

THE STAGE

FIXTURES.

HIS MAJESTY'S FIXTURES.

March 30-April 13—"Seven Days' Leave" (Allan Wilkie).
 May 3-11—Ada Reeve Vaudeville Co.
 May 16-25—J. C. Williamson Royal Comic Opera Co.
 July 1—Sydney James and The Strollers

HIS MAJESTY'S THEATRE.

"THE STORY OF THE ROSARY."

After a successful week's run at His Majesty's Theatre, "Seven Days' Leave" was replaced on Monday night by another of Walter Howard's dashing plays, "The Story of the Rosary." With its atmosphere of war and romance, influenced by the fine acting of Mr. Allan Wilkie and his company, it appealed to a large audience who followed with keen interest the stirring incidents revolving around a Servian regiment of dragoons. The story tells of the steadfast love and devotion of Captain Paul Romain in contrast to the bitter rancour and hatred of his cousin, Captain Philip Romain. Both are in love with the Princess Venetia Sabron, who, however, favours the former and becomes his wife, just as war has been declared. Later, Paul is believed to have been killed, and Karl Larose, Paul's good friend, saves Venetia from the machinations of Philip. Venetia decides to seek peace by entering a convent, but at the psychological moment Paul returns after being a prisoner of war, and the gallant soldier and his bride are happily re-united. Mr. Allan Wilkie distinguished the role of Captain Paul Romain with his manly bearing and sincere acting, and enlisted the heartfelt sympathies of the audience. Mr. Vivian Edwards gave a study of Karl Larose, faithful friend and soldier, that stands out as his finest work. Mr. Walter Hunt showed his undoubted ability in the masterly way he handled the role of Captain Philip Romain, his touch being delicate and incisive in suggesting villainy. Mr. Henri Doret and Miss Adele Inman supplied the light comedy element to good effect. Miss Marie Ney played the part of the Princess with charm and showed herself keenly appreciative of dramatic colour. Mr. Herbert Leigh nicely appreciated the value of the kindly old priest's lines. Mr. Robert Inman as the colonel, Mr. Ronald Riley as Nicodemus Winkel, and Miss Nellie Ferguson as a nun fitted adroitly into their respective characters. The production was well staged, most realistic being the hurling of a shell with destructive effect into a building, while the convent scenes, the singing of "The Rosary" by Miss Olive Stevens, and the spectacular effect illustrative of the title all contributed to strengthen its appeal to the audience. The season closes on Saturday night.

OPERA HOUSE.

SERGEANT COPELAND AND THE KID.

The sway of vaudeville cannot be gainsaid, and the Opera House sees its old familiar patrons at every change of programme. It is not the easiest thing in the world at the present time to secure uncommon turns, but there is one on this week's bill that stands by itself. It is supplied by Sergeant Copeland and the Kid and is as neat an exposition of telepathy as one could wish. The Kid is barely eight years of age, and nothing is too hard for him to accomplish in the way of a test. He sits on the stage blindfolded, while his father, also blindfolded, walks amongst the audience and handles various articles—watches, coins, inscribed medals, tie-pins, pocket-books—which the Kid accurately describes. There is no possible communication between the two, as in some instances Sergeant Copeland does not speak at all, yet the boy minutely describes them, giving particular details of their appearance and even giving names and dates inscribed inside watches and purses. The Kid's amazing qualities are fur-

ther demonstrated in a remarkable test with figures, the whole exhibition being uncanny in the extreme. The Kennedy Trio—Lance (flute), Laurie (cello), and Miss Doy Adelle (piano)—captivate everyone with their delightful act, these artists proving their worth in interpreting classical numbers. It is a high-class act that gets over well, and is a testimony to the up-grade of vaudeville. McKay and Graham, vocalists, also share this distinction, their songs being well chosen and rendered in exceptional manner. Kelly and Drake are a fillip to any bill and meet with an enthusiastic reception for their joint offering of song and patter, the man bringing down the house with his grotesque dancing. Mr. Ted MacLean and Miss Genevieve Lee are scoring again in an original sketch by the appealing name of "Ootsey," which gives scope for the dramatic abilities of both. Mr. Clarence Crawford and his xylophone selections add welcome variety to the vaudeville section. The second half of the entertainment is provided by the Paul Stanhope Revue Company in one of their merriest frivols, entitled "Topsy-

gado emphasised the baneful note with a skilful understanding of the character, and Mr. William Ewart favourably impressed everyone with his clear-cut work as the detective. Miss Kathleen Arnold was appealing as the banker's daughter, Marie de Brisson, and Miss Alice Rede was excellent in an unenviable character part. Miss Lillian Colenso, the smart little soubrette, made a big success as a merriment producer, and was backed up by Mr. Herbert Linden, a new-comer with a wide Australian experience. Mr. W. J. Coulter as Jean Barbelou, the cut-throat, capably lived up to the part, and Mr. Edgar Kenna and Mr. Jack Deeney capably sustained the remaining principal parts.

"It's Always the Woman," a new four-act drama recently secured by Mr. Brandon-Cremer, will be presented for the first time in New Zealand at next Saturday's matinee. This is the first of a large number of new plays recently added to the company's repertoire, and is said to be replete with sensations of thrilling interest, brightened by amusing dialogue and laughable incidents.

Mr. Allan Wilkie only played two dramas in Melbourne during a seventeen weeks' season. These were "Seven Days' Leave" and "The Story of the Rosary," which he is presenting to New Zealand playgoers.

Mr. Paul Stanhope and his slogan "Fine! Fine! Fine!" will be missed from the Opera House after this week, a seven weeks' run closing on Saturday night. It is certainly some record holding the audience so long with a revival, Mr. Stanhope's previous stay also registering seven weeks, and it says much for his qualities as a comedian, producer and judge of the public that he knows how to hit their taste. Those who have laughed themselves into hysterics over the absurdities of Spike Murphy, the burlesque Irishman whose character Mr. Stanhope assumes, get rather a shock when the actor reveals himself as a smart, good-looking young man, of serious mien.

Miss Ada Reeve came over from Sydney in a boat that brought some 70 or 80 returned soldiers, and it goes without saying that she was a fast friend of theirs before the boat touched land. "I went down to them just in the most informal manner," she told a representative of the Christchurch "Sun." "Several of the company went with me, and we just talked with them, and I sang to them—without a piano. They showed us their photographs and relics, and told us about the homes to which they were going, and asked us if we knew what was going on there now. I told them about the Returned Soldiers' Clubs that I had visited when I was in New Zealand last time, and I enjoyed our meeting as much as they did. You see," Miss Reeve went on quaintly, "I always feel like the boys who get the Victoria Cross when I meet with so much gratitude and appreciation—I wonder what I get it for. For I love so much doing what I can for the boys—love to meet them and entertain them, and give them a good time. It is pure pleasure to me. And then I wonder what it's all about when I get thanked so much. But all the same it's great, it's just splendid to feel that you are doing something for them—something that they like. These are the things I value," and with that Miss Reeve produced her membership card from the Returned Soldiers' Association, Napier, with the special endorsement, "Till you come back—may it be soon." And she touched the brooch she was wearing—a patriotic device in gold and enamel from the Dunedin Returned Soldiers' Association, bearing her initials surmounted by a crown, while on either side appeared New Zealand's national emblem in gold—a fern leaf. There is an inscription on the back stating that it was presented to Miss Reeve in token of gratitude for all she had done on behalf of soldiers. "But I'm not begging this time," she said. "I have sent £14,000 to the Anzac Buffet already, so I am asking for no money on this trip, but I go on entertaining the soldiers wherever I am."



LISTENING TO "THE ROSARY." An incident preceding a big love scene in "The Story of the Rosary."

Turvey," which gives abundant opportunity for comedy, ballets and songs. This is the last week of the Ginger Girls, the Grafters' Quartette, Mr. Paul Stanhope, Mr. Val Newman, Mr. Will Raynor, Miss Helen Le Cain, Miss Lottie Newman, and Miss Edna McCall.

KING'S THEATRE.

That top-liner in blood-curdlers, "The Face at the Window," attracted a large audience at King's Theatre on Saturday night, when the Brandon-Cremer Dramatic Company gave full value to its sensational incidents. The plot revolves itself into a battle of wits between Paul Gouffet, an eminent detective, and Chevalier Lucio Delgado, alias "Le Loup," a notorious assassin. The sheeting home of the crimes is only accomplished after a series of thrilling incidents, most gruesome of which is the reanimation of a dead body by electricity. Mr. Kenneth Carlisle as Del-

IN PERSONAL TOUCH.

The Allan Wilkie company will appear in Hamilton on Monday, April 15, thence playing Wanganui (17, 18), Palmerston North (19), Napier (20, 22), Hastings (23, 24), Dannevirke (25), Masterton (26).

Mr. Scott Colville leaves this week for Christchurch to prepare the way for Mr. Sydney James and the Strollers, who open in the southern city on May 2. Mr. Colville says Mr. James has something in the nature of a surprise, but he is not able to divulge it yet. At any rate the public can look for something extra special.

Mr. J. Holland, treasurer of the Allan Wilkie company, is making his first visit to New Zealand.

If you don't believe in the occult, go and see the Kid at the Opera House. An X-ray isn't in it with him, while his figure work is astounding. It is said that he can answer in a few seconds any of the 250,000 computations in a ready reckoner.

It is the intention of the Fuller Proprietary to invade the smaller towns from time to time with vaudeville. Tentative visits have proved most successful, a two nights' season in Wanganui recently being played to enormous business. "It is only a matter of time," said Mr. George Stephenson, manager of the Opera House, "when the tentacles of Fuller vaudeville will be stretched out to every town. Of course, there is a difficulty just now in getting artists from England and America for the circuit, but arrangements have now been completed to keep the list going with top-notchers for the next six months."

J. and N. Tait's production of "Peg o' My Heart" is entering its third year in Australia.

The Walter Johnson Revue Company re-open at the Opera House next Monday.