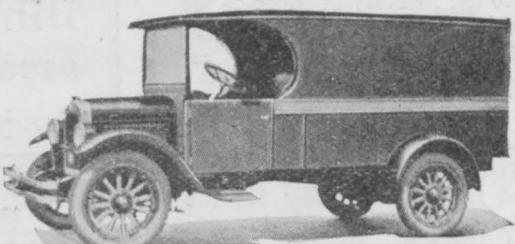


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THE OPERA HOUSE.

It is a big jump from Long John Silver in "Treasure Island" to Hanaud, the detective, in "At the Villa Rose," but Mr. Bourchier is so versatile that he makes the change with little or no effort and yet, as well as he played the first role, so in the charming play of E. W. Mason he is equally as much at home in his original character. The story of the happenings at the house of the widow who spent her substance upon jewellery which she cunningly concealed under the hearthstone, has been given so fully by our daily contemporaries that we need make little more than passing reference to it. As "Camille Dauvray," Miss Helen Rous plays a difficult part admirably and was well supported by Miss Noelle Sonning as "Celia Harland," the waif which she had found and taken to her heart. As the discontented maid, "Helen Vanquier," whose nose had been put out of joint by the adoption of Celia, Miss Francis Dillon was admirable, but the palm amongst the ladies should be certainly given to Miss Cherry Hardy as "Adele Tacé." Miss Hardy, who is no stranger to South African audiences—she was out here with Owen Roughwood under the Rayne regime—invested her role with more than ordinary interest and played it with a knowledge of its possibilities that never failed to disgust—as it is intended to do—even while it interested and charmed. As "Harry Wethermill," Mr. Edward Woodings was quite good and Mr. Frank Bertram gave a strong presentation of the part of "Hippolyte Tacé," but of course the outstanding character was that of "Hanaud" in which Mr. Arthur Bourchier was seen to great advantage. His excellent posing, his freedom from mannerisms and everlasting sang-froid made his playing more than usually interesting. The other half dozen or so parts were all adequately presented, while the staging and general presentation were a revelation in beautiful interior settings and charmingly-suggested outlooks. Some very pretty frocks were worn by the ladies of the cast and judging by the comments made by their sisters in the audience fully appreciated. We understand that "At the Villa Rose" finishes at the end of this week and on Monday the last production of the Bourchier season entitled "Interference," will be staged.

L.L.G.

THE TIVOLI.

Another full vaudeville programme headed by the popular London Chorleans Band, was presented at the Tivoli on Wednesday night. The magnificent reception accorded each act on opening night is eloquent testimony to the excellence of each individual item on the bill. The Chorleans are firmly established favourites, and it will be a matter of regret to many that they leave South Africa by Friday's mail boat. During their stay in Cape Town they have delighted patrons of the Tivoli with their wonderful musical mélange. They have a large repertoire of new jazz pieces and are not dependent on the hackneyed and overdone stuff that is served up by most musical combinations. Also remaining over from last week's bill

are Pasqui and Peru, acrobats *par excellence*. The antics of the "clown" partner are extremely clever, although made to look easy, and his "straight" colleague does some pretty work on the horizontal bar. Hastings and Adair made many friends last week and continue to charm all with their comedy musical speciality. Among the newcomers is our old friend, Sammy Shields, who makes a welcome re-appearance. He has an entirely new selection of songs and patter which he "puts over" in real Shieldian style. The St. Denis Sisters, nieces of that popular comedienne, Daisy Dormer, who will shortly pay a visit to Cape Town, meet a South African audience for the first time. They capture the audience immediately with their dainty act. Syncopated melodies, deliciously played on the banjuleles, sets the house a-singing, and their dancing of a Highland Schottische is a pleasant reaction from the present day jazz movements. Possessing pleasing voices, Esme Major and David Henley render delightful excerpts from opera. They will be remembered as having toured this country a few years ago with the D'Oyley Carte Opera Company, and their presence gives an artistic and welcome touch to an otherwise attractive programme.

J.C.

THE ALHAMBRA.

Those who have read Sir Arthur Conan Doyle's fascinating story "The Lost World" will not have forgotten the thrills which every chapter of the adventure provided and none would ever have anticipated its adaptation for screen purposes. And yet, at the Alhambra this week crowds have been witnessing what is undoubtedly a masterpiece of film photography. Weird and fantastic pre-historic mammals and birds are presented in a startlingly realistic manner. Episodes are depicted that make one shudder and wonder that such fearsome beasts ever existed. No wonder Professor Challenger (Wallace Beery), the irritable, short-tempered and irascible explorer was unable to convince the London public that the Amazon plateau existed and that on it dwelt animals and birds that were thought extinct millions of years previously. The story opens with the love affairs of a young newspaper reporter, Edward Malone, whose fiancee Paula White (Bessie Love) refused

(Continued on Page 535.)

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