

THE STAGE

TOWN HALL.

MISS ELLEN TERRY.

Unquestionably no actress of the present day has had such experience as Miss Ellen Terry of the actual hard work that life in the profession entails. The sum total of mere words committed to memory from the start to the jubilee of her career is of itself remarkable. Add to this the thousands of hours devoted to long and tedious rehearsals. Then the busy years of actual performances of glorious, but mentally and physically exhausting parts. Take into account the countless occasions on which she has wholeheartedly given her services to the cause of charity. Remember the enormous amount of study that has had to be given to the developing of each beautiful character after perfection in the speeches has been attained. And after all this consider the hundreds of thousands of miles of wearying travel that has had to be undertaken. It is a record of energy for which anyone must have the profoundest admiration.

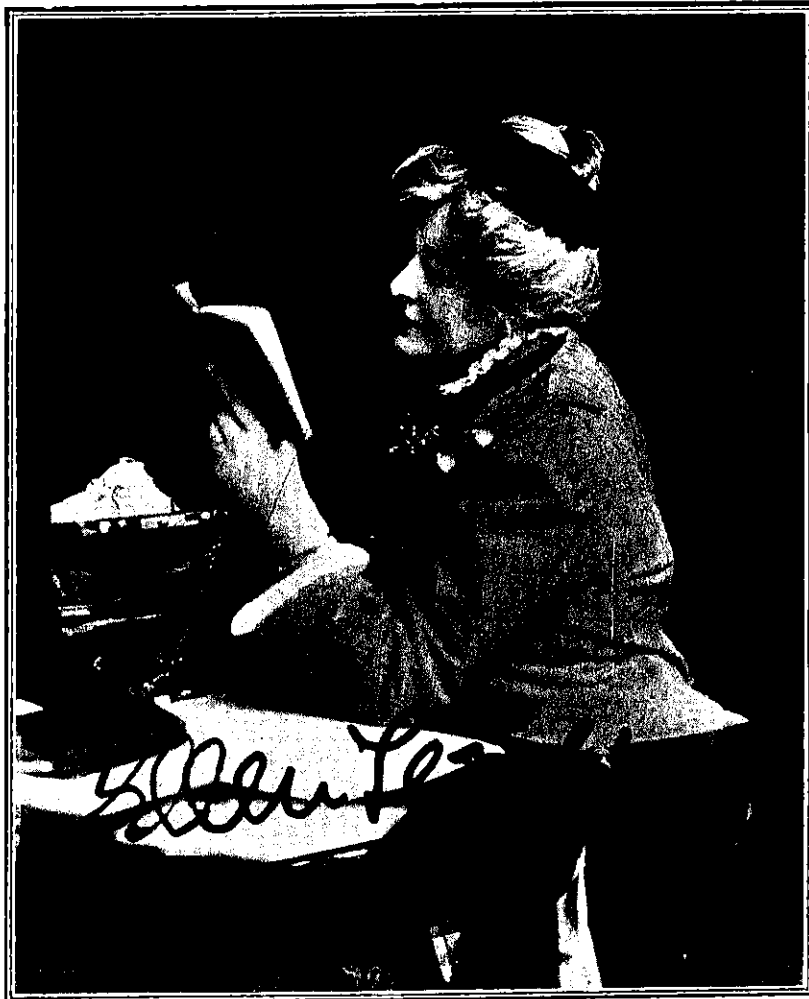
It is all the more amazing, therefore, to think that at a time when most people would be content to regard their active life's labour as complete, Miss Terry has undertaken what is, perhaps, the most arduous of all. In her illustrative recitals on the heroines of Shakespeare, Miss Terry not only entertains her audiences for two hours without interruption with her analysis of the various characters, the representation of which has made her world famous, but acts some half-dozen of them with a skill and fascination that makes this happily-inspired setting of Shakespeare a new delight.

Some years ago Miss Terry appeared before the British Shakespeare League and spoke to the members of that body on "The Letters in Shakespeare's Plays," and from this came the present Illustrative Recitals, which have already been enthusiastically received by the public of the United States, and by enraptured audiences in England, both in London and in all the principal provincial cities.

It is beyond question that these opinions will be endorsed by one and all who have the privilege of hearing Miss Terry in the course of her tour through New Zealand. Her first discourse will be given in the Auckland Town Hall on Thursday, June 11.

OPERA HOUSE.

It took some tactful engineering on the part of the manager (Mr. D'Arcey Perry) and his alert staff to seat the crowds that thronged the Opera House on Monday. Even then it was "house full" before 8 o'clock, and hundreds had to be turned away. Deaves' Mannikins achieved success from the start with a miniature vaudeville entertainment, the cleverly worked dolls causing much amusement with their stage business. The equipment is most complete, down to the boxes and the orchestra, and the "turns" of the mannikins and transformation scenes were greeted with rounds of applause which were acknowledged by Mr. Deaves and his partner. Johnny Small and his dainty sisters demonstrated their terpsichorean ability to telling effect, a feature of their exhibition being the latest American craze, the triple maxixe. This evoked a furor, and the trio had to respond with an eccentric waltz. Miss Jessie Millar again scored heavily in her cornet and piano-accordion solos, and again shared popular honours with her pretty little sister, who sang and danced most pleasingly, and was encored for her imitation of a South Sea Island dance. Hayes and R'ives gave a much appreciated turn, in which song and dance alternated. The vivacious gaily-dressed Parisienne had many longing glances cast at her, but the illusion was rudely dispelled at the conclusion, when the charmer threw off his feminine dis-



MISS ELLEN TERRY, the genius of the stage, who will give her Shakespearian discourses at the Auckland Town Hall on Thursday and Saturday.

guise. It was a great blow to many, and evoked shrieks of laughter. The four Casting Lamys repeated their sensational aerial act of last week. Their double and triple somersaults

in mid-air held the audience spell-bound. The intrepid artistes were accorded a tornado of applause. Bevan and Flint made another welcome appearance in a musical duet,



MR. JOSEPH BLASCHECK, the noted London humorist, who is directing the Australian and New Zealand tour of Miss Ellen Terry.

the handsome Miss Bevan being again the centre of admiration. The New York Comedy Four were heard in fresh melodies, and were recalled time after time. They are big favourites with all. La France opened the bill with several impersonations and closed it with a series of artistic poses which elicited much interest.

QUEEN'S THEATRE.

At Queen's Theatre the head liner is "Black Roderick, the Poacher," a story bristling with as many thrills and sensations as its title indicates. An all-star bill supports it, and covers a wide range of topical, dramatic and humorous subjects.

WEST END.

A woman wavering between love and ambition is the central note of the star picture at the West End Theatre, "Where the Road Forks." The triumph of love is demonstrated in some fine scenes. Drama is further represented in "The Reward" and "Powers of the Air" (a heroine and wireless telegraph play a prominent part). Saturday's races, the Gaumont Graphic, "The Italian Navy," and two genuine laugh getters make up a first-class programme.

GLOBE THEATRE.

"Watches of the Night" was the star film screened at the Globe on Monday. It tells a story of a man's crime and a woman's love. An actress marries a man of rank whose father disowns him. The young man speculates, loses, and steals some important documents to retrieve himself. It preys on his mind and he shoots himself. His wife, to save his family's good name, takes his dead body into the streets where it is assumed he has been murdered, and sets fire to the office from which the documents were stolen. "By the Sad Sea Waves" contains a moral for husbands. "Mabel's Stratagem" is a keystone comedy with merriment as its keynote. Visitors in town should note that the programme will be changed on Thursday.

LYRIC THEATRE.

"Where the Road Forks" is the title of the principal film showing at the Lyric this week. An allegorical drama in which a woman's life is reviewed, it makes a powerful appeal with its conflict between the spiritual and the material. It is magnificently portrayed. Included in the programme are the usual budget of the world's news, and the Ellerslie races in picture form. In instructive vein are scenes from the Italian Navy, while comedy is provided in "The Life Saver" and "Between the Showers." A couple of good dramas complete the list.

Maud Allan and the Cherniavskis made their final appearance at His Majesty's, Auckland, on Saturday, a crowded house greeting the gifted combination. The rhythm of motion as demonstrated in "Am Meer," "Peer Gynt Suite," "Barcarolle," Chopin's Funeral March, "Bacchanal," "Moment Musical," and the wonderful accompanying music of Leo, Jan and Mischel Cherniavsky made up a rare artistic treat which will not readily be forgotten. The audiences showed their appreciation in a markedly demonstrative manner, and Miss Allan at the conclusion of her final number had to respond to numerous curtain calls. The trio in their solo contributions met with enormous receptions after each number. Miss Allan was presented with a beautiful bouquet. The Company left by the Riverina on Monday for Australia, the season opening in Melbourne.

Mr. Chas. M. Berkeley arrived in Auckland on Monday. His shadow this time forecasts the "Forty Thieves" pantomime, which opens at the end of the month.