

THE STAGE

BOOKINGS.

HIS MAJESTY'S THEATRE, AUCKLAND.

Allan Hamilton (Rickards' Vaudeville Co.)—March 14 to 24
Marlow Dramatic Co.—March 26 (Easter Saturday to April 16)
J. and N. Tait.—April 18 to 23
J. C. Williamson.—April 28 to May 14

THE OPERA HOUSE, AUCKLAND.

Fuller's World-Wide Pictures.—In season

THE ROYAL ALBERT HALL, AUCKLAND.

Pathe Pictures.—In season

TIVOLI THEATRE, AUCKLAND.

The Phil Walsh Dramatic Co.

HIS MAJESTY'S.

RICKARDS' VAUDEVILLE COMPANY.

To-night (Thursday) the Harry Rickards' Vaudeville Company will conclude their Auckland season, after a very successful run of ten nights at His Majesty's Theatre. It is doubtful whether a stronger vaudeville company than the one at present occupying His Majesty's ever visited Auckland, and in the opinion of the majority of theatregoers the present combination is the strongest that has been sent over by Mr. Harry Rickards, which is saying a great deal. With Bob Fitzsimmons and his clever wife, Miss Julia Gifford, as the star attraction, good houses have been the order throughout New Zealand, as the famous Maoriland boxer and ex-world's champion enjoys the widest popularity from one end of the Dominion to the other. The playlet "A Man's a Man for a' that" affords the veteran pugilist an opportunity of acquainting the audience with some interesting sidelights of the boxing profession. The broad-shouldered boxer, who is on a visit to Jack Wainwright's apartments, explains to Jack's handsome sister, Vivian Wainwright (Miss Julia Gifford Fitzsimmons) how he came to enter the fistie arena, his callousness in taking up so "brutal" a profession puzzling her. After hearing his story, which he tells earnestly and frankly, impressing upon her that there are only two kinds of men—"fighters and quitters"—she discovers that she is confronted by a man whose sense of right and wrong fascinates her and he immediately wins her favour. Both Mr. and Mrs. Fitzsimmons are heartily applauded for their capable acting, and are not allowed to go off the stage without being recalled to the footlights. Bob Fitzsimmons gives a particularly fine exhibition of bag punching, raining blow after blow upon the ball in a manner which raises the audience to a high pitch of enthusiasm. Miss Julia Gifford (Mrs. Bob Fitzsimmons) displays her charming soprano voice to distinct advantage in a couple of popular items, while her imitation of a French actress singing an American song is also greatly appreciated. The acrobatic turn given by the three Trapnell Sisters and their brother George is one of the finest ever witnessed here. These young ladies are possessed of remarkable elasticity and their tumbling and balancing feats are performed with the acme of grace and cleverness. Mr. Franco Piper who is styled the Paderewski of the banjo, is responsible for a wonderful performance of banjo playing, his juggling, spinning and swinging of the instruments whilst rendering a number of popular airs on them being a decidedly unique accomplishment. Vaude and Verne have always something fresh in the comic line, and during the week have been scoring heavily with their original gags and queer drolleries. These two young comedians possess an unlimited supply of funny anecdotes and humorous songs, and their patter on the hotels of Auckland was most diverting. The Wheelers, trick cyclists, gave another exhibition of comedy cycling, being able to do almost anything with their machines, which were

under perfect control. Mr. Fred Bluet kept the audience amused with his budget of comic songs, that of "Shirts" being loudly applauded. An interesting series of bioscope films are presented, that of the boxing match between Jim Jeffries and Tom

THE MARLOW DRAMATIC COMPANY.

On Saturday next (Easter Saturday) Mr. George Marlow's Dramatic Company will open its New Zealand tour at His Majesty's Theatre in that great

idea, and with a handsome but erring son as a captain in the army, he wishes the girl to marry the latter, and she is practically forced to do so though it is against her will. On her wedding night the mysterious box is opened and it is found the girl is a pauper. The son in desperation laments his fate, especially as he has just been ordered to the front, and deserts his regiment. A private, who has fallen in love with Ruth, hears of the forced marriage and though arriving too late to prevent the ceremony comes up to the conspirators in time to prevent the husband ill-using his wife. After a stormy and highly dramatic scene the husband sells his wife for the sum of fifteen pounds. Sensational events quickly follow. The hero is raised to a captaincy after winning distinction in war, and becomes a rich man. Both believing that the first husband is dead they are married, but on the wedding night the first husband reappears and there is a fine scene, depicted and well acted at the sumptuously laid wedding breakfast. The villain is sent out of doors, but in his scheming the girl is entrapped and hidden in a garret, where murder is done. The cast, which is the same as that which produced the piece in Australia, is as follows:—

Jack Gladwin, Herbert J. Bentley; Herbert Deering, H. Vox; Dr. Archie Bird, Reginald Goode; Jasper Skinner, T. E. Tilton; Timothy Clinker, Thomas Curran; Sergeant Manners, P. V. Scully; Dr. Brandon, Gilson Taylor; Sir James Flint, P. Hunter; Landlord, Nodin; Tipkins (Swell), George Oswald; Court Usher, Wilson Clarke; Lord Somertan (Judge), W. Edmonds; Court crier, Victor Denham; Private Jones, E. Stephenson; Private Watson, Walter Temple; Private Hughes, Herbert Stanley; Private Moody, Norman Bruce; Ruth, Essie Clay; Rose O'Connor, Lillian Booth; Olive Manners, Nettie Bundle; Mother Snags, May Bland; Nurse Gray, Eva Graham; Nurse Linley, Maud Anwin; Dolly Fritter, Louise Carbasse. The one and only matinee of the season will be given on Easter Monday.

THE OPERA HOUSE.

FULLER'S WORLD-WIDE PICTURES

It is astonishing what a hold the picture shows have upon the people; they never seem to pall or weary those who have taken to this form of amusement, and, in spite of the dictum of the wise men, that there is "nothing new under the sun," they are always presenting new features of interest and unexpected developments that make them very acceptable to the public. This is the case with Fuller's World Wide Pictures, which are always good, and which bring us into touch with events of old world interest, that are still of quite recent occurrence, as witness the Paris floods pictures that are being shown this week, the series being a remarkably fine one, and showing the tremendous extent of, and the damage done by the phenomenal inundations of which we were reading in the cablegrams only the other day. Then, another remarkably good series forms an interesting object lesson of the work of the railway construction as it is carried on in Northern Canada, at the rate of two miles a day, every stage of the operations being graphically illustrated. From Canada, the sightseer is carried across to Rangoon, the famous capital of Burmah, whose pagodas, shrines, temples, praying pilgrims, priests and beggars are brought forward in quick succession. Again we are transported back to America and introduced first to the sowers of the wheat; then to the famous Chicago "Wheat Pit" where the notorious Patten successfully "cornered" the wheat supplies of the world, the "Corner in Wheat" being illustrated in a very striking series of pictures, introducing the Wheat King in his office preparing for the coup;



MR. P. V. SCULLY, of Mr. George Marlow's Dramatic Company.



MR. CURRAN, as Timothy Clinker, in "Married to the Wrong Man."

Sharkey, for the heavyweight championship of the world, being witnessed with particular interest. Pictures are also shown of the Burns-Johnson fight, and the last five rounds of the Fitzsimmons-Lang contest, fought in Sydney last Boxing Day.

dramatic success "Married to the Wrong Man." by Frederick Melville. The story deals with the trials and tribulations of a girl named Ruth, who has been left in charge of Jasper Skinner, a publican, who believes her to be a heiress. With this cherished