

eyes that are keenly searching for faults, and if there is a weak spot in the production you can bet that the audience will find it. Now, a girl that scratches her nose as she stands before Pharaoh will be picked out in a flash, and less things than that have made a laugh. Once that happens, you can put that scene down as stone dead." The producer's exhortations had the desired effect. It is by such methods as these that Mr. King gets the desired effects, and as an old professional in the cast of "Joseph and His Brethren" remarked, admirably. "That's a producer who knows his business. You see, he looks at the production not only with the eyes of the producer, but just as the audience will look at it. And they are, after all, the only people that count."

Maud Allan.

Nothing testified more to the greatness of Maud Allan, the famous classical dancer, than the fact that she has had more imitators than any other dancer extant. When Miss Allan first produced her Salome dance in London, the tragical story which she so finely portrayed was a theme of interest to numerous young dancers in the English metropolis. Miss Allan has hardly been in England more than a couple of months before Salome dancers were springing up all over the Kingdom, and the manner in which many expressed the story culminating in the macabre posturings before the head of John the Baptist, was sufficient to set the whole dance disliked. There is no doubt Miss Allan suffered for the mistakes of her imitators, and for a time at least was not as popular as she ought to have been.

## SOUTHERN STAGE NOTES

(By "Lorette.")

WELLINGTON, February 23.

Amongst the passengers by the Willochra, which arrives from Sydney on Wednesday are the members of the George Willoughby Ltd., "Aladdin" Pantomime Company. The Dominion tour opens at the Opera House on Thursday, the 26th. The company numbers about 150 people, and includes such well-known artistes as Miss Grace Palotta, Miss Carrie Moore, Miss Mabel Batchelor, Mr. Perry Cifton, Mr. Edward Stanley, and Mr. Ernest Pitcher. As this is the first annual pantomime to be presented by the firm of George Willoughby Limited, nothing has been spared in the way of expense to make it a success, which has been proved by enjoying a nine-weeks' run at the Sydney Adelphi. The reason the pantomime has been brought to New Zealand before being staged in Sydney is that the Melbourne Princess had been booked for several months ahead for the firm's other attractions. With a view to obtaining all the latest novelties for the production Mr. George Willoughby engaged one of America's leading musical comedy and pantomime producers, in the person of Mr. Lester Brown, to stage "Aladdin," and according to a Sydney critic he has "sure made good." One of the principal sensations to be introduced is what is described as "The Ragtime Revue," an originality of Mr. Brown's, in which every member of the company takes part. Amongst the other novelties to be introduced will be Morris' Wrestling Ponies and their Ethiopian wrestling partner John Hedges; Valentine and Bell, wheel experts; Morris and Shand, animal impersonators and comedy acrobats; and also specialties by Ting Tot, Marjorie, Henri Marcelle, and Nellie Fallon (America's ragtime dancers).

Mr. Clement Mason, the head of the big Sydney film firm, is at present in Wellington on a business visit.

It has been decided by the Brennan Fuller management to control the New Zealand circuit from headquarters in future. Such being the case, Mr. William Douglas has received instructions to proceed to Sydney, where he takes up a responsible position in the head office. Mr. Douglas' many friends will regret to hear of his departure, as he was greatly esteemed by all with whom he came in contact during his residence in Wellington.

During the Wellington season of Wirth's Circus and Menagerie three evening and one matinee performances were given, and the accommodation of the huge tent was taxed to its utmost capacity by audiences that were simply astounded at the many

marvellous and sensational feats introduced. It is truly a great evening's entertainment, and well worth the money that is charged for admission.

Mr. Barrington Waters arrived from Dunedin on Friday, the 13th, to take up the position of manager of His Majesty's Theatre. Mr. Waters, I am glad to state, has fully recovered from his recent illness.

I received a letter the other day from Mr. Frank O'Sullivan, touring manager of the O'Connor Opera Company, in which he states that the North Island inland tour has been exceptionally good. A tour of the West Coast of the South Island will be opened at Greymouth on the 23rd inst., after which Reefton, Hokitika, Westport, Nelson and Blenheim will be visited. At the time of writing it was not decided whether the company would return to Australia at the close of the West Coast season or a comprehensive tour of the South Island would be undertaken.

The George Willoughby Dramatic Company is playing a very successful season at the Opera House just now. The first production, "The Beggar Girl's Wedding," ran for five nights to splendid business. The second

Saxby in the quest for the missionary's love, and the ever-ready ability of Pelham to unravel difficulties and to come on to the scene at the right moment.

As the central figure Nan, Miss Fanny Erris gave a very fine performance. In the part of the young missionary Mr. George Cross gave a faithful portrayal of the character. Miss Vera Ramee scored an undoubted success as Millicent Saxby, whilst Miss Oriel Hotson played well as Julia Patterson. Mr. Rutland Beckett played the character of Felix Green, mesmerist, rogue and murderer, on the usual lines. The season will be brought to a close on Wednesday with a production of that good old money-maker "East Lynne."

## MUSIC NOTES.

By "G" String.

Last week's mail brought to hand a parcel of the latest publications of Messrs. Chappell and Co., Ltd., the well-known music publishers and pianoforte manufacturers, of 235 Flinders Lane, Melbourne, and 50 New



A centre of attraction at the Auckland Opera House: LES BEAU MALAGAS, Spanish whirlwind dancers.

production of the season, "No Mother to Guide Her," was staged last Saturday night, and judging by the manner in which it was received by the large audience ought to prove another box-office winner. In the main the plot of "No Mother to Guide Her" is an old story with new variations. It centres on the trials and virtues of Nan, a London waif, and a love child, who, having been handed over as an infant by her parent to Burglar Bill Bunce, therefore had "no mother to guide her." Reared in sinful surroundings, the child is well on the way to succumbing to her environment, when a young missionary, Rev. Tom Pelham, comes into her life and succeeds in cultivating the inherent virtues of the waif. The advent of Pelham brings in the additional characters of Millicent Saxby (his sweetheart), and Julia Patterson (who also loves him, and who, incidentally is Nan's mother). Later, it is discovered that when Nan was an infant she was handed over to Bunce by her mother to be thrown in the Thames, but the burglar had secretly kept the child, and at the same time blackmailed the mother. Starting with this interesting hypothesis, the story is based on the trials of Nan in the hands of Bunce and his gang, the wiles of Julia Patterson to hide her past and to outwail Millicent

Bond Street, London, W. Among the really good things in the parcel are "The Sailing of the Dream Ships," words by Herbert J. Brandon, music by Raymond Loughborough. The vocal theme includes some effective passages, which, with the aid of the organ obligato, enable the singer to achieve a dramatic climax. There is also an accompaniment to suggest the lulling murmur of the distant sea, which should be played smoothly. "Beside the Sea," words by Marshall Roberts, music by Herman Lohr, is a simple little song of reflective sentiment, being pleasingly harmonised. "The Blind Ploughman (with organ accompaniment)," words by Marguerite Radclyffe-Hall, music by Robert Coningsby-Clarke. This composition is inspired with some "religioso" strains that are well harmonised. "I Remember," words by G. Hubi-Newcombe, music by Robert Coningsby-Clarke, is a tenor song which somewhat lacks the piquancy and character so often distinguishable in this composer's work. Two waltzes are included in the parcel which are calculated to stimulate the disciples of Terpsichore during the coming winter. "Sunrise," from the pen of Pedro de Zulueta, is a dainty little composition, whilst "Laughing Love," by Montagu Ring, is a light-hearted triple. Under one cover, and entitled "A Calendar

of Song," is a group of four short songs, the words of which are by Harold Simpson, the music being by Montagu Phillips. The first, "Wake Up," is tuneful. The second, "Butterflies," ought to prove eminently suitable for an encore number. The third, "Autumn Leaves," suggests an idea of repose amidst the rustle of falling foliage. "Snowflakes" is the fourth, and is a dainty little number. No. 176 of "Chappell's Library of Part Songs" is "Love is Meant to Make us Glad" (from "Merris England"), the words being by Basil Hood and the music by Edward German.

Mlle. Antonia Dolores, accompanied by her companion Madame Vaudour, arrived in Wellington by the Ulmaroa last Wednesday. The celebrated vocalist will stay in Wellington for a few days before going south. Her tour will commence in Dunedin on March 2, after which she will visit Invercargill, Gore, Oamaru, Timaru, Ashburton, Christchurch, and perhaps the West Coast before returning to the North Island, which will be early in April. Mlle. Dolores will also visit all the principal towns in the North Island, her tour finishing at Auckland towards the end of May. An Australian tour will follow.

That amazing youth, Erich Korngold, though scarcely fifteen years of age at this moment, is already attracting a very great amount of attention in the serious music circles of Greater Europe. A few weeks ago a performance was given in London of Korngold's new violin sonata, of which the critics spoke in terms of high praise, and also seemed to weigh the sonata with an even greater seriousness than usual in the case of "prodigy" work. Now comes the news from Vienna of the production, of the third Philharmonic concert there, at the beginning of January of Korngold's "Sinfonietta in B Major." The correspondent of "Signale" declares that the production was awaited with almost nervous excitement by the Viennese, and "to whatever party we may belong we are all face to face with the fact that a mere lad of fifteen has composed a sinfonietta, and especially this sinfonietta." At the close of the performance the young composer was called, with Herr Weingartner, times almost without number, to bow his acknowledgements, so it seems clear that this stripling has begun a career with more good fortune than sometimes attends composers, in that he is indeed already a prophet in his own country.

When the last mail left London all Europe, it seems, was looking forward to the rush of "Parsifal" performances. The end of December saw the termination of the copyright of Wagner's great opera, and the nations of the world were making arrangements to present the work, which, with two exceptions, had not been seen outside the famous opera house at Bayreuth. Zurich and New York were the exceptions. In the former case the copyright, according to Swiss law, expired thirty years from the date of Wagner's death, and in the latter the question of copyright was ignored. Barcelona was to lead the way with a performance timed to begin at midnight on New Year's Eve, and the opera was to be sung in Paris, half-a-hundred towns in Germany and Austria, and also in Scandinavia and Italy. London had its first performance in German at Covent Garden on the 2nd February. Mr. Charles Vo'kert, of Messrs. Schott and Co., is anxious to arrange for some performances in English, and he feels certain that so great an opera will appeal to the many English people who cannot go to Bayreuth.

Madame Melba and Kubelik seem to be covering themselves with glory as well as gold in America. It is said that the tour "is proving to be one of the greatest concert attractions in the annals of that country." At St. Louis the box office receipts amounted to 13,000 dollars, and, great as is this sum, it was approached on several other occasions. In America receipts often run high when "the goods put up are good enough," as they say there. Recently Pavlova and her company of dancers danced to about 13,000 dollars on their first appearance in New York.

