

Chaminade, Daisy McGeogh, Dorothy Forster, Gny d'Hardelet, Maude Valerie White, Teresa del Riego, Florence Aylward, Ellen Cowdill, Liza Lehmann, Isabel Hearne, Olive Linnell, and Amy Woodford Finden. It was also pointed out that with the exception of Mlle. Chaminade, none of the ladies named have shown any special aptitude for writing pianoforte pieces, while in the grander realm of art, Dr. Smyth herself stands almost alone. The writer then ended, with the following neat tilt against the suffragettes:—

"But a lady who indulges in militant suffragism must necessarily be imbued with a masculinity quite abnormal in the gentler sex. There, possibly, is cause and effect, though it is a point which we suggest somewhat timidly. For it would imply that to be a strong composer a woman must be a suffragist, and we do not desire to hold out any extra inducement to the suffragist cause. We should prefer to think that there is nothing in common between votes and notes."

**"Midsummer Night's Dream."**

A grand production of Shakespeare's "Midsummer Night's Dream," coupled with Mendelssohn's delightful music, will be given in the Town Hall on Thursday, June 19th. Professor Maxwell Walker and Mr. Thomas Harris are responsible for the literary and elocutionary portion, and a fine cast of characters has been secured. Herr Johann Wialert has under his baton the members of the Auckland Orchestral Society, and a select chorus of ladies' voices. The popular "Over Hill, Over Dale" and "I Know a Bank" will also be rendered. Altogether this production promises to be a most successful and novel event.

**The Globe Theatre.**

Moving pictures at the Globe Theatre have attracted large audiences during the past week. The entertainment at this theatre can always be relied upon; the programme always contains something worth while.

**"The Monk and the Woman."**

The author of "The Monk and the Woman," which was produced with conspicuous success at His Majesty's Theatre on Monday night, under Mr. George Marlow's auspices, has not troubled to enlighten the theatre-going public as to what century his plot is laid in, or in what country all its stirring incidents occur. It might be the fifteenth century from the costuming of the actors; in France for the names of the characters; and in Naples for the terrible eruption that overwhelms the royal palace (of anywhere), and destroys all those wicked individuals who sought to disturb the course of true love. Apparently the piece is supposed to be a story of France, and the volcano that belches fire and brimstone in the last act is specially transplanted by a wrathful Providence to confound the man who declares when he finds his prey taken from him that he cares for neither God nor man. The tableau that follows is appalling.

"The Monk and the Woman" is not an ordinary melodrama, however. It is considerably higher in the dramatic scale, and, to the right kind of audience, offers all the orthodox attractions of sentiment, intrigue, cruelty, lust, and slaughter, while the monastic touches possess some stage novelty. The play concerns the passion of the king for a young lady of the Court named Liane. She escapes, and takes refuge in a monastery, where she is overtaken by Henri de Montreale, the king's favourite and a conspirator for the throne. Incidentally, he, too, has an appreciative eye for the charms of Liane. She is kept prisoner in the monastery, and a young novice named Paul is set to guard her. He falls a victim to her charms, losing much of his peace of mind in the process, and eventually becomes her champion and rescuer. In an impossible wedding scene he impersonates de Montreale, and is married to Liane. All the monks are thereupon sentenced to death. The king's mistress, Mme. de Vigne, however, acts the good fairy, sets Paul free, and is killed by the conspirators, who finally and in turn fall victims to the earthquake and eruption. The play was well acted, and aided by good scenery and effective costuming, a thoroughly successful performance resulted.

"The Monk and the Woman" will be staged nightly until further notice.

**Stray Notes.**

Mr Augustus van Biene, described in his will as an "actor-musician," who is remembered for his 6,000 appearances in "The Broken Melody," and who died suddenly at Brighton Hippodrome on January 23, left estate of the value of £228. "A Woman of Impulse," a London success, will be the main drawing card through New Zealand of the Hamilton-Plimmer Dramatic Company's tour. This play has scored in Sydney and Melbourne, which demonstrates forcibly that it is adapted for Australasian audiences as well as the London theatre-going public—not always the case. The "Melbourne Age" of May 5th said, in the course of a very flattering criticism:—"There is much to be said for the drama of Mr Victor Widnell. It is crowded with incident, and affords scope for the display of every kind of emotion—from grave to gay, and from lively to sincere. If it did nothing else it would be worth seeing, for the opportunity it affords to almost every one of the members of the present company."

People always laugh at me when I assure them that Hamlet was a fat man (writes H. C. Ferraby, in the London "Daily Express"). They think I want to be original, whereas in point of fact, all I want to do is to be accurate. The traditional Hamlet of our stage is a lean, ascetic young person, an idealised, etherealised, heroic creature, evolved for the delectation of the matinee girl. He is a horrid sham. Is it creditable that such a man would have lacked the determination, the purposefulness to put his revenge into operation pat upon the discovery? It is all very well to argue about his mental balance; it was his sluggish liver that stayed him and hampered him. Mr Ferraby proceeds to quote from the play itself in proof of his contention, and proceeds: "Not merely do we learn that Hamlet was a fat man, but also that he was an unhappy fat man. Some there be, like Falstaff, that are jovial, hearty spirits with their fat, but Hamlet was a man to whom his bulk was an affliction. He was handicapped by it, and knew that he was. Some such idea is discernible in every one of the great soliloquies."

Chief among the novelties at the London Coliseum is a modern Morality play, entitled "Everywife," which comes from the United States. It is quite a serious affair, and the lesson to be drawn from it is of the most edifying description. Symbolism is, of course, used as a mantle to cover the characters and the incidents of everyday life. Thus, in place of hero and heroine, you have Everyhusband and Everywife, who have Happiness for their serving-maid. Unfortunately, Everyhusband falls under the influence of Rhyme, a motley jester, who tempts him into devious paths, much to the indignation of Reason, whose excellent counsels are swept aside. The final touch is put to the situation by the appearance of Jealousy, a fascinating lady in a green gown, with the result that Happiness promptly gives notice and takes herself elsewhere. The sequel shows Everyhusband's headlong plunge into dissipation, and subsequent return to the domesticity of his own fireside, a better and a wiser man.

Mr. Charles Frohman states that the largest financial success this season of all plays throughout America is "Peter Pan," with Maude Adams. Another extraordinary financial success is Piner's "The Mind the Paint' Girl," with Billie Burke in the title role. Then there are "The Perplexed Husband," with John Drew; "The Sunshine Girl," with Julia Sanderson; the revival of "Liberty Hall," and "Bella Donna," with Nazimova. "These are among the New York season's big successes outside of American plays. In New York itself a great many new theatres have gone up, and a great many old ones are going down rapidly. For London," he announces, "I have 'Years of Discretion,' which I propose to produce in the autumn. I have J. M. Barrie's full evening's play, 'The Legend of Leonora,' and something else that I am not going to tell you about, and a new play by Haddon Chambers, W. Somerset Maugham, I am delighted to say, is at work on a new play. Mr. Maugham came to America to write an English play. I also have a new comedy by William Gillette."

The name part of "A Woman of Impulse," one of the Hamilton-Plimmer Company's productions for their forthcoming season here, which commences on August 4, will be taken by Miss Beatrice Day, who has recently made a great hit as Lady Langford—that is her character—in Sydney and Melbourne. Mrs Robert Brough, Messrs H. R.

Roberts, Harry Plimmer, Winter Hull, Sydney Stirling, Arthur Styant, and the rest of this company are cast in roles that are said to suit them, individually, to perfection.

J. C. Williamson, Ltd., has secured a two years' extension of the lease of the Opera House in Wellington. This will mean that next year both the "Grand," and the Opera House will be under lease to the "firm."

Miss May Wirth, the well-known Australian circus racer, and now in a big feature act with the Barnum and Bailey shows in America, was rather seriously injured at Brooklyn, New York, in April. Miss Wirth had finished her act, and was bowing, when her foot slipped and caught in a rope stirrup used by the attendants who take part in the act. Miss Wirth's Arabian horse Jupp, usually very quiet, shied and galloped round the ring. Before he was stopped, Miss Wirth had been dragged a considerable distance, and although badly hurt, no bones were broken. When the mail left it was expected that Miss Wirth would be laid aside for two or three weeks.

An unusual number of new pieces have failed during the first quarter of the year in London, and this fact probably accounts for the revival of several successful plays of a past generation. One of these is Piner's early effort, "The Schoolmistress," with Winifred Emery in the same part, a character which has been played both by Maggie Moore and Mrs Brough. The London cast brought forward Dion G. Boucault as Vereker, the impetuous, supper-giving little husband of the schoolmistress, and it is interesting to note that the actor played the same part in Australia nearly 20 years ago. On March 26 "Diplomacy" was revived at Wyndham's Theatre. The Bancrofts originally produced Sardou's comedy-drama in 1878, with Mrs Kendall as Dora. The play has now been superficially modernised, with references to taxi cabs and telephones, and the abolition of soliloquies. But in effect it remains the same "well-made play of Sardou," and the up-to-date critics, whilst apologising for it on that account, have been forced to record an astonishing success with the audience. Miss Gladys Cooper as Dora, Mr Owen Nares as the husband (Julian), Mr Gerald du Maurier as Henry Beauclerc, Mr Norman Forbes as Baron Stein, Miss Ellis Jeffreys as Countess Zicka, and Mr Arthur Wontner as Orloff, are described as carrying all before them. Sir Herbert Tree has produced "The Happy Island" at Her Majesty's, a poor kind of piece adapted from the Hungarian. "Vigorous colouring, variegated lights, dancing natives, and a general air of pantomime represented the South Sea Island, where fortunes were made in radium." The "Westminster Gazette" sums up the whole thing as "trubish"; other papers let it down very gently indeed, or praise it altogether.

"Within the Law," at Midbourne Theatre Royal, has broken all records for drama under the J. C. Williamson management. With the exception of that put up by "The Whip" at Her Majesty's Theatre, the holding capacity of which theatre is much larger than that of the Theatre Royal. There is every probability that the phenomenal success

**Amusements.**

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of the play will continue, and that the season will be numbered amongst the most brilliant the firm has yet experienced.

The return of Caruso to Covent Garden, after an absence of some years, is one of the features of the present grand opera season in London. He is said to be receiving £600 a night. Three new operas will be amongst those produced—Charpentier's "Julien" (the sequel to "Louise"), and two by unknown composers, Camus's "La du Barry" and von Walterhausen's "Oberst Chabert," both recent Continental successes. "La du Barry," whose composer is looked upon as a coming man in his own country, was produced at Milan last autumn, and was enthusiastically received. "Oberst Chabert," which its composer describes as a "music tragedy," has a libretto adapted from Balzac's novel, "La Comtesse de Maubrun." In addition to Caruso, the principals will include favourite artists as Melba, Destinn, Kirkby Lunn, Martinielli, McCormack, Sammarco, Scotti, and Van Rooy. The "Ring" performances will be given in "festival" form—that is to say, there will be long intervals between each act, and the performances will commence in the afternoon at 5 o'clock and 4.30, except for "Rheingold." Between the second and third acts the interval will be an hour and a half, to allow the audience to get dinner in comfort. The subscription list for seats for the season is larger this year than it has ever been before.

**Amusements.**

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