

## GREENROOM GOSSIP.

## A New York Sensation.

There has been quite a craze for white slave plays in New York recently, and, despite the fact that several of such plays have been banned. Miss Cecily Spooner, a well-known New York actress, decided to produce "The House of Bondage" (an adaptation of "The Daughters of Ishmael" at a suburban theatre.

There was a full house for the first performance, but before the curtain went up the police raided the theatre and arrested Miss Spooner, her manager and other members of the company. They were not even given time to change their stage costumes, but were conveyed to the police station in a patrol wagon. They were charged with producing an immoral play, and after formal proceedings in one of the night courts were released on bail.

## Pouch on Malcolm Tearle!

Malcolm Tearle, who plays Joseph in "Joseph and His Brethren" at the Theatre Royal, Melbourne, has the idea that the average Australian is a keen humorist, even if he is unconsciously such. Hanging on the wall in Mr. Tearle's dressing room is a portrait of his father, who was a noted Shakespearean actor. One of the dressers at the theatre, entering the room was struck by the picture, for the face of Tearle, sen., was not only handsome but unusually intellectual looking, and would attract attention anywhere. "Might I be so bold," asked the dresser, "as to inquire who that gentleman is?" "That" replied Mr. Tearle, "is my father." "Very clever looking," said the dresser. "Indeed yes," replied Mr. Tearle, with pride, "he was a great actor. I could never hope to be like him." The dresser rubbed his chin thoughtfully, and stared at the portrait. "Yes, sir, it is strange that there is never more than one clever actor in a family," was his unvarnished comment.

## Danger in Fooling.

"There is more danger in 'fooling' in a trapeze turn than if we were to give a real, straight-out performance on the bar," said Mr. Crooner, of the Three Pugs now appearing in "The Forty Thieves" at Melbourne Her Majesty's. "You see, in a turn of the real sort we can take every care, and perform difficult feats just as we have trained ourselves to do them. In our burlesque, knock-about trapeze act we have to broaden everything in order to get the laughs. For example, when we fall we must fall clumsily and carelessly, conveying the idea that it is all unintentional. Sometimes we go over the mark just a little too far, and we get hurt. You know, one of us falls from the bar just as another one pulls the mat away from underneath, and he falls on the bare boards. The other night my mate dropped a little bit too soon and fell on the man with the mat. The latter spent the next day in bed and had a narrow escape from serious injury."

## Looking for Tacks!

The casual stranger who wandered on to the stage at Melbourne Theatre Royal prior to the rising of the curtain on the nageant play, "Joseph and His Brethren" would be rather interested and puzzled at the demeanour of some of the principals, who, with head down and eyes on the boards, race in and down the stage, apparently wrapped deep in thought. It might be hazarded that they are thinking their parts over but the conjecture would be wrong. As a plain matter of fact they are looking for tacks! In the first act of the piece, several of the players, including Mr. Tearle, who appears as Joseph, are bare-footed, and it sometimes happens that the vigilant eyes of the stage-hands fail to reveal a business-like little point that lies in wait for an unwary, unshod foot. Then there is trouble. One night during the week, Mr. Tearle naively leading his sheep across the stage just as the curtain rose, put his foot on a tack, and nearly emitted a yell, and he felt the pain for two or three days. The principals who go bare-footed now (vouches our Melbourne correspondent) make doubly sure by scanning the stage carefully for the unobtrusive but dangerous tack before the curtain rises on the play.

## A Hungry Actor.

"Don't overfeed the camel," was the instruction given by the keeper of the camel in "Joseph and His Brethren" to a man who was placed in charge of the animal at Melbourne Theatre Royal. He added the caution, "If he is too well fed he will get proud and play up." However, the camel was not to be denied. He managed to get at the bag of chaff stored in the property room for drawing upon at his regular meal times and devoured nearly the whole of it. This merely served to sharpen his appetite, for he got hold of the canopy of the palanquin in which Miss Ethel Warwick, as Zuleika, is borne on to the stage and practically disposed of that. Shortly before the curtain rose on the performance, the camel's depredations were unfolded, and the property staff had to set to work to make practically a new palanquin cover, which they accomplished just as Miss Warwick had to make her entrance on the scene.

## Working Off Old Gags.

Berry Lupino, the comedian of "The Forty Thieves" at Melbourne Her Majesty's, says that he very seldom has been at a loss for new gags since

Wu," which is now being produced at the Strand Theatre, London, by Mr. Smith's partner, Mr. Louis Meyer, and is the greatest of the new season's successes. The New Zealand tour of this company will commence late in August.

The second Louis Meyer-Beaumont Smith company will open in Melbourne at the Princess Theatre on August 22nd. This will be an imported farce-comedy company with a repertoire of the four finest comedies produced in London during the past three years, namely, "The Glad Eye," "Who's the Lady," "The Chaperon," and "The Real Thing." Mr. Smith has secured the Princess Theatre, Melbourne, from George Willoughby, Ltd., from August to December, and the plays will be presented by arrangement with that new and important firm.

"Outside this arrangement," Mr. Smith explains, "the tours are controlled and owned entirely by my partner (Mr. Louis Meyer) and myself. Other companies and other plays will follow. Mr. Meyer controls two London theatres (the Strand and the Garrick), and the best that he produces from time to time will be sent to me for production in New Zealand and Australia. Our names are



CUNNINGHAM AND ROSE, black-faced specialty artists, who are making their first Australasian appearance at the Auckland Opera House.

he has been in Australia. If he goes to a cricket match or other gathering he hears so many quaint and humorous sayings and comments that he has no difficulty in culling enough to keep up his supply. "For real humour," said the comedian, "I think the Australian crowd takes the cake. Your 'man in the street,' with his humorous and sometimes caustic comments on things in general, is far ahead of ours in London. Again, there are numbers of people who send me humorous ideas, though, as a rule, they are not adapted to stage use. I have been told that the Australian likes old favourites, and that he prefers a well-handled chestnut to the freshest joke ever invented. One of these nights I will try this—I will work off all the oldest gags and wheezes I can rake up, and will see how they go. But I shall be prepared with a big sheet of armour plating in case the audience want to throw things at me!"

## BEAUMONT SMITH'S ENTERPRISES.

## "ONLY THE BEST."

Beaumont Smith is just now paying New Zealand a hurried visit with his famous lyricscope play "The Miracle," which is being presented in conjunction with Messrs. Fuller and Hayward.

The first of Mr. Smith's new attractions opens at the Adelphi Theatre, Sydney, on July 11th. This will be the Beaumont Smith and Louis Meyer English Dramatic Company, playing Rex Beach's famous drama "The Barrier," and another remarkable Chinese tragedy, entitled "Mr.

The Cheriavskys have all received the encomiums of representative musicians. Jan, the second boy, who is now about twenty-one, is the brilliant pianist of the family. Mischel, the youngest plays the 'cello. The critic of the Melbourne "Age" once declared that "in Mischel Cheriavsky the world may one day recognise its greatest 'cellist."

## SOUTHERN STAGE NOTES

(By "Lorgnette.")

WELLINGTON, March 9.

There is still some doubt as to when the New Grand Opera House will be opened. So far Mr. Bert Royle has received no information from headquarters what the opening attraction will be or when the theatre will be opened. My own opinion is that it will not be opened now before Easter, and the opening attraction will probably be William Anderson's American company with "The Grafters."

The Wellington season of the George Willoughby pantomime "Aladdin" at the Opera House has been nothing short of phenomenal. Packed houses have witnessed each performance, and the enthusiasm with which this really excellent combination of artists are received at both night and matinee performances must be most gratifying to every one concerned in the production. To say that "Aladdin" is gorgeous is trite, and conveys but a small idea of the magnificence of the dresses and scenery. From the rise to the fall of the curtain the George Willoughby production most certainly stands out clearly as a remarkable production. Truly, "the old order changeth, giving place to the new" in pantomime as in everything else, and the "story," so dear to the hearts of the children, and even the old folks, of olden time, which used to be followed with such wrapt attention, is now of secondary importance, except in so far as it serves as a "peg" on which to hang all that is latest in vaudeville. Unquestionably Mr. George Willoughby has gathered together a company that for all-round excellence it would be well-nigh impossible to beat. Every one in the huge combination is a "trier," and with such a camaraderie existing it is easily understood how the production is the success it is. In a cast of characters which comprise "all stars" it is a difficult matter to particularise, each member being a thorough artist in his or her own particular line. Special mention must, however, be made of the work done by Miss Carrie Moore, Miss Grace Palotta, Miss Mabel Bachelor, Miss Nellie Fallon, Mr. Percy Clifton, Mr. Edward Stanley, Mr. J. P. O'Neill, Mr. Bert Barton, Morris and Shand, Tiny Tot Marjorie, Mr. Henri Marcelle, and the Mullaneys. It is not often I go to a show more than once, but must on this occasion plead guilty to having wandered into the Opera House no fewer than five times to see the evening performances and twice to see the matinees of "Aladdin." Nuf sed!

Mr. Alf. Linley goes to Sydney on Friday by the Ulmaroa in search of further attractions for the Dominion.

At nine o'clock on Saturday morning, February 28th the box plans for the two Tango teas were opened at the Dresden. The rush to book seats was so great that by the time twelve o'clock came round every seat in the dress-circle and front stalls, and with the exception of the three back rows in the ordinary stalls, was booked for both functions. Mr. Stanley Grant, business manager, and Mr. Charles Knight, touring representative state that in all their theatrical experience they never saw such clever and businesslike work done in any booking office as was done by Miss Goyder that morning. Absolutely without any assistance she did all the work, and right throughout the three hours there was not one single complaint made. Messrs. Grant and Knight say they have to "hand it" to Miss Goyder as the champion booking expert in Australasia.

I made a tour of inspection of the various houses of amusement in the city and suburbs last Tuesday evening, and from conversations I had with the managers it is a safe bet to state that over ten thousand persons paid for admission to the the-

new to New Zealand theatregoers, but we intend to build up a reputation by offering only the best." Beaumont Smith, it will be remembered, brought Tiny Town to this country.

## GEORGE WILLOUGHBY'S ARRANGEMENTS FOR 1914.

When making arrangements for their theatres for 1914, George Willoughby, Limited, set themselves with considerable success to compile a list of attractions that mark a distinct advance upon the policy that has hitherto been pursued by the management.

Mr. Willoughby has arranged with J. and N. Tait to present at Easter in the Princess Theatre, Melbourne, the celebrated Scotch comedian Harry Lauder and his English company on his first appearance in Australia. At the conclusion of Mr. Lauder's season provision has been made for the visit of a new American company, headed by Mr. Harrington Reynolds, who will be remembered as a member of Dan Frawley's company (which visited Melbourne some years ago) in the "Rosary," in the character of an Irish priest, Father Brian Kelly, a part which he created in America, where "The Rosary" has been playing continuously for the past five years. The company will be imported in its entirety. Following upon "The Rosary" will be George Willoughby's first pantomime, "Aladdin"—this will be after it returns from New Zealand. In this pantomime there is an innovation of having two first boys, Miss Grace Palotta and Miss Carrie Moore, with Miss Mabel Bachelor as principal girl. The management intend to produce a pantomime annually in both Melbourne and Sydney.