

over itself to spend its money, but give the public what it doesn't want, and no town in New Zealand can rival it in staying away.

A STOLEN STRAD.

M. Eugene Ysaye, the famous violinist, has had a great loss. He was playing in the Imperial Marie Theatre, at St. Petersburg, when someone stole his reserve violin a "Stradivarius" out of his dressing-room. The instrument was worth £2000 or £3000. It is a well-known violin. It dates from 1732. In 1892 it was sold for £1000 to Hugo Hermann, of Frankfurt; and in 1895, M. Ysaye bought it for £800 and a "Guadagnini violin." Its tone is said to lend itself to the words of Mozart, Haydn, and some Italian composers; but when Ysaye is playing Beethoven, Bach, and some other works, he prefers his "Guarnerius," because of its fulness of tone. Two years ago Ysaye was offered £2000 for the instrument that has just been stolen.

AUSTRALIANS IN THE STATES.

Geo. Majeroni is playing in the new hit, "The Top of the World," at the Majestic, New York. His brother, Mario, is with John Drew in "My Wife."

Paul Scardon is with Sohern, touring in the States.

Irene Outtrim is with Henrietta Crossman. She married an American actor named Booth the other day.

Fred Rivenhall is playing a leading part in "The Belle of Mayfair" in New York.

Bert Levy is a huge hit and top-liner in vaudeville—booked for a year at £60 per week.

Hilda Spon, with her playlet, "Kit," is also a hit in vaudeville. Walter Howe is with her as leading man.

Orlando Daly and wife and David Glassford are with Hackett on tour.

Maggie Moore is with Jefferson in "Rip van Winkle."

SARDOU WRITES A PLAY FOR TREE.

M. Sardou, the eminent French dramatist, is engaged in writing an historical play for Mr Beerbohm Tree. It will deal with the period of the French Revolution, the central figure, who will, of course, be impersonated by Mr Tree, being one of the leaders of men prominently identified with those stirring times. Mr Tree has stated that he hoped to produce the play during his next autumn season. "I should consider it a great privilege," he added, "to create a part written especially for me by Mr M. Sardou. The play will, I believe, be a great one, and I intend to produce it on an heroic scale."

MARGARET ANGLIN COMES TO THE COLONIES.

According to the London "Tribune," Mr J. C. Williamson has arranged for Miss Margaret Anglin, on her coming visit to Australia, to appear in Pinero's "His House in Order," as well as in "The Thief." The chief male parts in these plays are to be sustained by Mr G. S. Titheradge, of whom the "Tribune" speaks as "one of the foremost actors of our own stage," and one of the greatest living authorities on daffodil and rose growing. "His charming and talented daughter, Madge," adds the London journal, "is with Mr Cyril Maude at the Playhouse, and his son is about to join his father's profession."

THE LONDON GAITY.

By an arrangement, which Mr George Edwards has just concluded, says the "Daily Mail," a very considerable change will take place at the Gaiety Theatre immediately after Easter. He has made a contract with Mr Leslie Stuart, the composer, for three musical plays, and the first of these will be the immediate successor of "The Girls of Gottenberg," in or about the third week of April. The present company at the Gaiety Theatre will take a rest after "The Girls of Gottenberg" has finished its London run, and then, in August, will go either to the provinces or New York, for a season that will probably extend to the following month of May. It is two years since Mr Edwardes announced that he would produce a musical play with Havana for its background, and the book for this piece is now being written for him by Mr Graham Hill and Mr George Grossmith, jun., while Mr Ardrian Ross will be responsible for the lyrics. An entirely new company of stars will by the new arrangement add further novelty to the attractions of the Gaiety Theatre, but the chief point of interest lies in the fact that the sparkling rhythm of Mr Leslie Stuart's music is to become the inspiration of this famous house.

AN AUTHOR AND HIS CRITICS.

Mr James Welch has been unburdening his mind about the London critics to a "New York Herald" interviewer. Said he:

"Do you know that those gentlemen to a man denounced 'When Knights were Bold' as being trashy, weak, and unworthy of my endeavours, and said it was doomed to certain failure. It has been going a year now. That shows how much they know about it. After it was fairly started and there was no doubt of its success, they changed their tune and began to praise it."

Mr Welch further confided to the interviewer that: "The prompt-book of 'When Knights were Bold' is a literary curiosity. There is not a page of the original manuscript left intact. At every performance a shorthand writer is stationed in the wings and takes down every new word or bit of business that is introduced, and also records at just what the audience laughs each night. Then the next day, at rehearsal, the play is changed to suit the latest liking of the audience. In this way the comedy has been written and re-written time after time. The author does not pretend to recognise her work any more. She refers to it as a 'Welch play.'"

All this is very entertaining, but it is not very convincing (says the "Licensed Victuallers' Gazette"). Many trashy plays have succeeded, but their success has not proved them to be masterpieces to the satisfaction of anybody but the re-

sult spells failure, yet, with indifferent foreign artists perpetually at loggerheads, the wonder is that results were so good.

"CLAUDIAN."

The Julius Knight Company has been playing Wilson Barrett's old favourite, "Claudian," in Sydney. The plot is as follows:—

"Be young for ever, through the centuries— See generations born and age and die, And all who flattered, served, and loved thee, dust—but thou live on." This is the curse pronounced in the prologue of "Claudian" by Holy Clement, the hermit, who is stabbed while trying to save the slave-wife of a sculptor from the powerful profligate of Byzantium in the fourth century. In the play, a hundred years later, Claudian still walks the earth—a man who longs for death, and who is doomed to live. The curse is upon him. Those who love him are afflicted, and those whom he loves perish. Claudian is a sort of Flying Dutchman, and, like the hero of the Wagnerian music-drama, he is saved in the end by the love of a good woman. Almida, the good woman of the play, is drawn from her lover, Agasil, only to be stricken with blindness. When the blind Almida declares her love in Claudian's palace the earth trembles and the building

A step-dancing match for £50 a side was recently arranged between Little Miss Madge McCalla, the girl "babe" in the Birmingham Alexandra pantomime, and Miss Edna Dobree, a youthful coloured exponent of the terpsichorean art from New Orleans.

Madame Clara Butt and Mr Kennerley Rumford will give concerts in Sydney between 14th and 21st March. As originally arranged, the great contralto was to give 25 concerts in this part of the world. Seventy-five will be the number when the tour closes.

When the late Lord Kelvin was completing his deep-sea sounding machine, a brother scientist enquired the use of a huge coil of piano wire. "For sounding," replied the scholar. "What note?" facetiously added the former. "The deep C," replied his lordship, with a merry twinkle in his mathematical and keen sharp eye.

Bianche Bates, the talented American actress, has been seen in "The Girl of the Golden West" somewhat more than 700 times. Before the Belasco drama of '49 is finally taken off, she will have played the part of Minnie Smith oftener than she did that of Yo-San in "The Darling of the Gods," and in that her appearances numbered more than 1000.

An actor who recently was "taken" while on the stage by a cinematograph was greatly pleased with the result. Talk-



MR. A. S. HOMEWOOD AS SIGNOR D'ORELLI. MR. W. H. VARNA AS GUISEPPE. FROM "THE MUMMY AND THE HUMMING BIRD."

sponsible manager. But even supposing that critics know nothing about their business, they have to thank Mr Welch for so completely justifying their denunciation of "When Knights were Bold." He admits that since the critics saw the production the play has been entirely re-written, and we conclude that its success is due to the process of revision to which it has been subjected by Mr Welch. It must have been a very bad play indeed to require such wholesale revision, and of course it was clever of Mr Welch to so transform the piece that the author does not even pretend to recognise her work. But it shows how correct the critics were in their valuation of the original production, and it is, perhaps, the finest example of how to give away your author that an actor has ever given us.

THE GERMAN OPERA COMPANY'S BALANCE-SHEET.

The Australasian Grand Opera Co., Ltd., which was formed to assist in financing Mr. Musgrove's German Opera Company's tour in Australia and New Zealand, has circulated its balance-sheet for the period from February 14, 1907, to January 31, 1908. The directors' report states that the tour of the company, which was carried out as arranged, did not result in a financial success. The profits of the performances in Melbourne and Adelaide were absorbed by losses sustained in New Zealand, Tasmania, and the second Melbourne season, the total profits on the whole tour amounting to £497. In accordance with the agreement entered into with Mr. Musgrove, the sum of £1908 (being the capital of the company), less £400 reserved for expenses, was paid to him on account of preliminary expenses, which amounted to £2703: the balance, 795, absorbing the profit of £497, and leaving a loss of £298 to Mr. Musgrove, after the whole of the available capital of the company had been absorbed. The subscribed capital of the company was 1154

falls to ruins. Saved from the earthquake with Almida, the cursed one, standing amid the ruins, announces that his end is approaching—death that he has longed for has come at last. With the curse lifted Claudian faces death with a happy heart. Almida, whose sight has been restored (presumably by the earthquake), turns affectionately to the honest Agasil, and Claudian joins the hands of the lovers as he falls dead. Julius Knight, in the Marcus Superbus-like role of Claudian, is said to have made a great hit.

Mr Horace Nightingale, who for the last five years has been associated with the Taylor-Carrington Company is shortly severing his connection with that organisation. He contemplates resting for a few weeks and has a lucrative engagement in view.

'Tis not improbable that the Auckland district, including the city, will shortly be visited by Mr Edmund Montgomery's New Pictures and Entertainers, now in their eleventh year of organisation. Successful seasons have just been concluded in Dunedin, Christchurch, and Wellington, and the company is now at the Wanganui Opera House. The entertainers advertised to appear are Harry Hall, Elsie Hargood, Hilda Hargood and Fred Restieaux (musical director). The staff includes Bert Gilbert (electrician), Lawrence Redwood (mechanist), J. Matheson (business representative), and J. E. Petterick (advance manager).

Madame Clara Butt, Mr Kennerley Rumford and concert party will visit Palmerston North, Wanganui, Napier, etc., till March 3rd, when two farewell concerts will be given in Wellington.

Miss Rosina Buckmann will play the leading female role in "Erminie," which is to be produced by the Dunedin Amateur Operatic Society at an early date.

ing about it to a prominent dramatic critic, he said: "It was the most extraordinary experience I ever went through—actually to see myself acting." "Now," replied the critic, "you will understand what we have to put up with."

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