

GEACH WANTS PEABY'S RIGHTS.
Mr. Edwin Geach, on behalf of West's Pictures, has cabled to Commander Peary offering a substantial sum for the sole Australasian cinematograph rights of the discovery of the North Pole. Negotiations were previously in progress for the rights of Dr. Cook's discovery, but it was recognised that Commander Peary was likely to have a better photographic outfit than could be carried by one man.

A "SILVER KING" STORY.
The recent revival of "The Silver King" at the Princess Theatre, recalls to Mr. Titheradge's mind some experiences he had when he first appeared in the well-known drama. Mr. Arthur Garner played the Spider at that time, and he was evidently a gentleman with the propensity for practical joking largely developed. For instance, in the scene on the wharf at Rotherhithe on one occasion the Spider turned the key in the door and would not let old Deaf Micky enter, although at a certain point of the plot it is necessary for him to rush through the shanty and out at the window shouting his innocence. For a few minutes Mr. Titheradge was non-plussed, but he met the situation by going round to the back at the stage and appearing at the window, moving up and down as though he were treading water all the time. On another occasion, following his usual custom of helping himself to a particularly fine cigar belonging to The Spider and placing it between his lips, he found to his dismay that it was thickly coated with cayenne pepper, and from that night onwards he carefully eschewed The Spider's cigars.

BREAKING RECORDS.
The West Australian tour of the Moore-Roberts Co. is breaking records. Maggie and Harry hit the psychological moment, so to speak, as, owing to its own stinginess and dull stupidity, shows of any merit had given West of West a wide berth for some time and the public were awaking to a healthy hunger for some place of amusement to go nights.

"IT GETS THERE."
"A Bachelor's Honeymoon," which is now being produced by the Hugh Ward Company in the South, is said to have one special point of merit over all previous farces. It "gets there" from the start. There are no long explanatory scenes, and no clearing-up process is necessary in the last act. So continuous is the laughter that Manager Albert Goldie offered in Melbourne £10 to anyone who could

discover one minute during the action of the piece when the audience were not laughing, but there were no claimants.

FOURTEEN MONTHS OF DRAMA.
The present season at the King's Theatre, Melbourne, of Mr. William Anderson's Dramatic Company constitutes a record for Australia, having exceeded fourteen consecutive months of drama, with the one company and in the one theatre.

"THE CATCH OF THE SEASON."
The next new production under the J. C. Williamson management at Her Majesty's Theatre, Melbourne, is "The Catch of the Season," which (according to a correspondent) the Royal Comic Opera Co. was busy rehearsing when the last mail left.

THEATRICAL PURCHASES.
The purchases made in things theatrical for Australia by Mr. William Anderson are legion, and their style very varied—pantomime, comedy-drama, pure melodrama, and many novelties in outside shows. "The Prince and the Beggar Maid," the London Lyceum hit, is a big item in his wallet of novelties, and the new drama, "For the Man She Loves" is a winner in England. The Australian manager recognised its merits for popularity and secured it at once. For his pantomime (his second, by the way), due in Melbourne this year, Mr. Anderson has spared no expense. A couple of spectacular effects he has secured are expected to cause a sensation. The next production at the King's Theatre will be "For the Man She Loves."

"QUITE A SPORTSMAN."
Since his New Zealand tour, Mr. Andrew Higginson has developed into quite a sportsman. While in the Dominion he was seized with the golf epidemic and became an enthusiastic player with a thorough knowledge of all the technicalities of that fascinating, but at times exasperating, game. Then he turned his attention to stalling and sparrow shooting under the guidance of Mr. Reg. Roberts, and recently proved that his tuition in this particular line of sport had not been thrown away by winning a Gun Club trophy. He considers stalling and sparrow shooting far more exciting sport than pigeon shooting, the latter being too easy to require good marksmanship, while on the other hand, the sparrows and starlings come out of the trap in all sorts of ways. According to himself, he got "a spiral staircase one the other day." He came out

and threw a lot of circles that would do credit to a tumbler pigeon—and I shot in the centre of the circles—where the bird wasn't."

ANOTHER RECORD.
A record has most decidedly been put up in connection with the current production of "The King of Cadonia" at Her Majesty's Theatre, Sydney, where no less than four comedians appeared in the same part during the brief period of five nights. First of all Mr. Bert Gilbert, who has never really been in robust health since his attack of pleurisy in Melbourne during the run of "Havana," was ordered away for a few weeks' rest to the Blue Mountains. His place in the cast was taken by Mr. Edward Nable, who was getting on famously, when his voice failed him on the third night, and he, in his turn, had to resign in favour of Mr. Frank Stirling, the assistant stage manager. Meantime arrangements were made to send Mr. Percy over to Sydney from Melbourne. His part was given to him, and he studied it going over in the train. On arrival in Sydney the whole company was in readiness to rehearse with him, and after a whole day's hard work he went on the same night and played the part with great credit to himself, while on the following Saturday he was quite at home as the Duke of Alasia.

A CASE THAT FAILED.
A remarkable libel suit has just occupied the London law courts. Lieutenant Travis, the ventriloquist, inserted an advertisement in the "Encore," a vaudeville paper, repudiating the liabilities of his wife, Ethey La Leslie, who had left him. Miss Leslie sued the newspaper for libel, calling a number of performers to prove that the publication was detrimental. The case supplied the newspapers with comic copy for two days, but Miss Leslie failed to secure damages.

"CHILDREN IN ARMS."
Theatrical managers usually emphasize the rule that "children in arms are not admitted," partly because the wail of a hungry baby does not chord with the leading lady's top note, and partly because the elderly gentlemen in the stalls do not like their attention distracted from the stage pictures by noises reminiscent of their younger days. At the various cinematograph shows the rule is not enforced, possibly because the auditory organs of the audience occasionally ache for relief from the weird "effects" that accompany the pictures. Even here, however, the angry bachelor is in evidence, and recently the management

of West's Pictures received a letter enclosing a cutting from the Glasgow "Mail" to the effect that "the manager of the Metropole Theatre, Glasgow, proposes to establish night creches for the use of visitors with babies attending his entertainments. Night nurseries will be attached to the theatre, with a staff of nurses, and equipped with cots, toys, and baby foods. A nominal charge of two-pence per night will be made, and food will be supplied at cost price, or the parents' own food given if they prefer to bring it with them." The writer sarcastically offered to establish a similar creche at the Glaciarium, Sydney.

THE LONGEST RUN.
The honour of having achieved the longest run of any piece produced in London since January 1 rests with "Penelope," Mr. W. Somerset Maugham's amusing play. "Henry of Navarre" makes an excellent second, and might easily have equalled "Penelope" in the race for longevity were it not that Miss Julia Neilson and Mr. Fred Terry's arrangements precluded any extension of their tenancy of the New Theatre.

AN ARTIST'S EXPENSES.
Mr. Hugo Gorlitz, who was manager for Paderewski for nine years (in all of which time, by the way, neither of them signed a contract), giving evidence in the Supreme Court at Dunedin the other day, in the case against Kubelik, said that the expenses in connection with the pianist's tours were seldom more than 10 per cent. of his takings. Kubelik was another great artist, who was not yet so well known, but his expenses on tour should not be more than 20 per cent. He (Mr. Gorlitz) thought the total takings of Kubelik's recent Australasian tour, instead of being only £9618, should have been £15,000. The expenses of this tour had been £3847—almost 40 per cent.—and yet a man of Kubelik's reputation required almost no advertising. A manager who was in "the inner circle," and who was "worth his salt," would easily get paragraphs and articles about such an artist as Kubelik into the newspapers without any charge being imposed.

"Speak to me only with thine eyes,
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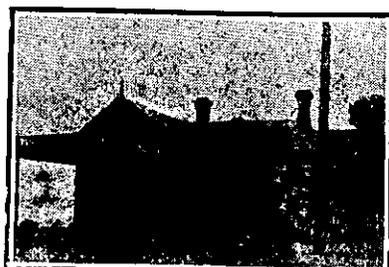
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