

Miss Thelma Carter, who was with the J. C. Williamson Grand Opera Company, is now playing in "The Bing Boys on Broadway," in Melbourne.

Sessue Hayakawa's "Dragon Painter," in addition to being the last word in artistic production, is something of a novelty, as it is entirely Japanese—story, actors, settings, all from the Land of Chrysanthemums.

Alfredo, the vagabond violinist, who will be pleasantly recalled by New Zealanders, recently journeyed by aeroplane from France to London to fulfil an engagement in time.

Miss Bessie Slaughter, who toured New Zealand on the Fuller circuit a few years ago, is now appearing at the Empire Theatre, Johannesburg.

The life story of John Lee, "The Man They Couldn't Hang," is creating wonderful excitement in New Zealand, hundreds of people being turned away nightly. Truth is stranger than fiction, and this dramatic story of real life has an extraordinary human appeal.

May Beatty has been engaged to play Connie Ediss' old part in "The Shop Girl" in a revival of the old favourite at the Gaiety, London. Miss Ediss has gone into comedy, and is at present sharing honours with Cyril Maude.

M. Benno Moiseiwitsch has followed up his American successes by making a sensational hit in Sydney, where the crowds have been so large that the big Town Hall has been taxed night after night to accommodate all who wished to hear the modern genius of the keyboard.

Mr. W. S. Percy, the popular comedian, who is now firmly established as one of London's most popular music hall artists, contemplates an early visit to Australia and New Zealand—if his five-years-ahead engagements will allow it.

The Gisborne Competitions Society intend holding a musical and elocutionary festival, commencing Monday, August 30. Entries close with the secretary (Mr. Fred R. Ball), on July 31. The judges are: Music, Mr. Harold Gregson, Auckland; elocution and drama, Mr. H. Osborne, Dunedin; literature, Rev. H. Packe, M.A., Rev. J. Aitken, M.A., and Mr. A. L. Muir, accompanist, Mrs. Macandrew, Auckland.

Clarence Blakiston, who was here in 1915 with the Nellie Stewart company, is appearing at the Court Theatre, London, as the Prince in the stage version of Miss Daisy Ashford's much-talked-of book, "The Young Visitors," when she was nine years of age. This book was published last year with a preface by Sir James Barrie.

In "Prudence on Broadway" the Traingle-Olive Thomas feature, Prudence writes home to her Quaker parents about the ball she has graced in New York that "it was like unto the Garden of Eden, for the women wore naught but inward purity and gave no heed to outward appearances." The Harrison Fisher girl is at her best as the little demure Quakeress who taught sophisticated New York to eat out of her hand.

Miss Gertrude Johnson intends leaving for a trip abroad next year, with a view of hearing all the great stars of the world and steeping herself in operatic feasts. Incidentally, she already has some tempting offers to appear in England. This brilliant young Australian vocalist has engagements in America next year to sing for gramophone records.

A writer in the Napier "Telegraph," referring to the Lyric Quartette, says: Some of the old airs which recall to each one of us some sweet reminiscence of the past, brought tears to many eyes, but their programme, ever varying from grave to gay, soon dispelled any feeling of sorrow with bright, sparkling and most comically amusing items. The audience shook with laughter at some of the comic songs and monologues. Although called a "quartette," there are really five singers, and, of course, an accompanist. They are all in pretty Pierrot costumes, representing hearts, diamonds and clubs. Club is a host in himself, and Diamond is a lady with a singularly pretty face and delightful soprano voice.

Malcolm McEachern and his wife, Hazel Doyle (here under the Fullers about three years ago), are still making good in America. The basso recently gave a successful recital at Carnegie Hall, New York, under the direction of Daniel Mayer. The basso was singing at a picture theatre when Roland Foster took Daniel Mayer to hear him, and the great entrepreneur at once placed concert and oratorio engagements in his path.

Mr. Raymond Fuller, house manager of His Majesty's Theatre, Wellington, who is proceeding to Sydney to take up a position in the head office of the Fuller Proprietary, was farewelled by the theatre staff. On behalf of his colleagues, Mr. Charles Watson handed to Mr. Fuller a solid silver cigarette case, suitably inscribed, as a token of the high esteem in which the recipient was held by all connected with the theatre. Mr. Fuller will be succeeded at His Majesty's Theatre by Mr. E. Boland.

The mysterious Carter's lion at the Criterion, Sydney, is now fed on the stage, in full view of the audience, after every matinee performance. The lion makes 28lb. of meat disappear as easily as Carter makes the lion himself disappear.

Mr. John Prouse, of Wellington, has sung the role of the prophet in "Elijah" no fewer than fifty-three times in about forty years. These efforts have taken place not only in New Zealand centres and sub-centres, but also in Sydney, Melbourne, and on one occasion in the Albert Hall, London. Mr. Prouse also toured the United Kingdom with Kubelik, and Australasia with Mdlle. Antonia Dolores.



MISS HYLDA WILLIAMS as Sybil in "The Little Damsel."

"Irene," the new musical comedy by the same authors as "Going Up," which the Tait management has secured, has not only been a big success in New York but has registered a sensational success in London, where one has to book three months ahead to secure seats. The new leading lady, Miss Dorothy South, is to leave San Francisco for Sydney by the Ventura on June 22.

The Digger Pierrots (the New Zealand boys), who have been playing at the Theatre Royal, Sydney, for some weeks, are now under the patronage of the Prince of Wales. When in France, the Prince made arrangements to see the Diggers' show, but on the eventful night the war got a spurt on, and the appointment fell through. To make up for that disappointment, the Prince now extends his patronage to the Diggers.

The influence of clothes on character—long ago recognised by such philosophers as Carlyle and Thackeray—forms part of the story of Mr. Harold Brighthouse's play, "Other Times," staged at the Little Theatre, London. Some girls and young men are wrecked on an island of the Hebrides, which is visited by a British steamer only once a month. They need clothes, and an old gentleman, who has lived for many years on the island, lends the girls the mid-Victorian robes of his dead wife; while the men are provided from his own ancient store. Under the influence of the costumes and of the old man's precisions and courtesies, the young people change their slangy and disrespectful ways, and become mannerly. The play is largely a criticism of the discourtesies of modern times, but one critic declares that "the old gentleman, for all his graces, was something of a prig, and would have been a deadly old bore in real life."

Lew James, a recent favourite on the Fuller circuit, is now in South Africa with the Brandon-Cremer company.

Jennie Hartley, the "electric spark" of "The Bing Boys on Broadway" at Her Majesty's, Melbourne, was born in London, and began her stage career in vaudeville. For four years she has been playing in revue. She took Violet Loraine's place as the Dowager Duchess of Dullwater in "The Bing Boys on Broadway" in London, in which role she is now appearing in Melbourne and has scored a great popular success.

The latest strike threat comes from the music hall comedians—but it must be taken seriously for all that, reports the "Daily Mail." It is said in "variety" circles that there is in some quarters a managerial movement afoot to reintroduce the German music hall artist—usually, in the old days, a "strong man" or an acrobat, a trick cyclist, or a juggler, for try as one may one can recall very few German "turns" who relied upon spoken humour for their appeal to audiences. At any rate, there seems to be enough of them of some sort to cause a certain amount of perturbation on the part of members of the Variety Artists' Federation, who are refusing to work in any music hall in which Germans are engaged. It is a protest in which they are assured of widespread public sympathy.

Mr. Walter Whyte and Miss Belle Pollard (recently on the Fuller circuit), who appeared in the oratorio "Elijah" for the Wellington Choral Union, are thus referred to in the "Dominion":—Mr. Walter Whyte sang the tenor music with a suavity and intellectual exaltation altogether pleasing. His exposition of the notable solo "Rend Your Hearts" was very beautifully sung. Mr. Whyte understands the art of singing recitatives, and his clarity of tone and good diction were altogether delightful. He was again successful in "Then Shall the Righteous." Miss Belle Pollard, although still suffering from a cold, came through the ordeal triumphantly, and gave proof of being an artist of quality. Her soprano is most musically timbred, her production effortless, and she sang the difficult music with rare understanding and sweetness. Her initial success was in the duet, "What Have I To Do With Thee?" with Mr. Prouse, and again as the mother of the child Elijah restores to life, her singing was vividly reflective of the situation. The beauty of her tone was heard again in "Hear Ye, Israel," which she sang with commanding grace and power.

International Attractions announce a double attraction in "Back to God's Country" and Charlie (the only Chaplin) in "Sunnyside." Two winners on the same programme should prove more than popular.

Mr. John McCormack, the Irish-American tenor, leaves San Francisco by the Ventura on June 22, and will commence his season at the Town Hall, Sydney, on July 22. He will be accompanied by the members of his family and a brother who was with the British forces at Gallipoli. Also one of the party will be Mr. Donald McBeath, the Sydney violinist, who has achieved fame in America. Mr. D. McSweeney, manager for Mr. McCormack, is at present in Sydney.

Mr. Arthur Alexander, the Dunedin pianist, has been appointed a professor at the Royal College of Music, London. He recently had published in London his own arrangement for violin and piano of two Irish folk songs, to wit, "Foggy Dew" and "I'm the Boy for Bewitching Them," of which the London critics speak well. One writer says: "Arthur Alexander, in handling these two lovely Irish tunes, has treated them at once scientifically and tenderly, thereby succeeding, instead of damaging them, in giving them a new lease of life. He has approached them reverently, as may be seen from a footnote to the second number, where he draws the player's attention to a passage where he has allowed his own imagination to intrude. He did well, for his imitation of Irish music is so good that it could scarcely be detected even by a folk-song specialist."

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RELEASES FOR WEEK COMMENCING JUNE 19.

AUCKLAND:	
STRAND—	"PRUDENCE ON BROADWAY" (Tri.)—Olive Thomas.
LYRIC—	"Daughter of Eve" (Broadway)—Violet Hopson.
GRAND—	"End of the Game" (J. D. Hampton)—Warren Kerrigan.
WELLINGTON:	
KING'S—	"Sahara" (J. P. Read)—Louise Glaum
EMPRESS—	"Moral Deadline" (World)—June Elvidge.
EVERYBODY'S—	"Carolyn of the Corners" (Pathe)—Bessie Love.
WANGANUI:	
HIS MAJESTY'S—	"Bonds of Honour" (Haworth)—Sessue Hayakawa.
GRAND—	"The Roughneck" (World)—Montague Love.
MASTERTON:	
COSY—	"Little Intruder" (World)—Louise Huff.
	"Heartsease" (Goldwyn)—Tom Moore.
	"This Hero Stuff" (Pathe)—William Russell.
HASTINGS:	
EVERYBODY'S—	"Woman and Wife" (Select)—Alice Brady.
	"American Way" (World)—Dorothy Green.
GISBORNE:	
EVERYBODY'S—	"City of Comrades" (Goldwyn)—Tom Moore.
	"All Wrong" (Pathe)—Bryant Washburn.
HAMILTON:	
KING'S—	"Man and His Money" (Goldwyn)—Tom Moore.
ROYAL—	"Bachelor's Wife" (American)—Mary Miles Minter.
FELDLING:	
LYCEUM—	"Her Kingdom of Dreams" (First Nat.)—Anita Stewart
	"Hand Invisible" (World)—Montagu Love.
DANNEVIRKE:	
TOWN HALL—	"Man Who Turned White" (R.C.)—H. B. Warner.
PALACE—	"Lesson" (Select)—Constance Talmadge.
PALMERSTON N.:	
KOSY—	"Human Desire" (First Nat.)—Anita Stewart.
PALACE—	"This Hero Stuff" (Pathe)—William Russell.
EVERYBODY'S—	"Josselyn's Wife" (Paralta)—Bessie Barriscale.