trio—Harry, aged 16; Pauline, aged 15; and George, aged 11—members of a Christchurch family of that name, with Miss Winnie Nixon (also a New Zealander) are delighting Auckland audiences with exhibitions of their musical and vocal abilities, which are of an unusually high order. The exhibitions are all the more interesting in that the quartette of performers are all practically self-taught, only one of their number (Miss Ellwood) having received music lessons, and these being limited to one quarter's teaching.

Mr. Henry Brett, with characteristic kindness, arranged a reception for the children at the Choral Hall on Wednesday afternoon last, to which members of the Choral, the Liedertafel and Orchestral societies and leading citizens were also invited, an opportunity being thus afforded the music-loving public of hearing the talented young people prior to the opening of their orchestral season. The Ellwoods exhibit all the marks of natural genius, the youngest member of the trio ranking indeed as a musical prodigy of the first water. His elder brother, who has taken to the violin as naturally as his sister has taken to the piano, is said to have been the inspiring genius of the family. When he "took to the violin" he persuaded his sister to "vamp" for him on the piano, and his brother, not to be outdone, said he also must have a musical instrument. Boy-like he wanted to play "something big," and the violincello was adopted as his instrument, because he "wanted to do better than his brother." The choice of instrument was a fortunate one, and in the concerts already given on Thursday and Saturday in Auckland and on Monday at Onehunga, Master George Ellwood stands revealed as one of the most brilliant players of the instrument that have ever visited Auckland, and as one of its coming and possibly greatest masters.

The Choral Hall was well filled on Thursday, and again on Saturday, for the two first concerts given under the direction of Mr. Gorlitz. The programme presented on the former occasion consisted of a budget of musical gems, such as might be expected only from the most brilliant players and finished musicians. It was sufficiently taxing, and the items were of such an intricate character, that those who followed its performance with such evident enjoyment and keen appreciation, must have felt convinced that only born artists could have ventured upon it. Master George Ellwood's performances were the most remarkable. He has a 'cello that was lent him for the tour by the Hon. Dr. Findlay, who was much impressed by his playing in Wellington, while his brother Harry plays a violin that was lent him by His Grace Archbishop Redwood, of Wellington (the two instruments being insured by Mr. Gorlitz for £300), who is greatly interested in the progress of the young performers. The "Rhapsodie Hongroise" (Popper), which was Master George's first solo, was played with great brilliancy, the little fellow in his presentation of the number showing complete command over the instrument and interpreting the composer's ideas with a sympathy and intelligence that were really surprising. The composition was played from memory, and was practically note perfect. In Saint Saen's "La Cygne" and Squire's "Gavotte Humoresque," Master George again delighted his hearers, and as encore numbers gave "Meeting" (Popper) and "Wooing" (Becker).

Master Harry Ellwood, the violinist of the trio, is another genius, and a born musician. In his hands the violin becomes one of the most delightful of instruments with a mellow sweetness of tone that enchants the senses. He is too much absorbed in the music he interprets to strive after effect; that comes without any effort, and, it might also be said, without consciousness on his part. With proper training he would probably rank as one of the world's great violinists before he is many years older. His solo numbers were almost as much appreciated as the efforts of his young

brother, though the enthusiasm awakened by the sight of the latter was lacking. Wienlawski's "Polonaise" and Schubert-Wilhelmij's "Ave Maria," widely differing numbers, were both handled in musicianly style and expressively played. The encore numbers were "Czardas," by Hubay, and Schuman's "Traumerei."

Miss Polly Ellwood figured as the accompanist, and displayed genius of another order in the concerted numbers played with her talented brothers Harry and George. These were the "First Movement from Trio in D Minor, Op. 25" (Bach), Widor's "Serenade" and Grieg's "Norwegian Dance, No. 3," which was the final number, and resulted in the talented trio being called again and again.

Miss Winnie Nixon is a sweet, cultured singer, possessing a naturally fine soprano voice of unusual range (from G below the treble stave to C in alt.), which, though untrained, is also unspoilt. She sings very sympathetically and with a good deal of artistic finish. She was first heard in Mallinson's "Snowflakes," her interpretation of the number being at once artistic and convincing. The number in which she was heard to the greatest advantage, however, was Mascheroni's "Ave Maria," in which Master Harry Ellwood played the violin obbligato, Miss Constance Prouse accompanying the singer on the piano and Mr. R. Leslie Hunt on the organ. Her other numbers were "One Spring Morning" and Mallinson's "O Thank Me Not." As encores Miss Nixon gave Raymond's "I Wonder Why" and "Mother Darling."

A matinee concert will be given this afternoon; a fifth concert is arranged for to-morrow night at the Foresters' Hall, Devonport, the final Auckland concerts taking place at the Choral Hall on Friday and Saturday.

TIVOLI THEATRE.

The picture shows at the Tivoli are always good, and this week's programme is no exception to the rule. The attendances are well maintained, and the interest is just as well sustained. The "star" pictures, meeting with warm approval, while the popular prices place an enjoyable evening's entertainment within reach of all.

THE PRINCE'S RINK.

There is no lack of interest nor any falling off in attendance at the Prince's Rink, where the skating sessions continue to be well attended, the afternoon sessions attracting a large number of ladies, while those at night are increasingly well patronised. There is no more popular indoor winter pastime than skating, and the attractions of the Prince's Rink are many. The Tuesday evening select assemblies are particularly enjoyable. Mr. Hayward is fortunately served in his managers, and this is notably the case at the Prince's Rink, where Mr. Gonard's care for the comfort of those who frequent the place—both skaters and onlookers—and the excellent order preserved are particularly noticeable. The poster and fancy dress carnival held last night as we were going to press, gave every promise of being a conspicuous success.

THE GLIDEAWAY RINK.

ATHOS.

The Glideaway Skating Rink on Wednesday evening had a splendid programme, there being a special attraction. Athos, the most marvellous rink skater and holder of the world's championship at leaping tables, etc., gave the audience a most enjoyable half-hour. He was attired in the latest of stage costumes, which consisted of a prune-coloured frock coat suite, with hat, tie and boots to match. His performance comprised the following items:—Two-step, cobbler's dance, which were very amusing, and also some very difficult figures, which were excellent. These two items were nothing compared with his great act, where this grand skater leaps twelve chairs. His first attempt with 10 chairs is done rather well, but when the dozen appears he again tries, and has a fall. This part is so well acted that the spectators hold their breath until he gets up safe and tells them in a quiet way that "he always does that once a night." Athos, we believe, is an Auckland boy, and appears here on Saturday for the last time. He then leaves for

Fuller's, Wellington, and also shortly afterwards for Christchurch and Dunedin, returning to Auckland en route for China. The attendance was unusually big, and those who have not yet seen him should make a point of doing so next Saturday.

Greenroom Gossip.

THE HAMILTON-MAXWELL CO.

The Hamilton-Maxwell Company have had a very successful run thus far at Auckland, and the last nights of the season with the new and thrilling drama "Revenge" on the boards, promise to draw full attendances of the play-loving public. A somewhat unusual circumstance has to be noted in the membership of the company, Mr. S. A. Fitzgerald, who is responsible for a fine histrionic effort as the dwarf Caliban in "Woman and Wine," playing side by side with his son, Mr. Lancelot Vane, who takes the part of Bob Tipstone, the jockey, in the same play. Mr. Fitzgerald has attained some fame as a producer of plays, and is responsible, more particularly for the production of the Australian pictures "Robbery Under Arms," "For the Term of His Natural Life," etc. Miss Dwyn Yaldwyn, another member of the company, is a typical Australian, and is proud of the fact. She is still quite an infant in the profession, but is studious and ambitious. We hope to hear more of her anon. She is still in her teens, but is a magnificent specimen of Australian womanhood.

A "PERSUASIVE PERSONALITY."

David James, the principal comedian of "The Night of the Party," has such a "persuasive personality," as one of the newspaper writers has aptly described it, that he is well-nigh irresistible. He gets every point by quiet, easy methods that lack nothing of humorous effort, but which have nothing of conventional staginess about them. David James bids fair to become one of the most popular comedians Melbourne playgoers have ever seen.

A 'CUTE PARLOURMAID.

A bright little character sketch of a 'cute little parlourmaid is given in "The Night of the Party" by that popular actress, Amy Willard, who makes Pauline, Mr. Frayne's parlourmaid at Melton Mansions, one of the living realities of the play. Miss Willard is an actress of experience, and does not fall into the error of exaggeration that would be easy to indulge in with such a part. Off the stage, too, Miss Willard has made a lot of friends.

WEST'S PICTURES.

Mr. Geoffrey Nye's management of the King's Theatre in Christchurch is adding greatly to the popularity of the picture shows at that very comfortable house of entertainment. The pictures themselves are always up to date, and practically the earliest shown in the city. On the occasion of the late King's death Mr. F. Mumford's "March Solemn" was performed by the orchestra in very impressive style, and the film depicting King Edward's visit to Berlin shown at the same time, stirred the feelings of the crowd in attendance to a remarkable degree. Other splendid films shown recently are the cyclist carbineers of Sunda.

PERCY AND THE GOAT.

A good goat story is to hand from Mr. W. S. Percy. The comedian made the acquaintance of the goat some time ago, when he was with a touring company up in Townville. At the time the animal had made itself famous, because of its habit of eating all the circus and theatrical bills which appeared on the hoardings. The goat died eventually from a surfeit of this food. But when Mr. Percy was in Townville the goat was in excellent health, and as he was appearing in pantomime the comedian thought it would be a very good entrance if he rode on to the stage on the goat's back. He tried the experiment, but the animal, on reaching the footlights, took stage fright and bolted. So did the people on the stage. Then the quadruped was securely locked up in Mr. Percy's dressing room, and when it was liberated at the close of the performance it was found that it had taken its revenge by demolishing its captor's straw hat.