

THE STAGE

DAISY KENNEDY'S ART.

THE WITCHERY OF HER VIOLIN. A SUCCESSION OF TRIUMPHS.

In presenting such a genius of the violin as Miss Daisy Kennedy, Messrs. J. and N. Tait would seem to have crowned their achievements as entrepreneurs of all that is supreme in the world of art. Miss Kennedy, with her divine gift, has been holding large audiences spellbound, and not only as a virtuoso does she command rapt attention, but as the embodiment of exquisite femininity she compels instant admiration. Her first programme opened with "Variations on a Theme by Corelli" (Tartini), which exemplified her dexterous fingering and surety of execution. Couperin's "Chanson Louis XIII. et Pavane" was a symphony in grace and delicacy, and grand and inspiring was her treatment of the first movement of Tchaikowsky's famous "Violin Concerto in D Major." Three unaccompanied pieces by Bach—"Bourée in B Minor," "Andante in C Major," and "Prelude in E Major"—proved a further enthrallment, and amongst a feast of tremendously appealing numbers were "Dragonflies" (Nandor Zsolt)—marked by peculiarly characteristic effects—"The Lark" (Glinka-Balakireff), "Berceuse" (Tor Aulin), "Russian Dance" (Zimbalist), "Swing Song" (Ethel Barnes), and "An Old French Hymn." After each item the artist received a veritable ovation, so unerringly did she express the sentiment and mood of every piece in her interpretations and make it potent to her hearers. Miss Topsis Doenau, as accompanist, not only adorns her own art, but with an affinity of ideas brought about by long association with Miss Kennedy, helps to bring about an idealisation of results.

So masterful has been Miss Kennedy's achievement in Auckland that the four arranged recitals have not been enough to satisfy the increasing audiences in the Concert Chamber, and the management have decided to extend the season to Thursday and Saturday.

MURIEL STARR'S FAREWELL.

THREE IMPORTANT PLAYS.

The second production will be an association with so popular a leading man as Mr. Frank Harvey, and supported by a first-class dramatic company, under the direction of J. C. Williamson, Ltd., will doubtless be hailed with distinct pleasure. Of all the high-class emotional actresses that have visited us for a decade no more popular or talented artist has been seen than Miss Muriel Starr. She will appear in Auckland for an eleven nights' season, commencing Saturday, February 7, with three new plays which come to this city with exceptional reputations, viz., "The Silent Witness," "Common Clay," and "Three Faces East." The former, which will be the opening piece, shows Miss Starr in one of her greatest impersonations, that of Helen Hastings, the unhappy mother of an unfortunate son—a character of a most exacting nature, which runs the entire gamut of the emotions during its exposition. The author of "The Silent Witness" is Otto Haubach, who wrote "Katinka," the musical comedy which achieved much popularity in the Dominion some time back. It is said to be full of mystery and thrill, with a strong dramatic story of sustained interest, and it also possesses the valuable quality of "suspense."

"COMMON CLAY."

The second production will be another successful drama, "Common Clay." The story deals with the moral responsibility of men to women and girls of lower station whom they betray. The unfortunate female in "Common Clay" is Ellen Neal, who, after a career of shame, makes a genuine effort to reform, by accepting domestic service in a

gentleman's household, only to encounter therein one who had been chiefly responsible for the mode of life she had previously led, and to be still further pestered and eventually betrayed by the gentleman's son. Her demand that something should be done for her child leads the father to consult his lawyer, who, in a discussion on morals generally, confesses to an indiscretion in his youth similar to that of his client's son, and in the end it transpires that Ellen Neal is none other than the daughter of this very lawyer.

"THREE FACES EAST."

The third and final production of the season will be the sensational and thrilling spy play "Three Faces East," a drama showing Germany's subtle methods of gaining information before and after the war. The plans for the eleven nights' season will open at Wildman and Arey's on Thursday, February 5.

performed some dangerous looking feats with not only the utmost unconcern but with evident enjoyment. Prolonged applause was their reward at the conclusion. Will and Linda Newman in their skill-cum-absurdity cycling act caused plenty of merriment. The Falvey Sisters had innumerable recalls for their dainty harmonised numbers. Renaux and Arta were again a popular turn, their xylophone offerings including the overture "Raymond," "Bing Boys," and a medley of rags and catchy airs. Miss Lillian Fontenoy was heard in a couple of well-suited ballads. Mr. Paul Stanhope's Revue Company made a merry break with their frivolity in "Bric-a-brac," which was a pot-pourri of songs, dances and nonsensicalities. In the latter Mr. Stanhope was the leading conspirator, and he was well aided and abetted by Mr. Mark Erickson and Mr. Ernest Pitcher. The Grafters' Quartette, the Singer Girls, and the soloists—Misses

PRINCESS THEATRE.

"WITH CAPTAIN SCOTT IN THE ANTARCTIC."

Unique in the annals of photography is the picturisation of Captain Scott's memorable expedition to the South Pole, which is attracting crowded sessions day and night to the Princess Theatre. The wonders of the unknown region are revealed in their true light, the exceptional climatic conditions and intense light of the frozen regions conducing to faithful photography. The unusual nature of these pictures, apart from the profound interest commanded by the heroic men who gave their lives for the honour of their country and the advancement of science, makes them of universal interest. For instance, there is the Killer whale, a vicious and destructive animal of the deep that makes life miserable for the docile Weddell seal, and its young, and, in fact, for every other species of that zone. The artist was fortunate enough to film a large school of these deep sea monsters attacking mother seals, showing the extraordinary tactics resorted to by the old seals to save their young. These whales, through concerted effort, actually upheave thick sea-ice in their desperate attempt to precipitate the seals into the water after they have been frightened out of it. Another remarkable feature is the wonderfully graphic reproduction of Mount Erebus, an active volcano in actual state of eruption. Every movement of the little heroic band of explorers is closely followed, the embarkation, life at the base, the setting out of the three sledges for the South Pole, the discovery of the Norwegian flag at their goal, the return, and the ice cairn against the southern sky. Here and there the antics of penguins and seals add bright touches of humour to the tale, and the interest of the picture is heightened by explanatory readings by Messrs. Easter and Ruston.

Miss Emelie Polini is making another big success in Sydney for the Tait's with "The Little Damsel."

Mr. Robert Williamson, after a brief detachment from the managerial staff of J. C. Williamson, Ltd., has ahead of the Muriel Starr Dramatic firm, and arrives in Auckland to-day ahead of the Muriel Starr Dramatic Company.

One of the new J. C. Williamson productions will be the latest London comedy success, "Tilly of Bloomsbury," by Ian Hay. It is described as a tale of mingled laughter and tears. A special company is being organised, and will include several well-known artists from London, picked to represent their particular "types."



MISS BATHIE-STUART, a piquant and versatile musical entertainer, well-known to New Zealand audiences.

OPERA HOUSE.

One of the best first-halves seen for some time is a reason why the Opera House should be crowded every night and matinee this week. Monday night's large audience demonstrating its keen approval of the vaudevillian fare provided by the Fuller firm. An exhilarating first appearance was made by Preston and Perrin, dancers well out of the ordinary, from the moment of their original entry (in which the tall member distinguishes himself comically on skates) to their final exit, when both give a demonstration of eccentric solo dancing. Their work all through is marked by neatness of stepping and originality of movements, and they well deserved the hurricane of applause they received. In the first grade, too, were Marzon and Florence, a man of Herculean strength and a girl who is as pretty as she is intrepid. Some skilful balancing feats on a tall pedestal paved the way for the sensational climax, in which a silver ladder played a prominent part. With the long ladder balanced on her partner's shoulder, Florence climbed the rings, and perched on the top she

Maude Miles, Ethel Bennetto and Helen Le Cain—livened up the proceedings considerably, and were responsible for much of the brightness of the show.

A glance through a recent issue of the "South African Pictorial" locates quite a number of entertainers popular with New Zealanders. Allen Doone, after one of the most successful tours any company has ever enjoyed in South Africa, returned to Johannesburg and was playing in "Sweet County Kerry." Rogers and Rieuse, the French dancers who made such a hit on the Fuller circuit, were making similar havoc with Kimberley audiences. Dan Thomas was producing and playing dame in the pantomime "The Babes in the Wood," with other well-remembered Fuller artists in the cast—Miss Naomi McQuoin as principal boy, Miss Nellie Fallon as principal girl, and Mr. George Taylor as the baron. Walter Emerson and Gwen Hasto were on the Orpheum bill, and Sterling and Love on the Empire.

Miss Daisy Harcourt, a well-known comedienne, who has made good abroad, will be the star attraction at the Opera House next week.



MISS VIOLET HARRIS, pianist with the Allan Wilkie Dramatic Company, at present in Dunedin.