

Mr. M. B. Figman looks for no extravagant publicity puffing to aid him. On his first presentation in America of "The Man on the Box" (which he will present in Wellington shortly), he took the wind out of the sails of his enterprising agent by writing him as follows: "In exploiting my appearance throughout the country in "The Man on the Box," I wish you would confine yourself to legitimate facts and avoid sensation as much as possible . . . I most certainly veto your suggestion to drive through the streets of Denver in the livery of a coachman with my leading lady in the carriage at a breakneck speed. To begin with, the idea is absurd. I am thoroughly satisfied to wear that livery as a theatrical costume, but most certainly under no other circumstances; such a procedure as you suggest would no doubt lead to my arrest and a lot of newspaper notoriety, but I don't want it at any price; much less at such a cost. I will impersonate Harold McGrath's hero in "The Man on the Box" on the stage but nowhere else."

Miss Marie Tempest concluded a memorable season in Johannesburg with a production of "The Duke of Killicrankie," which proved one of the most enjoyable in the repertoire.

For the benefit of those who have not yet tried their hand at farce making, here is an old and proved recipe, writes "Playful Stallite" of "London Opinion," commenting on "You Never Know, Y' Know." Take two or more husbands (fresh), add wives (varied); souce in alcohol, stuff with chestnuts, simmer in stock situations, and stir violently. Serve as hot as possible.



MR. HARRY CLAFF as Wong Ho, a picturesque character in "Shanghai," at Drury Lane Theatre. [Photo., Bassano.]

"Believe me," said Mr. Harold Gregson, who judged the vocal and musical classes at the Wellington competitions, "the music of Bach and Beethoven was intended to be played with expression, just as is that of modern masters. I can well imagine, should those great composers appear on some present-day concert platform, many musicians lifting their hands in horror, and exclaiming, 'How untraditional. What liberties they take with their music!'"

Murfayne, the xylophone peer, will play a short return season at the Opera House next week.

Mr. Frank Harvey is afraid that his performance of Stephen Ghent in "The Great Divide", in which he is to appear in Melbourne with Miss Muriel Starr when the theatres reopen, will make him unpopular with the ladies. Stephen Ghent is a rough miner—a denizen of the primitive Arizona Desert, who, with a couple of mates slightly the worse for liquor, enters upon the privacy of a young girl who has been left alone in her cabin. Circumstances compel her to go with Ghent to save herself from the other two. He is not much better than the others, and though he does his best towards the girl, he is a somewhat questionable character. Frank Harvey confesses that he likes the heroic roles of a higher type of life, but he admits that the dramatic opportunities in his role of Stephen Ghent are greater than in any part he has played for a long time.

"Going Up," according to Christchurch papers, is the most sparkling and most satisfying musical comedy seen for a very long time.

In "The Great Divide," in which Muriel Starr is to appear at the Theatre Royal, Melbourne, the J. C. Williamson, Ltd., management consider they have one of the best dramas they have ever handled. It may appear strange that a drama that has been played for years in America, where Margaret Anglin has been appearing in it for over three years, should only now be staged in Australia. The reason is that the J. C. Williamson management could not secure it for this country on account of the very heavy fees required for it, and, secondly, they had no dramatic actress who could handle the role of Ruth Jordan. Immediately Muriel Starr again signed on with the firm, however, it was decided to secure the play at any cost for the popular actress, and a cable to the firm's New York agency secured it for production by J. C. Williamson, Ltd., in Australia. "A play of love, gold, and adventure," is the description applied to "The Great Divide."

"The Back to Nature Club" will be the next Al Bruce offering.

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FRIDAY,	FEBRUARY	28.
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Trains will leave Pukekohe for Mercer at 5.15 p.m. Pukekohe for Frankton 5.50 p.m. Pukekohe for Auckland 5.10 p.m.

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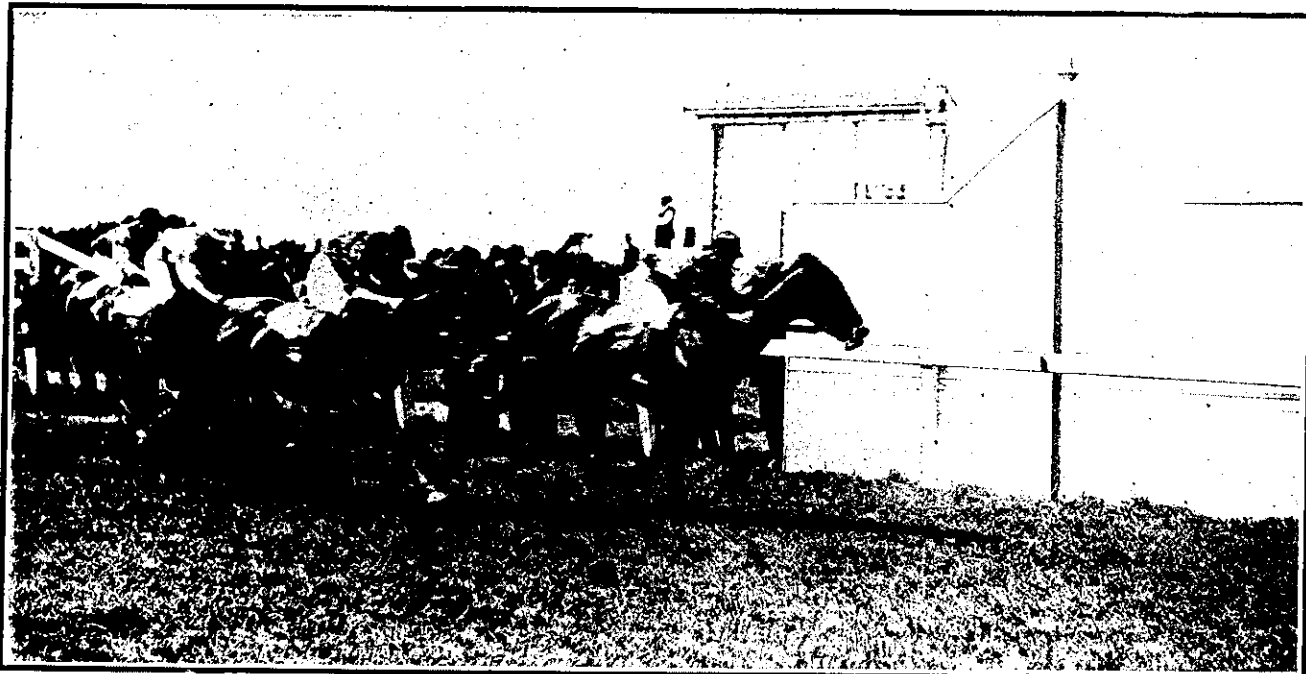
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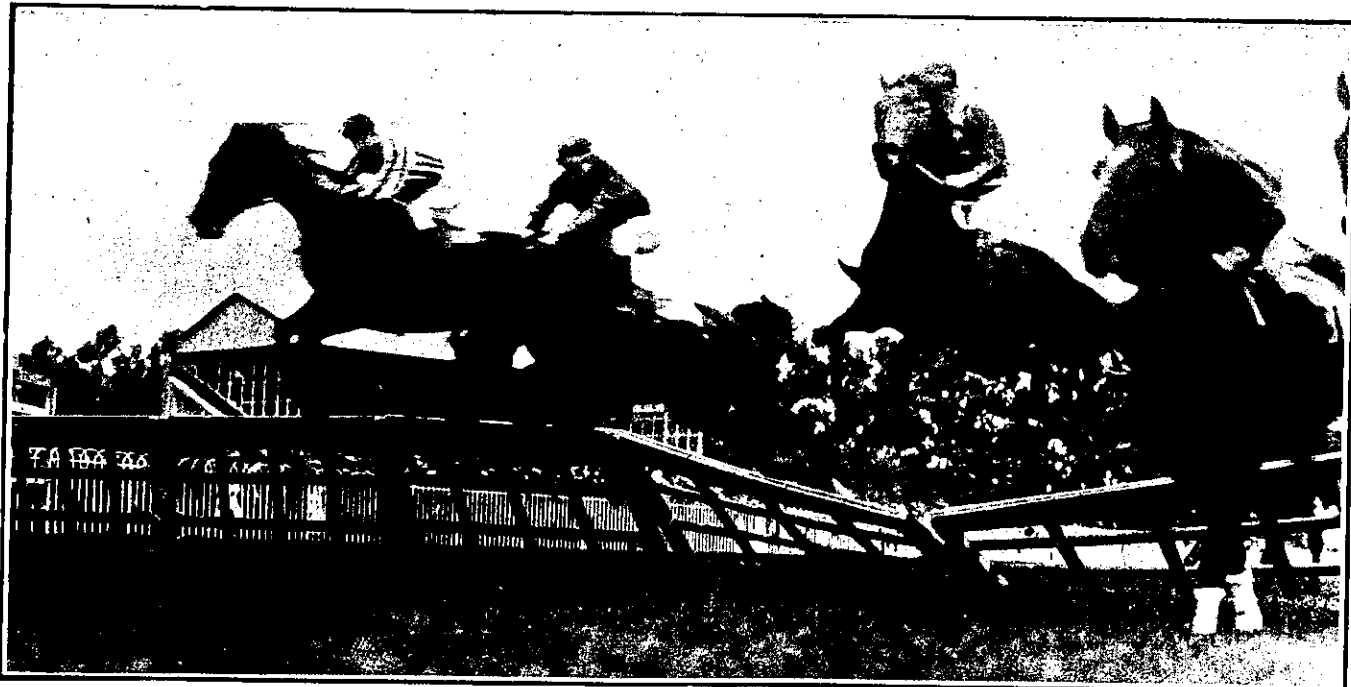
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THE FINISH OF THE EGMONT CUP (1½ MILES)—AFTERGLOW (B. Deeley) winning from DUSKY EVE (McLean), with DEPRIDATION (R. Reed) third.



NEGOTIATING A FENCE AT THE BACK OF THE COURSE IN THE OHAWA HURDLES (1¾ MILES), WON BY PARAOA (IN LAST POSITION) ON THE OPENING DAY OF THE EGMONT R.C.'S AUTUMN MEETING.