

Volpe. After touring America and Canada, giving 50 concerts, they will sail (in April) for Australia. In an interview before she left London, Madame Butt said:—"I have received some tremendous offers to appear in vaudeville. Only a short time ago the Palace Theatre made me an offer of £2,000 per week for an eight weeks' engagement, but I did not accept it. I do not for one moment think it would be derogatory to my art to appear in a music hall, but I might possibly offend certain people, and that is the last thing I should like to do. It was hard to refuse such a sum, but I would rather accept a little less in a few years' time than appear now in a music hall at the zenith of my career."

How "Hiawatha" Was Composed.

A pathetic discovery followed the recent Coleridge-Taylor memorial concert in London for the benefit of the composer's widow and children. Coleridge-Taylor's mother, who made almost heroic sacrifices in order to give her gifted son a chance in his profession, was not present at that splendid tribute to his genius. She was "too poor to purchase a ticket for admission."

For many years the composer paid weekly visits to his mother at her little home in Croydon, the town in which he also lived, and made her a weekly allowance of money, but at his death, of course, this help had to cease.

A representative of "The Daily News and Leader" who visited her found her unwilling to dwell on her straitened circumstances, but she talked eagerly about her son's early days. Her greatest happiness is the thought that he lived to make his mark and to write music that will live after him.

"As a child," she recalled, "he was very fond of 'playing at churches,' as he described it. His bedroom was the church, his father and grandfather his congregation, his nightgown his surplice, and here he would sing hymns to his heart's content."

A boy friend who had sung in Peterborough Cathedral taught him a great deal of Church music, and, later, young Coleridge-Taylor joined the St. George's Presbyterian Church at Croydon as a chorister. There he met Colonel Walters, who helped the mother to place her boy at the Royal College of Music.

As to the composition, that made him famous, his mother recalled how one day he showed her Longfellow's poem, remarking that he intended to try and put it to music. From time to time he would call her away from her duties in the kitchen, and there, with her hands covered with dough and her apron all floury, she would listen to the melodies that were destined to be heard throughout the world.

Now that the facts are known, it does not seem likely that the great music-loving public will permit Coleridge-Taylor's mother to continue to feel the hard pinch of want.

The Globe Theatre.

A feature of the continuous picture entertainment at the Globe Theatre this week is a magnificent representation of Sardou's splendid play "La Tosca." The piece is produced with wonderful fidelity and remarkable attention to detail. The remainder of the programme is most varied and up-to-date in every respect.

The Lyric Theatre.

The new programme at the Lyric Theatre in Symonds Street contains a large number of very fine pictures, the whole combination providing an entertainment of genuine merit and exceptional interest. After having witnessed a programme, one does not wonder at the large audiences which patronise this popular place of amusement each evening.

Theatrical Attractions.

Interesting chatter regarding stage matters was obtained by a "Star" representative on Saturday afternoon from Mr. Geo. Tallis, managing director of the J. C. Williamson firm. Mr. Tallis has just completed a tour of the world, in company with Mr. J. C. Williamson, and arrived in Auckland last week by the R.M.S. Zealandia from Vancouver. According to the well-known entrepreneur, Australia and New Zealand are in for the very best that America, England and the Continent have to offer in the way of theatrical attractions. "Milestone," now being produced for the first time in Australia, was, Mr. Tallis considers, the finest drama seen during their tour abroad. In fact, he and Mr. Williamson regarded it as the best production of a decade. Another fine drama

secured in New York was that entitled "Within the Law." This was proving almost as big a success as "Milestone." It was a strong comedy drama, and had scored the success of the year in Broadway. There is, at the present time, Mr. Tallis declares, a great dearth of good material in the way of either drama or comedy, and "Milestone" and "Within the Law" were the only two selections of the kind they were able to make while abroad. Musically, however, the Williamson firm is going to provide a feast of good things during the ensuing year. "The Dancing Girl," Mr. Tallis says, promises to be just as big a success as "The Quaker Girl," and "The Sunshine Girl" was another fine attraction that the firm would have to offer. "Gipsy Love" was a musical comedy the firm had secured, and its worth might be gauged from the fact that it was still running at Daly's, and had been running for 12 months. In addition to these, they had arranged for "The Girl in the Taxi" and "Courtin'edge's latest success. "So that during this year we will present the five biggest musical successes at present running in London," said Mr. Tallis.

Some Familiar Names.

While in America Mr. Tallis ran across many mummies well known to Auckland playgoers. Miss Tittel Brune is at present in New York. She recently appeared there, but, unfortunately, the material of her play was not up to standard, and she suffered a big loss. Miss Katherine Grey, who made many friends here in "The Lion and the Mouse" and other pieces, had an equally unfortunate experience, opening on her return to America with a failure. Andrew Mack, dear to all lovers of Irish plays, has been touring the States, and is very anxious to come back to Australasia. Charles Waldron is rehearsing in New York for a new production, and Mr. Rapley Holmes, whose "Big Bill" in the "Squaw Man" was something to be remembered, is another American player who badly wants to renew acquaintance with this part of the world. Miss Ivy Scott, who for a long time was a member of J. C. Williamson's Comic Opera companies, is achieving big successes in the States, and was playing Natalie in "The Merry Widow" in Chicago while Mr. Tallis was there. Probably, next to "Within the Law," in point of success amongst the dramas in New York, is "The Whip." Mr. Tallis says that American managers were unwilling to take it up until they saw what a success it had been in Australia and New Zealand. Then they got the same company to put it on in New York, and it is regarded as the finest Drury Lane play ever attempted in America. Ambrose Manning, Miss Kerry, Miss Marie Illington, and Mr. Blackall, who played leading parts here in "The Whip," are scoring just as great successes in America. "All these people are wonderful walking advertisements for New Zealand," said Mr. Tallis. "We do not realise in New Zealand and Australia how fine are the conditions under which we live. The expense of living in the States is tremendous, and is double, or even treble, what it is here. Mr. Williamson and I both had a thoroughly enjoyable tour. Mr. Williamson is returning via Suva. I came this way. I guess we are both glad to get back."

Stray Notes.

When the last mail left Australia the management of the Rickards circuit in Australia were considering whether or not to add Miss Mimiie Kaufmann to the company to tour New Zealand, beginning at Auckland on February 17. Programmes in all the Australian theatres on the circuits are being remodelled, owing to the closing down of the Adelaide Tivoli Theatre for rebuilding, and it is possible that Miss Kaufmann may come to New Zealand along with the other big attractions. She is one of the world's greatest trick cyclists, and in addition to her skill on one wheel or two, she is said to be one of the prettiest and most graceful cyclists who ever came to Australia.

There is said to be a "real live baronet" in the case of the "Get-Rich-Quick Wallingford" Company, now in Australia. He is reported to be Sir Alex. Mackenzie Mackenzie, the sixth of his line. The baronet's part in the play is quite a small one; he is one of the crowd that cheers and waves its hands. The remnant of the Maori troupe which remained in England after the close of the "White City" exhibition last year has been appearing at the small Queen's Hall, writes the "Star" London correspondent.—The Press notices of their performance have been

very good indeed, but it is to be feared that the British public has not taken very kindly to the "entertainment" in spite of the good-natured efforts of the newspapers to "blow" it. The "Times," for instance, devoted nearly a quarter of a column to the Maori programme, and was very appreciative, advising "anyone who likes to hear simple, artless music performed by people of good-humoured temperament, who are what Scots call 'gleg in the uptake,' to hear the Maori's varied entertainment of dances, games and songs, and recitations in excellent English." The "Morning Post" and many other leading London journals had also a good word for the performance as a whole, but the public has not risen to the bait, and it is to be feared that the troupe will not become exactly "the rage" in the metropolis.

Saharet has been starred in the pictures as "the great Australian dancer" (says the "Theatre"), and again there crops up the question of her identity. It was once stated that Saharet told a London newspaper man that she was born in Richmond, Melbourne. Beyond this, nothing appears to be known locally regarding the dancer, who has been a big star on the Continent and in London for years. Someone once hazarded the guess that she was "Ginger" Ainsworth, the wife of Woods, the "somewhat different comedian," both of whom appeared at Rickard's Opera House, Melbourne, years ago; but the identity of the lady is still shrouded in doubt. The question still stands—Who is Saharet?

Of the little play written by Miss Constance Clyde, of Dunedin, and performed at a matinee organised by the Actresses' Franchise League in London on December 9, the dramatic critic of the "Daily Telegraph" writes:—"Mr. Wilkinson's Widow," a new play by Miss Constance Clyde, is written with the idea of expounding the unfairness of marriage as a partnership under the present laws. Mrs. Wilkinson slaves for her husband and home for a quarter of a century. "You go through it because he saved you from being a spinster" is her idea; "marriage is not happiness, except that holy happiness which don't count." But when she is left a widow, and finds that her defunct spouse by his will has left her almost penniless, despite the fact that her own industry had created practically all he possessed, the unfairness of the partnership becomes apparent to her, and a sorrowing widow is changed into an injured and indignant woman.

The first artists to introduce to this side of the world the ragtime singing comedy nonsense, which is now all the rage in London and America, are Earl Taylor and Dick Arnold. They are included in the strong combination which Mr. Hugh B. McIntosh is sending through the Dominion next month. Both men have been star artists of the famous Orphan Circuit in the United States. They graduated into vaudeville from the cafes, which provide the vaudeville stage in America with so many of its most successful performers. Their turn is a revelation in quaint music and skilful comedy.

Madame Sarah Bernhardt was about to set out from Paris to begin her American tour when the last mail left London.

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The tour was to begin at Chicago, and the weekly expenses are estimated at no less a sum than £2,000, of which £1,500, including her personal salary of £1,500, go to the famous French actress. The surplus is accounted for by the sum paid for the remaining six turns, requi-

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