

GREENROOM GOSSIP.

A SPECIALIST IN DANCING.

MISS MARGUERITE LEROY.

In introducing dancing into the work of the Violet Dandies, Mr. Edward Branscombe chose a dainty and artistic exponent in Miss Marguerite Leroy.

Four years ago Miss Leroy came out to Australia from Home under engagement to J. C. Williamson, Ltd., as solo dancer in "The Arcadians," and at the termination of her contract joined the Violet Dandies, making the graceful exploitation of her art a feature of the programmes in Australia and New Zealand. She makes a specialty of classical dancing, and has some 20 different dancing characters that she uses in the Dandies. And her hands are as nimble as her toes. For she makes all her own costumes, which express the various themes so admirably.

Miss Leroy began her dancing career at Drury Lane, was later on principal dancer at Savoy Theatre, London, and was solo dancer in the original production of "Du Barry," with Mrs. Brown-Potter in the leading role. The dancer of the Violets was a pupil of the illustrious Genee, so that her tuition was well founded and enabled her to form classes for teaching children's stage dancing. Miss Leroy also produced one children's play, in which there were 140 little ones under the age of 14 years. "I have had plenty of hard work since I first saw the stage," she said.

Miss Leroy's twin sister, who was in Guy's Hospital, is now nursing in France, and she has another sister teaching in Petrograd.

CUTHBERT ROSE, COMEDIAN.

Mr. Cuthbert Rose, comedian of the Violet Dandies, is famed far and wide for his clerical characterisations, the innate refinement of the English entertainer making it possible for a perfect impersonation without the slightest jarring note. In fact the "cloth" is always in evidence amongst the audiences.

Mr. Rose has figured at Home in drama and pantomime, and for some years exploited his talents in the drawing-room entertainment line of work. Five years ago he came out to stage manage the Dandies for Mr. Branscombe in Australia, but this is his first visit to New Zealand.

Mr. Rose is the originator of most of his numbers. He wrote "I Couldn't Distinguish the Words," "My Dictionary," and "The Simple Curate," amongst a long list of others, which have diverted Australasian audiences. As Mr. Rose remarked, it's all very well to write your own stuff, but when someone else hears it and precedes you in another place, then the audience aggrievedly say they've heard it before. And to say you feel annoyed is to put it mildly!

Mr. Herbert Winter, who will be remembered with the Randell Jackson Concert Company, is doing a single act at the Tivoli, Sydney.

"After the Girl," produced by J. C. Williamson, Ltd., in Sydney, is styled a "revusical comedy."

Mr. Claude Bantock is to take his old part as the Earl of St. Ives in "Our Miss Gibbs" revival in Sydney.

As in Melbourne and Brisbane, Sydney James, the leader of the Royal Strollers, has achieved fresh fame in the New South Wales capital. Apart from his qualities as a singer, siffleur, and humorist, his powers as a ventriloquist have burst on the Sydney public with all the force of a new phenomenon. What is especially impressive is the humanity and spontaneity of his patter and people cannot understand how he achieves such naturalness in a sustained conversation with a wooden dummy. The great secret of his success is that he never over pitches his voice, and never strains his humour to obtain a sudden, but artificial triumph.

Mr. John Farrell arrived in Auckland from the south on Saturday, and is making active preparations for the spy drama, "The Man Who Stayed at Home." "It has been a tremendous success everywhere in New Zealand," Mr. Farrell said. "There is plenty of excitement, plenty of sensational incidents topical of the times, and there is also a big dash of comedy to relieve the tension. Frank Harvey, as Christopher Brent (the secret service agent) is simply great."

"How did Messrs. Lechmere Worral and J. E. Harold Terry, the authors of "The Man Who Stayed at Home," become acquainted with the methods of the German spies, as disclosed in the play?" The "Daily Mail" caused something of a sensation by supplying the answer. It was that the authors had had the unofficial assistance of a Secret Service officer, but that the latter's co-operation was known to the War Office authorities. It was suggested that the exposure of spies' methods would have

uproar and confusion that ensued the miscreant escaped. One of the artists was burnt about the hands, and narrowly escaped serious injury.

The critic who looks for a plot will (it is claimed) need a microscope to find it in "After the Girl," which will open the season of the Royal Comic Opera Company at Her Majesty's, Melbourne, on August 28. "After the Girl" is a mixture of musical comedy and revue. It conforms largely to the latter type by reason of the fact that the two acts comprise six scenes, which are crowded with introduced features and novelties. There is an unlimited amount of irresponsible fun-making, plenty of pretty girls, lively dancing, tasteful dressing and glorious scenic studies. The variety of stage settings may be gauged from the fact that the location of the incidents of the piece is respectively the Belgian frontier, Amsterdam, Venice, Petrograd, and London.

"On Trial" is to be produced in London, where (says a Detroit paper) every good American play goes nowadays.

Mr. Frank Harvey, who makes a decided hit as Christopher Brent in the J. C. Williamson production of "The Man Who Stayed at Home," was educated for the Royal Navy, but his stay at the Devonport College, familiarly known as "The Shop," was ended by an injury to his eyes on the cricket field. His stage career, which began by playing six parts in the blood-curdling drama "The Executioner's Daughter," is limited to nine years. Of this he spent a year with the famous Compton Comedy Company in the old costume classics, and eighteen months as juvenile lead at the London Lyceum. Miss Tittell Brune played the central role in three of the six productions in which Mr. Harvey took part. More than a year ago the actor came out to Australia with J. C. Williamson's company, which was headed by Miss Ethel Warwick, for the production of "Joseph and His Brethren" and "Secret Service" but his first real chances were as heavy lead in the Julius Knight revivals.

Mr. Leslie Victor, who will make his re-appearance in Auckland as Fritz, the German spy waiter, in J. C. Williamson's production "The Man Who Stayed at Home," is one of the best character actors who has yet visited Australia and New Zealand. Mr. Victor first left England for this part of the world with the famous Brough Comedy Company. At the termination of his engagement with the late Robert Brough he joined the ranks of J. C. Williamson, Ltd.

During the season at the London Opera House a Japanese singer, Mme. Tamaki Miura, sang the part of Cho-Cho-San in the production of Puccini's "Madame Butterfly." "Her acting," says the "Daily Telegraph" critic, "at first piquant, naive, and full of coquetry, developed the tragic side with extraordinary subtlety directly Sharpless had hinted his warning of Pinkerton's unfaithfulness. It was the quintessence of subtlety, and was always convincing, just as in a sense was her singing." As for the vocalism, it was as characteristic, it seems, as the deportment. "In suave and long-drawn phrases it has quite an Occidental quality, but in the short phrases so well-beloved of Puccini it became slightly nasal, and was used with a kind of staccato that was quite fascinating."

A sad little pencilled note was sent by a wounded soldier to Miss Marie Lloyd when she was singing at Richmond last month, says a correspondent of the "Daily Mirror." She had invited a number of wounded soldiers from a local hospital to come to a performance. One of them scribbled this on a scrap of paper:—"Miss Marie Lloyd: The last time I heard, but this time I but look at you, because I have done my bit." It came from a brave lad who had been smashed by a shell, and whose hearing has gone for ever.



THE MAN WHO STAYED AT HOME IS PRESENTED WITH A WHITE FEATHER—Scene from "The Man Who Stayed at Home."

Dramatic writers throughout the United States predict a general revival of interest in stock companies, having local popularity. They are replacing motion pictures in many communities.

While in Sydney Madame Melba was made a presentation in the Lord Mayor's room at the Town Hall by the executive committee of the Polish Relief Fund, as a token of remembrance for her generosity in the cause. The gift took the form of an address bound in brown suede, with a silver monogram. The case was made from Australian wood.

good results in awakening the public to the danger around them, and putting them on the alert to watch for and detect the presence of the alien danger in their midst.

A recent performance of "The Man Who Stayed at Home" in New York, where it is being played under the title of "The White Feather," was characterised by an exciting incident. In the scene where Carl Sanderson is trapped by Christopher Brent, the Secret Service officer, a man in the front stalls, presumably a German, threw a bottle of some corrosive liquid at the actors on the stage. In the



MISS MARGUERITE LEROY and MESSRS COLLINS and BROWNE, now appearing with the Violet Dandies in the Concert Chamber, Town Hall, Auckland.

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