

THE STAGE

AUCKLAND FIXTURES.

HIS MAJESTY'S THEATRE.

June 26-July 5—"Puss in Boots" Pantomime (J. C. Williamson, Ltd.)
 Aug. 4-16—Hamilton-Plimmer Company
 Sept. 8-29—Royal Comic Opera Company (J. C. Williamson, Ltd.)
 Oct. 22-Nov. 1—"Milestones" and "Bella Donna" (J. C. Williamson, Ltd.)

TOWN HALL.

March 28—"The Smart Set" Costume Comedy Company.

PICTURE SHOWS.

Queen's Theatre (Continuous).
 Globe Theatre (Continuous).

OPERA HOUSE.

Fuller's Vaudeville

HIS MAJESTY'S.

GEO. MARLOW DRAMATIC CO.

END OF A SUCCESSFUL SEASON.

With the fourth presentation of Frederick Melville's melodrama, "Her Forbidden Marriage," the George Marlow Company concluded a highly successful three week's season in Auckland last night. Crowded audiences have enjoyed the three plays staged by the company, "The Monk and the Woman," "Queen of the Redskins," and "Her Forbidden Marriage," so that Auckland has fully upheld its reputation for being a lucrative melodramatic field. The hero and heroine, Mr. Herbert J. Bentley, and Miss Gwendoline Dorise—both big favourites—scored all through, and lived in the hearts of the sympathetic audience, while the villain and villainess, Mr. Hilliard Vox and Miss Oriel Hotson were accorded a hostile demonstration that testified to the artistes' virtues in depicting vice. "Her Forbidden Marriage" is the real thing in melodramas, and strikes the last note in sensations, so that everyone had a good run for their money. Love and hate warred with each other through five thrilling acts and a dozen stirring scenes that left no room for monotony, and kept even the most finished of melodramatic lovers on the qui vive of expectancy. With a convent, a convict, a wedding, a child, an attempted murder or two, and a couple of policemen, there were all the elements to make a savoury dish, and the company served it up to everyone's delectation. Music, staging and effects have been important features of each production. The company leave for Sydney next week.

"PUSS IN BOOTS."

OPENING TO-NIGHT.

At 7.45 this evening the curtain will rise on the first scene in J. C. Williamson's stupendous pantomime extravaganza "Puss in Boots," which has attracted record audiences wherever it has been staged. Each succeeding year Mr. J. C. Williamson endeavours to make his annual pantomime excel its predecessor, and judging by reports from other parts there is hardly a doubt that he has really reached the limit in stage ingenuity with his latest effort. It has been stated by critics that the ballets arranged by Minnie Everett are cleverer and more original, the specialty acts greater, the marches more brilliant, the dresses more gorgeous, the scenery finer, and the aggregation of pantomimists better than in any of the eight other pantomimes staged by the Williamson management. An idea of the qualities of Miss Violet Loraine, the principal "boy," may be gauged when it is known that she is already re-engaged for next year's Drury Lane theatre Pantomime. Miss Loraine, it is said, is the life and soul of every scene in which she appears, and has a good voice and an abundance of vivacity. Mr. George Miller, the Dame, is one of England's most popular comedians. He is said to give to the old Pantomime Lady a new life, and his genuine comedy methods are

without a trace of vulgarity. Mr. "Pip" Powell leapt into popular favour last year at a bound, and his appearance as King Grabbus will be welcomed by all lovers of good wholesome comedy, for he keeps the audience in screams of delight the whole time he is on the stage. The acrobatic dancing of Fred Leslie and Ivy Schilling is one of the features of the pantomime, and Fred Leslie is seen to advantage in many of the most humorous incidents which happen in "Puss in Boots." Miss Alice Russon is another London actress who

staged under the direction of Mr. Frank Dix, who was specially engaged from Drury Lane Theatre, London.

TOWN HALL.

THE "SMART SET."

MORE POPULAR THAN EVER.

There is no doubt about the originality and observation powers of the "Smart Set." Every week Messrs Walter George, Maynard Dakin, and Edward Elliott introduce new topical

Messrs George and Dakin, provoke laughter at every turn, and compel one to be light-hearted, while Mr Ernest Parkes presents the more serious side of the entertainment with his fine baritone selections. Encores are meted out unsparingly to one and all, and the generous response of the performers shows their aim, first and foremost, is to please their public. Patrons should note that the programme is changed every Wednesday. Next week a specialty is promised in a New Zealand Revue, further particulars of which appear in another column. Mr Victor Beck, the manager, guarantees that it will be a unique offering.

OPERA HOUSE.

A STRONG PROGRAMME.

Vaudeville continues to boom at the Opera House, where large audiences nightly testify that the efforts of the management to procure the best available talent are meeting with success. This week's programme is a fine one, containing as it does several high-class turns. Those favourite entertainers, the Serenaders, set the programme in motion, and for an hour keep the audience busy applauding. The members of the company are nothing if not original, and their work is the result of much study. Their contributions are bright and fresh, and no matter if it be in concerted numbers, duets, or individual items, success is always attended. Certain it is that a better all-round similar company would be difficult to get together. Two new artistes this week who at once made a "hit" are Matthews and Mack, styled as America's greatest travesty artistes. They certainly are good, and their humour is of the best, and during their stay on the stage the audience was kept in hearty laughter. The burlesque, "Virginius Upside Down," was a screamer, and gave ample opportunity for excellent comedy work. A small, but nevertheless, exceptionally clever team of acrobats is headed by Frank Sydney, and in "A Morning in a Sportsman's Garden" some bewildering acrobatic feats are accomplished. Sandwiched in is a whirlwind dance, which is one of the best things of its kind yet given at the Opera House, but at the same time hardly suited to a ballroom. The Esma Duo, child acrobats and dancers, are heartily applauded for their efforts, which are clever, and evidently the result of much practice and teaching. Their dancing, in particular, is good. Miss Vera Walton, contralto, is heard to advantage in her items, the best, perhaps, being "Garden of Old-fashioned Roses." Percy Dalton receives well-deserved applause for his clog-dancing, while the two Franklins provide a humorous turn into which is introduced much clever patter and the singing of several highly-appreciated songs. Those favourites, Dalton and Moore (dancers), and Joseph Hurley (entertainer), are well received for their contributions towards what is undoubtedly a high-class programme. On Monday next the usual change will take place, when new artistes are billed to appear.

GLOBE THEATRE.

A comfortable place this cold weather is the Globe Theatre, and when one is regaled with a first-class set of pictures, it is an extra inducement. A star feature of Monday's programme was "The Ship Rat," revolving round the fortunes of Jack, a celebrated rope walker, who is in love with a lady member of the profession. A rival to the lady's love turns up in a theatrical manager, who kidnaps her. The girl is taken on board the ship, and the first clue that Jack has of her being on board is through discovering a pocket-book which had been lost by the skipper. Jack smug-



MISS VIOLET LORAINÉ,
 The principal boy in "Puss in Boots" pantomime, opening at His Majesty's, Auckland, this evening.

has achieved a triumph in the role of Phyllis, the leading "girl." Another performer who made a big name for himself in Australia is Mr. O. E. Lennon, who plays the role of Puss. The Gaudsmitds, continental clowns, and their wonderfully intelligent dogs created an absolute sensation in Wellington, and Messrs. Collins and Hart, America's greatest burlesque acrobats, at one moment have the audience highly excited over some wonderful act they are performing, and the next convulsed with laughter when they attempt an impossible feat. Misses Dorothy Firmin and Nellie Leslie, are already well and favourably known to New Zealand playgoers, and others in the cast are: Messrs. Rupert Darrell, G. Payten, Vernon Davidson (baritone from the leading London theatres), Stuart Garner, and E. H. Sutton. The ballets were invented and arranged by Miss Minnie Everett. Mr. J. C. Whitfield is stage manager, Mr. Fred Quintrell musical director, and the whole of the production is

jokes, the point of which never fails to reach home. Our mutilated roads and partial suspension of the tram traffic have come in opportunely, and have been glorified in jest and song. "Our audiences," written by Mr Elliott, has made a great hit, and is a consistent laughter maker. A satire upon audiences, and upon themselves, the company enter whole heartedly in Mr Elliott's conception, and from the "gods" to the "boxes," the occupants are caricatured, with an energy and naturalness that create a whirlwind of fun and merriment. Miss Georgie Martin, coon singer and dancer, soubrette and comedienne, is still adding to her laurels, and requests are made nightly for some particular song. Miss Gwenyth Evans, who has been taking Miss Emily Kroll's place during the latter's indisposition, is acquitting herself admirably, and shares in the general appreciation. Miss Mona Thomas makes good with her attractive voice, and equally attractive personality. Mr Edward Elliott, with