

# THE STAGE

## OPERA HOUSE.

Another packed house again greeted the performance at Fuller's on Monday night. The programme was very bright and entertaining, several new artists making a first appearance. Among whom was George Crotty, who sings amusing ballads and is an extremely clever dancer. In a very wierd get-up he twists and turns and bounds and rebounds, alighting on his feet in a truly amazing manner. Armitage and Hine scored another big success in a sketch "The Slavey and a Singer." The girl is distinctly beyond the average as a comedienne and provoked shrieks of laughter from the audience with her repartee and her quaint mannerisms. The man has an exceptionally fine voice and our only complaint was that we did not hear enough of it. The Glocks again performed their marvellous water feats amidst most effective staging. The De Bakers are truly artistic poseurs and their statuary tableaux are very beautiful, the changes being worked so quickly that one marvels at the finished effect. Salvin and Thompson give a very amusing turn. One of their songs entitled "If" is a clever skit on the man who would go to the front—*if*. Alf. Holt imitated the songs of birds in an astonishing manner, and the noises of the animals in the zoo were horribly realistic. Duranto, the great Chinese musician, again made sweet music from the quaintest of instruments, while Shipp and Gaffney, the comedians, provoked great mirth and merriment. Gale and Sadie, who were among the artists who made a first appearance, gave a very clever turn, the Arabian dance of Sadie being very wonderful and fascinating and her attire gorgeously Eastern.

Mr. Walter Weems, the clever black-face comedian, who is due in New Zealand with the Tivoli Follies next month, proffers a testimonial. "The most human manager I ever personally came in contact with," said Mr. Weems, "is Mr. Hugh D. McIntosh. In America a man only counts with the manager as a name on the bill, one joint of the many-jointed show, but I have known Mr. McIntosh to wire over from Melbourne enquiring into the state of health of a member of the Follies who happened to be suffering from toothache. If any person of the Follies appears to be worried about anything, Mr. McIntosh makes it a personal matter to fix things if it is humanly possible. Otherwise he never noses around to see what faults he can find—he is too big and busy for that."

"I wonder how it is," writes Miss Thelma Raye, of the Tivoli Follies, to be seen in New Zealand next month, "whenever an actress is seen at work people begin straightway to wonder whether she is married or not. When I go to see a dressmaker or manicurist, it does not worry me whether the lady has a husband, has had a husband, or is in hopes of raising one in the future. All I am interested in is that she does well the work I am paying her to do. But on the stage it seems to be different; everybody wants to know how one is situated as regards men folk, and generally what is doing. One impudent lady in Melbourne wanted to know recently if I had a husband in the Foreign Legion. I said I had not. All my husbands were scattered about Balmain, Tararki, Mexico, and Beloochistan. I admitted that the married state was one of great responsibilities, and said I was frightfully worried about my Balmain harem. She said I was a fritterer! I don't know what she meant. Someone suggested it had something to do with cooking."

Immediately upon indications of Sore Throat or Influenza take Fluozol (1/6 and 2/6) to dispel the microbes. Relief is prompt. Firmly refuse substitutes.

One of the sensations of the South African stage was the appearance of Miss Madge Fabian in "On Trial" under the J. C. Williamson, Ltd., management in that country. Of the young English actress the "Cape Times" said that "Miss Madge Fabian is an education in herself in the art of presenting human passion, frailty, and virtue upon the stage. Her memorable performance moved the audience so strongly as to stamp it indelibly on the memory." Miss Fabian has repeated her success in the production in Sydney. Before long "On Trial" will be staged at the Theatre Royal, Melbourne. It is a novelty in dramas. The author has taken as the basis of his play a thrilling court trial. As the evidence of the witnesses is given, the scene changes to present the actual scenes

D. W. Griffith. High up on the side of a hill Mr. Griffith established a telephone exchange and an observation station. Every move of the battle, which covered many miles, was directed by him from here. Regular lines of communication had been established, and to every post, every position and trench, there was telephone connection. It just required a word from Mr. Griffith, and bang! the guns roared and thousands of rifles rattled, whilst bayonets flashed as the men dashed from the trenches to the attack. It was a wonderful piece of work denoting the possession on the part of Mr. Griffith's remarkable powers as a tactician as well as a moving picture producer.

"Melbourne playgoers have a keen sense of humour, and are real

solved to become a manageress as well as dancer. She intends creating and producing practically an entire repertoire of dance plays and diversissements. When touring Miss Allan's equipment will include a private car for herself and members of her company, and a 70ft. baggage car for the transportation of her scenery and electrical effects. Not satisfied with the management of her own tour, Miss Allan will also manage the American tour of Leo, Jan and Mischel Cherniavsky, who are now creating a sensation in every city in Canada.

One of the best all-round casts that ever appeared in a dramatic production is presented by J. C. Williamson, Ltd., in "On Trial," which is to open at Melbourne Theatre Royal on the conclusion of the Sydney season. Even the actors who make up the jury would provide a first-class cast for a production. They include Edmund Sherras, Frank Harcourt, Harold Moran, Arthur Glyn, Hodgson Taylor, James C. Bendrod, George Hewlitt, James Smith, Arthur Greenaway and Robert Greig. George Barnun, the producer of "On Trial," is said to have in this production scored one of his most striking successes.



WITH THE HONORABLE ARTILLERY COMPANY IN THE TRENCHES IN FRANCE.—MACHINE GUNNERS OF THE H.A.C. RESTING IN A TRENCH.

being enacted just as described in the evidence. But the audience are not given everything to see that will disclose the secret the court is striving to uncover. They are kept busy guessing right up to the end, when the sensational climax is reached.

Just as a general in command of an army works out every move of his men in the battle before he launches his attack, so did Mr. D. W. Griffith, the world's greatest picture producer, plan the big battle that is shown in "The Birth of a Nation." For there was little difference between the conflict as carried out for "The Birth of a Nation" and a real battle, except in, of course, that the men who "fell" rose again when the fight was over. The whole of the operations were carried out with the co-operation of the Army authorities, real soldiers taking part, with hundreds of cannon, and all the regular impedimenta of war. But the sole direction and complete control was in the hands of Mr.

'sports,' is the compliment paid them by Connie Ediss, now in "So Long, Letty," at Her Majesty's. "They are very quick to pick up a point, and are most lavish with their applause. That is what appeals to me particularly," confessed the comedienne. "I must say that I love applause, not alone for the little feeling of vanity that it arouses from the knowledge of one's apparent success, but because it denotes appreciation of one's efforts to please. There are audiences in some cities I have played to who sit in stony silence, though it is recognised that they are pleased with the performance, but they don't show it. Applause is food and drink to the artist—more, in fact—the air they breathe. If an audience is lacking in applause it recoils on themselves, for they do not get as good a performance from the artists, who go back into their shells!"

Maud Allan, while convalescing from her recent serious illness re-

## OPERA HOUSE.

Direction .. Fuller's Vaudeville, Ltd.

Matinees Wednesday and Saturday.

Our New Bill has Caught the Public Fancy.

ARMITAGE AND HINE, GALE AND SADIE, GEO. CROTTY, ALF. HOLT, MILNER AND STORY, DE BAKERS, THE GLOCKS, HARRISON-STEWART, SLAVIN AND THOMPSON, SHIPP AND GAFFNEY, DURANTO.

Just the Same Old Price.

Reserves, 2s. 6d.; D.C. and O.S., 2s.; Stalls, 1s.; Gallery, 6d. Plan at Robertson's, 148 Queen Street.

## HIS MAJESTY'S THEATRE.

THE NOTABLE RACE WEEK ATTRACTION.

Direction - - - W. A. LOW

Commencing

NEXT SATURDAY, JUNE 3.  
NEXT SATURDAY, JUNE 3.

THE GREATEST FIGHT FILM EVER SHOWN IN THE WORLD.

Caused a Furore in Wellington, 2500 People Witnessing the Opening Performance.

## JESS WILLARD

v.

## JACK JOHNSON

SHOWING EVERY INCIDENT IN THE WHOLE 26 ROUNDS OF THIS FIGHT BETWEEN GIANTS.

See the Negro's Tiger-like Attack.  
See Johnson's Clever Fighting.  
See Willard's Stolid Defence.  
See the Negro Down and Out.

Also the Systems of Training Adopted at the Different Training "Camps," And Glorious Scenery Around Cuba.

ALL SHOWN IN THE CLEAREST OF PHOTOGRAPHY.

TAKEN BY 12 EXPERT OPERATORS FROM NEW YORK CITY.

Prices: D.C., 3s.; Stalls, 2s.; Gallery, 1s.

The Box Plan now open at Wildman and Arey's.