



### "TWO LITTLE SAILOR BOYS."

*Nomen et omen*, or, freely translated into English, "What's in a name?" That is the question which suggests itself to the unsophisticated mind when seeing the present production at the Standard Theatre, a romantic drama by Walter Howard. The title, in our humble opinion, was no happy selection of this fruitful author. "A Female Demon" or "A Degenerate Mother" would probably have met the case better, for there is too little about the two sailor boys in the plot, the chief part of which is that of a heartless woman who shrinks back from no crime, no unnatural action to save herself. She deserts her husband, tries to kill her child, betrays her "friends," and generally possesses all the basest qualities to achieve her purpose and to gain her ends. In spite of the misnomer, the piece is cleverly thought out. Written in the old, time-honoured Adelphi melodrama style, it may safely be placed side by side with other productions of this fruitful author, and, like "The Midnight Wedding," "The Prince and the Beggar Maid," it has the same overwhelming effect on the audience. Laughter and tears follow each other in quick succession. What better testimonial can the public give the author of their approval? As for the acting, it is quite up to the efficient standard for which the Alfred Paumier company is by now so favourably known to patrons of the Standard Theatre. As the general run of things go, one villain in a piece is or ought to be enough, but Mr. Howard in "Two Little Sailor Boys" gives us quite a number of them, to choose from as it were. Chief among them is undoubtedly Lola, and in her the author has drawn and placed before us a character which combines in it all the qualities worthy of detestation. To play such a role is always a difficult, if not thankless, task, but Miss Lillian Hallows studied this character in all its details, and plays it admirably. If hisses go for anything, she can well be satisfied with the result she achieved. The honour of representing the other two villains is divided between Lieutenant Redstone and Jim Roystan (Mr. Cannon and Mr. Winnington-Barnes), who certainly do the fullest justice to their respective parts. Miss Adele Fillis makes a most sympathetic Mildred, and, together with her "brother," Cyril (Miss Catton), wins the sympathies of the audience in the trials which they have to undergo. Worthily side by side with them goes Miss Florence Williams as Tom Yorke, jun., and a breath of relief emanates from the breasts of an eager and interested audience when the finish proves once more the truth of the old adage, "All's well that ends well." It is a matter of sincere regret that Mr. Paumier has chosen such a small part in this production, but, splendid actor that he is, he makes the best of his opportunities. The comic element of the piece lies again in the able hands of Miss Cooke and Mr. Maule, not to forget our old friend, Mr. Harry Payne, the ever-young. We cannot close this notice without paying a tribute to Mr. Taylor for the highly efficient manner in which he acts the part of Commander Noel Tregarthen, which displays this actor's talents to the fullest advantage.—The next production at the Standard will be "The Ogre," from the St. James's Theatre, London. Mr. Henry Arthur Jones is the author, and the play is being produced by arrangement with Mr. George Alexander.

### THE EMPIRE.

Artistes come and artistes go, but the efficiency of the programme of the Empire is in no way affected thereby. Indeed, the entertainment which the management of the Palace present at present has, for all round quality, not been exceeded. Every number is most enjoyable, and every performer is an artiste in his or her specific sphere. Clarke and Hamilton supply a turn which is second to none we have so far witnessed at the above theatre. Puns, conundrums, and smart dialogue follow each other in rapid succession, with no breathing time for performers or audience, and the artistes' efforts are crowned by a Japanese scena, where singing, acting, and dancing take place amidst romantic scenery. The Pantzer troupe have also added a most amusing act to their popular performance: a boxing match between the two junior members of this talented company, which takes a lot of beating and keeps the audience in roars of laughter from start to finish. And with all its comicality, these two clever youngsters put up quite a clever fight. Sadie Wade is a young charming comedienne in whom you can detect the Yankee origin quite a mile off. She is extremely smart in her songs, dances, and movements generally, and takes the house by storm. Her "scare-crow" dance, her own invention, is an exceedingly clever display of art, and brought her strong applause. The Sisters Doherty are still one of the strongest attractions of the present programme, and have, if possible, increased in public favour, so much so that the audience are loth to part with them. Datas creates

genuine admiration for his display of memory, and although it is evident that some people go there prepared with the firm intention of setting a trap for him, Datas comes out top every time. Besides the artistes mentioned, we still have Dora Sephton, Rob, Ivy and Lyn, Mildred Bryan, Walter Stanley, and Devon and Earle, who assist in making the present programme one that has seldom, if ever, been exceeded at the local Palace of Varieties.

### GRAND THEATRE.

An exceptionally fine performance was provided on Monday by the ever-enterprising management of this most popular of bioscope theatres—one that was deservedly greatly appreciated by the crowded audiences. Two excellent comedians, Barney Armstrong and Kelly, the latter known as the second Little Tich, made their debut to a South African audience on Monday night, and the reception they received was enthusiastic and well deserved. Roars of laughter from the delighted audience shook the house all the time they occupied the stage, their "business" and patter being highly original and very funny. As an encore Barney Armstrong gave a very clever impersonation of Harry Lauder. Burley and Burley in their twisting act maintain the popularity they have already achieved. Athas and Collins give genuine delight with their act, "The Lady and the Scarecrow," whilst Miss Ethel Bryant sings and dances in a manner that wins for her well-deserved applause. The pictures are all of the usual high standard of excellence associated with the Grand's bioscope.

### CONCERTO SOCIETY.

The first of a series of five chamber concerts, under the auspices of the above society and more particularly under the *agis* of Miss Beatrice Stuart, was held in the small concert hall of the Carlton Hotel, on Thursday night last. The room was comfortably filled with an appreciative and select audience, those present belonging to the musical circles of this town. The programme must have been unknown to the majority of the audience, and Miss Stuart is deserving well of the public to give them the opportunity of making the acquaintance of such compositions. The programme opened with a Quartette in F for strings, by Anton Dvorak. This composer, who is alive at the present day, a Bohemian by birth, is perhaps best known to the majority of pianists by his "Slavic Dances" and other compositions for the piano. Like Smetana, he made Slavic rhythms the fundamental ideas of his works, which is also in a marked degree the case in the quartet under notice. The executants of this latter were: Miss Stuart and Mr. Finger, first and second violins; Mr. S. P. Bunting, viola; and Signor Nervi, 'cello. Although it was evident by the *ensemble* that a good deal of practice had preceded the concert, the artistes were labouring under every possible disadvantage, namely bad acoustics and the distracting noise of passing trams. Nevertheless, the rendering of the quartet must be recorded as a success, and it was accordingly duly appreciated and applauded. The other instrumental piece was a Sonata by Beethoven, for piano and 'cello, executed by Miss Ethel Fainsinger and Signor Nervi. The young lady, who may well be called one of our best local pianists, showed a marked improvement in execution and taste, and Signor Nervi proved himself a master of his instrument, not perhaps so much by the depth of his tonation, but by the clearness and expression of his playing.

### THE VOCAL PORTION

of the programme consisted of a bracketed number by Madame Maly von Trützschler, who sang "Absence" (Berlioz), "Mandoline" (Debussy), and "Conzonetta de Concert" (Haydn-Viardot). It was the lady's first public appearance after a considerable interval, and it was evident that the audience was delighted to hear this local favourite again. Madame von Trützschler sings with great feeling, sympathy, and very artistically. The concert closed with a vocal quartet, "Liebesliederwalzer," by Brahms, a series of songs in the character of a "tone-picture," very well executed by Mesdames von Trützschler and Thomas and Messrs. van Lier and Bertwistle, the language used being German. For the benefit of those not acquainted with that language, the English translation was provided as well. The rendering of this number gave proof of careful study, the voices blending exceedingly well. The accompaniment was well played by Miss Stuart and Miss Fainsinger as a duet. Mention should also be made of Mr. Pierre de Beer's masterly accompaniment of Madame von Trützschler's solos. The second concert will be held on February 29 in the same hall.

### MR. ROCKEFELLER'S RESIGNATION.

Mr. John D. Rockefeller has resigned his position as president of the Standard Oil Company. We are not informed what line of employment he is now seeking, but there is no real cause for apprehension. With proper vigilance and economy, he has enough for his support for the next ten million years, and the future beyond that may safely be left to be considered in connection with conditions then arising.—*The Sentinel*.