



THE STANDARD THEATRE.

If the decision, to whom to award this week's "Chronicle" cake, were left to the writer, he would not hesitate long. He would hand it to the talented members of Louis Meyer's Chief London Company who here started their local season on Monday night last at the above cosy theatre. And the reason? For having made a "bull's eye" by giving us "The Glad Eye"—we mean, of course, the farcical comedy, adapted by Jose G. Levy, from the French "Le Zébre" by Messrs. Armont and Nancey. The hit they made does not only consist of the capital manner in which they acted, but in the fact that they brought this latest London success down to us, when our sunken spirits badly required bracing up, after the events of the last fortnight. In this they succeeded beyond their most sanguine expectations. The merriment which this production creates among the big audiences which nightly crowd the Standard, is positively "painful"—to the muscles of the face and we can well understand, how the expression "side-splitting laughter" originated. The foregoing remarks give those of our readers who have not seen this farce yet, an idea of what is awaiting them when they do—gaiety, enjoyment and pleasure from start to finish. It is almost needless to say that the success which this production has achieved, is entirely due to the splendid efforts of the members of this

company, for, badly performed, it would fall flat and would be a fiasco. We have no intention of detailing the plot which is complicated enough and which, in a diminutive form, would only lose in effect, without doing the piece itself justice. Suffice it to say that the farce is modern and in every respect up-to-date and, last but not least, that it is French. The dresses which the ladies wear are chic and according to the latest Parisian fashion which, no doubt, lends an additional charm to the whole production, particularly in the eyes of our ladies. There are two husbands, Gaston Bocard and Maurice Polignac, the parts being taken by Mr. Tom Sheltord and Mr. Henry J. Ford respectively, their wives, Lucienne and Susanne, acted by Miss Jean Harkness and Miss Dorothy Ripley (the latter an old Johannesburg favourite). These husbands are, unknown to their wives (as they think) up to all sorts of funny tricks, thereby creating complication and confusion worse confounded. There is a father, Galipaux, a spiritualist and his medium Chausette, a fraud; actors: Mr. Martin Sands and Mr. Ed. Landor. An admirer of Mine. Polignac of the veriest French type (Mr. Gerard Clifton); a detective (Mr. Tindell Hogge); a real count (Mr. Walter Dean); the butler (Mr. Alec Lauriston); Kiki, the coquette (Miss Dorothy Rundell); a Police sergeant and a servant girl (Mr. Vincent Holman and Miss Ella Daincourt). Quite a respectable cast, in which each has a more or less important part to fill and each and all fill it exceedingly well. The two erring husbands make things lively, but the other members of the household are not outdone and they also make things hum. In short, "The Glad Eye"

needs take no back seat to any other existing farce and the success which it has achieved, angus well for a good season for the talented members of the Louis Meyer's London Company.

HIS MAJESTY'S THEATRE.

The presentation of the second production of the Williamson's Gilbert and Sullivan Opera Company "The Gondoliers" or "The King of Barataria," so unexpectedly protracted by reason of the Strike, has been resumed and provides an entertainment which is not only interesting but quite inspiring. The story of this—one of the most popular of the combined efforts of these wonderful *collaborateurs*—is so well known that we need not refer to the plot, because plot it possesses as well as being a skit upon the prevailing tendency at the time the opera was written of floating anything and everything into a limited liability company so that the suggestion that a grandee of Spain should be the object of popular pecuniary interest was by no means far fetched.

As the "Duke of Plaza Toro" Mr. Walenn who, by the way, made so excellent an impression as "Ko-Ko" was inimitable and as Luiz Mr. Derek Hudson's charming voice was heard to great advantage in the duets with Casilda as well as in his own solos. Mr. Kavanagh is too well known as a humourist of an high order to need much bush, suffice it to say that his presentation of the Grand Inquisitor, Don Alhambra del Bolero was an excellent one. Miss Ethel Morrison has little to do as the Duchess but there is a stateliness in her style which was particularly applicable to the role she had to portray and in the minuet she was grace itself. Miss Ruth Lincoln gave a charming Casilda, her beauti-

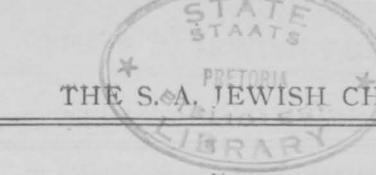


"THE GLAD EYE". The First Act.—The arrival of the spurious Comte de la Beauve.

fully flexible voice being heard to great advantage while there is a certain charm about her acting which strongly endears her to the audience. As Gianette and Tessa, Misses Pearl Ladd and Marna Trent played their parts well and admirably seconded the two gondoliers, Marco and Giuseppe Palmieri ably presented by Mr. Edward McKeown and Mr. G. Villiers Arnold respectively. We often wonder why it is that Inez, the King's foster-mother, is "made up" to look like a cross between a Lancashire hag and one of Macbeth's witches since it is quite possible for even a Venetian woman to be a nurse and a foster-mother and yet not repulsive in her appearance. However the charm with which Miss Maud Miles invested the part detracted from the ugliness of her appearance and her song was well received. As we remarked in our first notice the chorus is a particularly strong one and as there are several opportunities afforded which were taken advantage of, this necessary adjunct to the proper staging of an opera was heard to great advantage. The orchestra under the baton of Mr. Henry Burton rendered great assistance and enhanced the excellence of the production while the scenery and dressing was sufficiently artistic as regards the former and lavish in relation to the latter, as could be desired. We understand that "The Gondoliers" will only hold the boards till Saturday next so that opportunity should be taken of witnessing a charming presentation. On Monday evening the Company will play for the first time the beautiful comic opera "The Yeomen of the Guard," in which the well-known writer and composer skilfully interwove humour and pathos in the tale of "The Merry Man and His Maid."

THE EMPIRE.

The old proverbial saying of "the calm before the storm" was amply illustrated at the above ever popular place of amusement on Monday night last, for there was a veritable "storm" (for seats) after the unsolicited "calm," caused by the Martial Law. We arrived punctually at 8.15, the advertised time for the commencement of the performance, and were much reminded of the days gone by, when we found an eager public arranged in queue form half way into Commissioner Street patiently awaiting their turn for obtaining tickets of admission. With his usual courtesy and foresight, the genial manager, Mr. Young, handed us our tickets without a moment's delay and, on entering the familiar Hall, we found the place well filled, whilst shortly afterwards there was not even standing room, the spacious auditorium being filled to its holding capacity. The public's confidence in the management, to provide them with a good and interesting performance, was well justified, for the items submitted were equal to the Empire's best efforts. The programme was opened by Vera Rochdale, who made her first bow that night, with a few select songs and some dancing and she was followed by Sydney Camp and Dora Critic in their farcical comedy duologue "Waxworks," after which we were entertained by the Harley Boys with singing, dancing



"THE GLAD EYE". *The Second Act—"Kiki" arrives with the Furs.*

and playing. These latter two are in their last week. After that the Jackson Family, artistic musical entertainers, took the boards, putting up a very fine performance indeed. They consist of two young ladies and two young gentlemen whose instruments are the piano, violin, cello, piccolo, banjos of different sizes and ditto drums. Although only a quartette, they resemble more a miniature orchestra and their turn was much appreciated, their reception being a hearty one. Their repertoire consists mostly of popular and well known pieces, such as "Zampa" overture, "My Hero" (Chocolate Soldier), overtures "Light Cavalry" (Suppe!) and "Kathleen Mavourneen." As an encore, of which several were demanded, they played some ragtimes. From their playing it is evident that the Jackson's are a very musical family. Then followed the "prosaic" announcement that, "Tea will be served in the lounges" which was received with mixed feelings of appreciation, although good-humouredly. After the interval we were introduced to Russell Carr, a very clever ventriloquist of the military order. This particular entertainment is always very interesting and Mr. Carr's was no exception. Then W. C. Field came on the scene. He is called on the programme "The World's greatest grotesque Juggler" and "The Silent Humorist" and there is no doubt that he is good at his art. He does the seemingly most

impossible tricks with the greatest ease, accuracy and perfection and received a very flattering applause. "Silent" he was indeed and when, after half-a-dozen raising of the curtain, he at last opens his mouth with the significant introduction "Ladies and Gentlemen," the curtain rudely drops there and the public is deprived of another treat—perhaps. Alfred Guest and Victoria Newlin are putting up a good entertainment as conversationalists and they, together with Jennie Hartley are in their last week. The latter has become a hot favourite and she was having it all her own way. Jennie is one of the best low comedienne we ever had on the Empire stage. She sang one or two songs which fitted our present conditions and suited some of the audience and she was not slow in taking her opportunity. This excellent programme is brought to an end by a short one-acter called, "A Fatal Rehearsal," produced by Belle and Austin a pair of clever artistes.

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It is now definitely stated that Mr. Oscar Asche and Miss Lily Brayton will open at the Glebe after Mr. Alan Campbell's season at that house. They will probably begin their season with a revival of "Kismet."