

Adelaide's newsy stage magazine "Green Room" flavours its pages with the following incident:

An advance agent who passed through Sydney recently tells a good story of a town hall he once struck in England. He went ahead of the show to fix up the various details, and in the course of his duties inspected the hall. All was well until he visited the back of the "theatre."

"Now," he said to the caretaker, as he viewed the stage, "show me the dressing rooms." He was taken into a fine large room.

"This," said the man in charge, "is the dressing room."

"Very fine indeed," responded the traveller. "Now show me the other ones."

"The other ones?" queried the caretaker in surprise. "There are no other ones. This is the dressing room—the only dressing room."

The theatrical man was stunned. "Eut," he gasped "this will never do. My company are ladies and gentlemen—they cannot possibly dress together."

The caretaker was not at all abashed. He was somewhat grieved and full of sympathy.

"Why," he consoled, "aren't they friendly?"

**SOUTHERN STAGE NOTES.**

(By "Lorgnette.")

WELLINGTON, June 14.

The seven nights' season at the Grand Opera House of the J. C. Williamson pantomime "Cinderella" has turned out as anticipated in last week's notes, a wonderfully successful one. Notwithstanding the many counter attractions in connection with the Queen Carnival, the seating accommodation of the big theatre has been fully occupied at every performance, evening and matinee. This year's "annual" is superior in many ways to its predecessors. In the first place the company is stronger, and the musical numbers are fresher and well sung. The chorus, ballet, dresses, scenery and effects are of such a nature that even the most fastidious would find it hard to pick something out over which to find fault. In short, it is a top notch production.

Of the many ballets introduced the beautiful "Wildflowers' Ballet" must take precedence. The following is a brief synopsis of it: Ella is persuaded by some of the children to go with them to gather wild flowers. As they go off the scene changes to a dell, where the flowers are profuse, and

A special feature of the matinees is a "Harlequinade," in which several of the principals take part. It is a great treat for the kiddies, and a whole lot of the old folks as well.

The Wellington Professional Orchestra's concert at His Majesty's Theatre on Sunday night was conducted by Mr. Herbert Bloy, who has for some weeks past been laid aside with a severe attack of pleurisy.

**MUSIC NOTES.**

(By "G" String.)

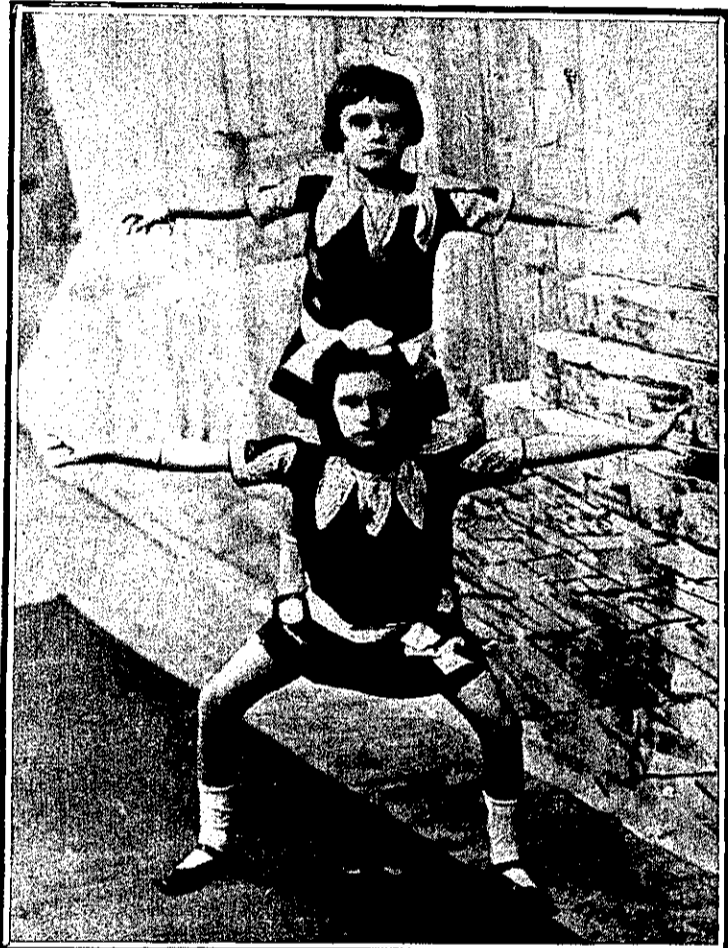
Arrangements have now been completed for a concert tour of Australia by Miss Amy Castles. After giving concerts in Melbourne, Sydney and Brisbane, Miss Castles will visit New Zealand, probably opening her tour at Auckland.

To be a music teacher at the age of 12 years is the record of Miss Rosa Loader, at present playing an engagement on the Fuller vaudeville circuit in a musical sketch, "The Slavey at the Piano." It is claimed that from a very early age she was a forward pupil on the piano, and by the time she was ten years old she had learned all that her instructor could teach her. When she was twelve she started a music class, and had eight pupils, who paid her a fee of three shillings a quarter. At twenty-four it is stated she took the associateship degree at Trinity College, and later secured the London College's corresponding diploma. Finally she won a competition promoted by a musical journal, and was given a trial at the Palace Theatre, London. Her act was successful, and she has many big contracts to fulfil after she has finished her engagement with the Messrs. Fuller.

Jean Gilbert, the composer of "The Girl in the Taxi," which is at present being successfully played in Australia by one of the J. C. Williamson companies, is reported to be making £30,000 a year out of his scores. He wrote the music of "Madame Tra-la-la," "The Joy Riders," and "The Cinema Girl," all of which were recently running in London.

Madame Liza Lehmann, the famous composer, Professor of Singing at the Guildhall School of Music, London, was formerly a well-known soprano vocalist. She is the daughter of Rudolph Lehmann, a well-known artist, and granddaughter of the late Robert Chambers, LL.D. She made her debut as a vocalist at the Monday Popular Concerts in 1885; she sang at the Norwich Festival in 1887, and afterwards at leading concerts all over the United Kingdom and also in Germany. She retired from the concert platform in July, 1894, on her marriage to Mr. Herbert Bedford, the well-known artist and composer. Since then she has devoted herself almost exclusively to composition.

Isadore de Lara, holding pronounced views on the question of the ability of British composers to write excellent music, undertook last month to demonstrate to conservative Londoners that he could make up programmes without having recourse to foreign composed music, and incidentally with such all British programmes to attract capacity audiences. Backed up with a financial guarantee of £2000, he arranged to give a series of concerts in the Queen's Hall with the programmes made up of the orchestral compositions of Mackenzie, Cowen, Dr. Ethel Smyth, Edward German, Vaughan Williams, Holbrooke, Balfour Gardiner, and others. Details of the success of the concert will be awaited with interest.



TINY TOT MARJORIE AND LITTLE EILEEN, whose clever acrobatic act is one of the specialties of "Cinderella" Pantomime.

An article in the New York "Musical Courier" is devoted to the dearth of good accompanists. Numerous good singers, violinists and cellists who appear in public are handicapped (says the writer) because the accompanist's cannot do justice to the scores. Many an artist has failed through a bad accompanist. Accompanying is a fine art, and in the performance of modern works it has become as prominent a feature of a composition as the solo part. Good accompanists are those who can do justice to every detail of the composition played or sung, not merely subjugating themselves to the soloist, but being, as it were, a very important part of the soloist's rendering.

Mr. Gil. P. Hoskins, who is a native of Wellington, and who for a number of years managed several of the Messrs. Fuller's enterprises in the Dominion and Australia, is a member of the Australian Expeditionary Force at present fighting at the Dardanelles. Advice has been received in Wellington that his brother, who also went with the Australian Force, has been wounded in action.

where are seen the briar roses, daisies, buttercups, and bluebells mingling together. It is a hot summer's day, and overcome by the heat they sink to rest, when suddenly "Red Poppy" (Miss Maude Amery) appears. They beg of her to remain with them. Suddenly she flits away, and whilst two daisies are helping them to become bright again, a storm breaks over them. When the rain is about to fall "Poppy" runs on to try and aid them, but they sink gradually down and down, and just as the storm is finishing she also sinks to the ground exhausted. The rainbow appears, and as the sun comes out again the flowers rise more brilliant than ever and dance with the joy of life until "Poppy" commands them to stop, and Ella and the children appear. Discovering the flowers they have been wanting, they immediately pluck them and hurry back to their homes. It is a really beautiful spectacle.

The "Quaint Kitchen" ballet and the "Fairy Transformation" ballet are also first-class. The acrobatic performance of Tiny Tot Marjorie and Little Eileen is a wonderful one when the age of the two youngsters is taken into consideration.

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