

GREENROOM GOSSIP.

Mr. Frank Harvey, the popular leading man, who has added to his successes by his performance as the ardent lover of the Italian opera prima donna in "Romance," at Melbourne Theatre Royal, once intended to adopt the Navy as a career, and completed a three years' course of his training before defective eyesight put an end to his ambitions in this direction. Mr. Harvey has several relatives in the Navy, one of whom was in command of a destroyer in the recent battle off Jutland.

For some time prior to the production of "Romance" at Melbourne Theatre Royal, Madge Fabian, who is appearing as Cavallini, the Italian opera singer, achieved a reputation for eccentricity by constantly being seen with a small pert monkey perched upon her shoulder. It was quite apparent that the interesting creature was devotedly attached to Miss Fabian, and in winning the monkey's affection the actress had achieved what she had set out to accomplish. For Adelina—that is what the monkey is called—figures in "Romance" as the pet of the opera singer, and in one particular scene has a pathetic interest. To render the monkey docile to enable her to handle it and make it appear as if it were really her pet, Miss Fabian kept it with her constantly, both at her hotel and in her dressing room. When it is not on the stage it is basking in the warmth of an electric radiator and entertaining the artists with its grimaces and its tricks.

The Royal Comic Opera Company at Sydney Her Majesty's has in preparation the production of "The Cinema Star," a musical comedy on an elaborate scale. In the second act one of the features will be a photo-play studio. Various picture subjects will be presented, thus providing the opportunity for varied dressing and plenty of life and colour. "The Cinema Star" will be produced by Charles A. Wenman.

Musical circles in New Zealand will be interested by the announcement that Alfred Mirovitch and Michael Piastro, who have been recently playing with immense success in Sydney and Melbourne, are commencing a tour of the Dominion at an early date. Both artists are brilliant products of the Petrograd Conservatoire, where they won exceptional recognition for their command of their respective instruments, the piano and the violin. Alfred Mirovitch, the pianist, obtained the gold medal and the coveted Rubinstein prize after a distinguished course as a student at Petrograd's great seat of musical learning. Michael Piastro, who plays the violin with wonderful genius, also won the gold medal for the violin and a 1000-rouble prize, presented to the most successful student in each year.

Miss Sara Allgood, who appears as Peg in the enchanting little comedy of "Peg o' My Heart," to be produced at the King's Theatre, Melbourne, on July 22, has had plenty of time to become word perfect in the role. It may be said that she is very familiar with Peg, considering that she portrayed the character on 160 consecutive occasions in England, and has since appeared in the part for over 100 nights in the New South Wales capital. Probably before she leaves Australia she will have equalled, if not eclipsed, Miss Laurette Taylor's formidable record of 604 performances as Peg in New York. As for the play itself, it is busily smashing records all round. When it has started off with over 100 nights in Sydney and is yet to be staged in the other Australian capitals as well as in New Zealand cities, its prospects of achieving the Australasian record for success seem very rosy indeed.

There is apparently one person in Melbourne who will not attend the performance of "Romance," staged by J. C. Williamson, Ltd., at the Theatre Royal. A few days ago the management received this letter: "I see an announcement that you intend to play a drama at the Theatre Royal in which a young clergyman is seen making love to an actress. I wish to emphatically protest against such a proceeding. I am a good churchman, and to me the spectacle of a clergyman in contact with the stage is abhorrent, and I hope that some action will be taken. It is an insult to churchly people." The indignant writer was apparently unaware of the fact that the love of the clergy-

man for the opera singer was an element for good, and altered the whole life of the prima donna. The management took the trouble to point this out to the objector, as well as bringing under his notice the fact that it would need a vivid imagination to assume that the appearance of a clergyman as one of the characters in a play could be made objectionable to church-goers.

The momentous period of his life is declared by Bob Greig to have been his entry into musical comedy, which he successfully achieved by his appearance as J. J. Jeffreys, the lumber king, in "High Jinks," at Melbourne Her Majesty's (the part played by Mr. W. H. Rawlins in New Zealand). Mr. Greig did so well that he was given the role of the waiter in the big production of the gaiety play, "To-night's the Night"—a part he invested with a good deal of character. Mr. Greig tells humorously of the shock he received on the first night of his appearance in "High Jinks." He was feeling terribly nervous, and was pacing up and down in the wings just before he was to go on when he was approached by a stage hand. "That's bad luck for you, Mr. Greig," he remarked. The actor was taken aback. "What bad luck?" he enquired. "You having to go on and play Jeffreys," was the reply. "Rawlins was just about perfection, wasn't he?" Just then Mr. Greig's cue came and he had to rush on, thereby saving himself from a nervous collapse!

he can get the "goods across." Short and Little are a pair of acrobatic comedians who give a good act. Mr. Harold Bowden, the touring representative, has already arrived in town to complete arrangements for the opening of the season.

The Wellington Amateur Operatic Society are well ahead with the rehearsals of the melodious musical comedy "San Toy," which is to be given a nine nights' run at the Grand Opera House, commencing on Thursday, August 10. "San Toy" is one of the most melodious of musical comedies. The work is well within the scope of amateurs, and as a capital cast has been arranged, the production is being looked forward to with considerable interest. Mr. Tom Pollard, who will produce "San Toy," is due at the end of the month to conduct the final rehearsals.

Mr. Paul Latham, late manager of Everybody's, has been re-appointed manager of the King's.

Mr. Harry Muller, of the Fuller managerial staff in Australia, arrived from Sydney last week, en route for San Francisco. Whilst in the land of the wooden ham, he will visit New York, Chicago and the other big centres in search of novelties for the Christmas pantomime to be produced in Sydney by George Marlow. He will also be on the look-out for attractions for the Fuller Vaudeville Circuit.

Allen Doone's Wellington season was brought to a close on Saturday evening with a performance of



A DEEP SEA DIVER EXPLORING AN OLD WRECK, as shown in the Williamson Submarine Pictures to be produced at His Majesty's Theatre, Auckland, commencing on Wednesday, July 26.

SOUTHERN STAGE NOTES.

(By "Lorgnette.")

WELLINGTON, July 24.

Local playgoers are eagerly awaiting the coming of the Tivoli Follies, which open a ten nights' season at the Grand Opera House on Wednesday evening, August 2. The Follies are said to be a stronger combination than that which visited the Dominion last year. The company is headed by Miss Vera Pearce, the Australian boomerang girl. Miss Thelma Raye is a talented English comedienne with an enticing charm. Miss Ella Caspers is voted one of Australia's best contralto vocalists, and her repertoire includes some of the latest classical and popular songs. Miss Jean Keith is a juvenile dancer who has been under the McIntosh banner for several years, and that is sufficient guarantee that she is "some" dancer. Miss Peggy Peate is a dainty comedienne, who is sure to captivate. Mr. Frank Greene is the well known vocalist who has made a specialty of Cammaert's stirring poem "The Carillon." Mr. McIntosh, not being satisfied with the above coterie of top-notch performers, includes Jacques Bol, the Belgian tenor, and the Belgian trio of musicians, and also sends four comedians who are at the top of the tree in their own particular line of business. Mr. Jack CANNOT is an English comedian who has already made good in New Zealand. Mr. Walter Weems is a clever con impersonator, who has caught the popular taste of Australian playgoers. Mr. George Welch is said to be the finest impersonator of the agile bibulous soul, with a turn for sentiment. Billy Rego is only a handful, but

"Molly Bawn." A very large and enthusiastic audience witnessed the performance.

Mr. Walter Monk, manager of the Britannia and People's picture shows, has gone to Sydney on a short business and pleasure holiday. He hopes to get back to Wellington next week with something extra special in his "grip."

MUSIC NOTES.

(By "'G' String.")

It will be gratifying news to all lovers of good music to know that New Zealand has been included in the tour of the Gonzales' Italian Grand Opera Company. This combination was an established institution in Italy until the war broke out, and then they had to find fresh fields. After a successful tour of India, they came on to Australia, and are at present playing an eight weeks' season at the Melbourne Princess, which, judging from the success they have achieved, will have to be extended. An eight weeks' season is also to be played in Sydney, which is also sure to be lengthened. At any rate, Mr. George Marlow, who is directing the tour, has decided that New Zealand is to be included in the tour, and as they come with a repertoire including "Il Trovatore," "La Traviata," "Lucia de Lammermoor," "Rigoletto," "Um Balla in Maschera," "Carmen," "Il Pigallico," "Cavalleria Rusticana," "Faust," and a number of other classics the season is sure to be a success.

Miss Violet Lorraine, the sprightly principal boy of the J. C. Williamson pantomime a couple of years ago,

and who made many friends in New Zealand, is reported to have scored a triumph at the New Alhambra Theatre in London in the revue "The Bing Boys are Here."

Madame Clara Novello Davies, the noted London teacher of voice production, has taken up her permanent residence in New York. Madame Davies is a teacher who believes that anyone "with an ear" can be taught to sing entertainingly.

Saturday, July 1, was the 102nd anniversary of the birth of William Vincent Wallace, whose ballad opera "Maritana" still holds its place in the popular affection. He was born at Waterford, and received his training in Dublin. He became a violinist in the theatre orchestra, and conducted subscription concerts. It was after a serious illness, when eighteen years old, that he began his wanderings all over the world. He visited Australia first, then New Zealand, India, and South, Central and North America, everywhere giving concerts with great success. In 1841 he conducted the Italian Opera Company in Mexico, and twice visited England and Belgium from America. He definitely returned to Europe in 1853, and spent his time between London and Paris. He composed six operas, viz., "Maritana," "Matilda of Hungary," "Lurline," "The Amber Witch," "Love's Triumph," and "The Desert Flower." "Maritana" belongs to that characteristic creation of the English school known as "ballad opera." It had its origin in "The Beggar's Opera," produced in 1728. Slight in texture, it was simply a play with songs set to the most popular ballad tunes of the day. Its extraordinary success in the face of the financial failure of Italian opera left no doubt as to the real taste of the English people, and was decisive as to the direction taken by later composers, such as Sir Henry Bishop, Michael Balfe and Vincent Wallace. "Maritana" was composed in Sydney, it is said, in what is now known as Rowe Street. Wallace was a great friend of John Phillip Deane, who removed the Rowe Street house to Burwood. It bears the name of "Deawalmar," which gives the first three letters of Deane, Wallace and "Maritana."

Voice Production and Singing.

MR. WALTER GRAY

Formerly Principal Tenor of Royal Carl Rosa Opera Company, of Covent Garden Theatre, London, and recently Professor of Singing at Glasgow College of Music.

STUDIO:

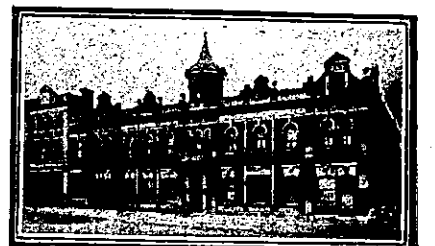
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