

GREENROOM GOSSIP.

SHE LIKES THE LAUGHS!

MADGE MAITLAND'S CONFESSION.

"You're a bosker!" came a spontaneous interjection from up among the gods in tribute to Miss Madge Maitland's clever work at the Auckland Opera House. A description which—for the enlightenment of the uninitiated in slang—stands for the top note of appreciation.

On the stage, Miss Maitland passes for a tall woman. Away from the footlights one discovers it is only an ingenious taste in dressing that gives the impression. She is really a small personage with a superlative amount of energy.

"I'm Irish," she tells you at once, "not Jewish, as my nose might lead you to believe!" Though, indeed, her manifold characterisations are faithful enough to deceive anyone as to her nationality. A chat, however, reveals the tell-tale brogue, with its stimulating flashes of Americanisms—a combination which is a reason in itself for "getting" the audience.

In the very early days of her stage career, Miss Maitland told a "Review" representative, she sang nothing but ballads, and used to be billed as the "lemale baritone"—a recollection at which she shudders. Later on, after she had made her name in low comedy work, she introduced ballads with her megaphone innovation and made a double hit. It was quite by chance she struck the latter idea. She was staying at a summer hotel on one occasion, and seeing a megaphone about she picked it up and sang one of her yodelling songs in it. That night some people living three miles away wanted to know whence came the sound. "That set me thinking," she said, "and after many experiments I succeeded in getting the results I wanted."

Miss Maitland has the credit of making the song "When I Lost You" all the craze in America by her megaphone publicity. And such is the immense carrying power of her deep voice that at the Festival Hall of the San Francisco Exposition she was chosen to sing through the megaphone the patriotic number "America, I Love You," to the accompaniment of Sousa's band.

"Years ago I wanted applause when I got on the stage," she confided. "Now I look for the laughs! You can applaud against your will, but you can't laugh unless you want to!"

Miss Maitland should be well content. Her gifts of impersonation and her quick-witted pleasantries have won for her applause and laughter, and heaps of both. She loves matinees of women. "You can get so friendly with them," which is half the battle.

She is accompanied on her tour by her husband, an American with all the aliveness of his country, and both are getting a full measure of enjoyment out of a visit to Australia and New Zealand.

Miss Beatrice Yaldwyn, the clever young Australian actress who is to appear with J. and N. Tait's "Peg o' My Heart" company at the Grand Opera House, Wellington, on Tuesday evening, October 10th, has had excellent experience in London. She was trained in Sir Herbert Beerbohm Tree's famous school, and afterwards played for several seasons in Miss Marie Tempest's productions. She also took the leading part in England in "Officer 666," the American comedy in which Fred Niblo scored such a success.

The purchase of the J. C. Williamson interest in South Africa by the African Theatres Trust aroused the liveliest interest in play-going circles in that country. Questioned with regard to the matter, Mr. Richard Stewart, late resident director in South Africa for the Australian firm, emphasised the fact that one of the clauses in the agreement under which the purchase of the Williamson interests out there was effected lays it down that Williamson's shall act as agents for the company in England, America and Australia for the "legitimate" business. "You will therefore see," he remarked, "that the Williamson reputation is also at stake. That in itself is an absolute guarantee that the high standard of the productions will be continued. In a nutshell, the relationship of the company to J. C. Williamson, Ltd., in Australia will be that which has existed between the South African and Australian businesses of J. C. Williamson." Mr.

Stewart is still in South Africa watching the establishment of the new policy.

The "Actors' Fun Fair," held in America every year, is a mammoth affair. Mr. Lester Brown (whose playlet is making a direct hit with Auckland Opera House audiences) was entrusted with the vaudeville and side-show arrangements in 1907. The success he achieved has been placed on record in an autographed letter from the director-general, written on behalf of Frohman, acknowledging the magnificent results of five weeks' strenuous work "for which you refused all compensation."

SOUTHERN STAGE NOTES.

(By "Lorgnette.")

WELLINGTON, September 18.

The Shakespearian season of the Allan Wilkie Company is proving a great success, the seating capacity of the Grand Opera House being fully taxed at each performance. "Hamlet" was played for the first three nights, and was followed by three evening performances and a matinee of "The Merchant of Venice." On Saturday evening the company presented "Twelfth Night," and on Wednesday "Romeo and Juliet" will

That clever young Auckland Mr. Bert Tate, who has been for a number of years connected with the J. C. Williamson attractions in New Zealand, has accepted a position under the Hugh D. McIntosh banner. Mr. Tate left Wellington for Christchurch last week to act as touring representative for the Tivoli Concert Party. Mr. Tate, who has a fine personality, ought to prove a great success in his new position.

Amongst the passengers who arrived in Wellington from San Francisco by the Maitai was Miss Jeanette Spellman, an American vaudeville artist who has come out under engagement to the Follies. Miss Spellman made her first appearance on the circuit at His Majesty's Theatre, and scored an instantaneous success. Her songs and patter are up-to-date, and caught on well with the audiences.

Miss Beatrice Nicholls and Mr. Tom McLarnie, two prominent members of the Hale Hamilton-Myrtle Tannehill Comedy Company, having completed their engagement with the J. C. Williamson firm, arrived in Wellington by the Manuka last Monday, and sailed by the Maitai for San Francisco. Both artists made a great name for themselves in Australia, being popular both on and off the stage.



THE LA TOURS, bubble manipulators, appearing at the Auckland Opera House.

be staged for a three nights' run. For the last week of the season we are promised "As You Like It" for three nights and probably a matinee, and "Othello" for the last two nights. Owing to an alteration in the running of the ferry steamers the season will close on the Friday instead of the Saturday, as originally intended.

Mr. Harold Bowden is expected to arrive in Wellington from Christchurch on Wednesday to complete arrangements for the forthcoming Dominion tour of Messrs. J. and N. Tait's "Peg o' My Heart" Comedy Company. The tour opens at the Grand Opera House on Tuesday, October 10.

Miss Sara Allgood, whose first appearance in "Peg o' My Heart" at the Grand Opera House, Wellington, on Tuesday evening, October 10, will be one of the theatrical events of the year, has a real thoroughbred Irish terrier, a ginger wire-haired little imp, to play Michael for her in "Peg." There is another dog in the play, a woolly-coated poodle, and it is said that they do not get on very well together. They have at least one difference in the play proper, and others in the shadows of the wings, where it is difficult to keep them in order.

CHILDREN'S HOSPITAL CAMPAIGN.

The campaign set going by the Auckland Theatrical and Vaudeville Employees' Association to raise funds for the equipment of the Children's Hospital, is being energetically pushed ahead. The association has undertaken to raise £3000, and with the generous co-operation of the public in such a cause, it should be easy of completion. Ways and means to reach the desideratum are the constant thought of the organisers, and already as the result of different functions a considerable sum has been raised. Entertainments of a comprehensive character are formulated, September 29 being set apart for a big gala day in the shape of a street fair.

MUSIC NOTES.

(By "G" String.)

Mr. Paul Dufault, the favourite French-Canadian tenor, will close his Australasian tour at the end of October. A lengthy tour of Canada and the United States of America has been booked for Mr. Dufault, and he sails from Sydney early in November to fulfil his engagements.

Mr. Walter Helsdon, who acted as treasurer for the Tivoli Follies, will manage the tour of the Tivoli Concert Party.

Miss Pauline Bindley, the talented young Australian soprano, who is a member of the Paul Dufault concert party, is planning an early visit to America, where she hopes to find a place in one of the grand opera companies.

A writer in a recent issue of the London "Daily Telegraph" thinks it is sheer laziness that makes concert singers enunciate so indistinctly. He is convinced that "if their bread and butter depended upon their pronouncing their words clearly, they would very soon learn to do so. Their brethren of the music halls, out of whose books they might well take a few leaves, never seem to complain of the difficulties of the English language, for the simple reason that they know perfectly well that, if they were indistinct the gallery would emphatically express its disapproval with cat-calls, hoots, and the whistles that are known in music hall parlance as 'the bird.' It is a pity that the same freedom of utterance is not permitted to concert audiences. The method might seem somewhat drastic, but it would work a wonderful change for the better. A music hall comedian once informed me that for a certain indistinctness of utterance at one of his earlier appearances he was rewarded with 'a bird large enough to take on tour,' and he never forgot the lesson. He is earning £200 a week now. A singer has only to listen to Mr. Harry Lauder in one of his Scottish ditties, or to Mr. George Robey, warbling a love song—to whom he may take off his hat as great artists—to realise that there are no difficulties in the English language that cannot be surmounted. And, to go still further, there is nothing whatever in the art of singing that intelligent singers cannot master if they only take the pains to do so."

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