

# THE STAGE

## HIS MAJESTY'S THEATRE.

Oct. 27—Miss Cecil Hall's Dance Carnival  
 Oct. 28 to Nov. 11—J. N. Tait's "Peg o' My Heart" Co.  
 Dec. 11 to 23—"It Pays to Advertise" (Hale Hamilton Comedy Co.)  
 Dec. 26 onwards—Gonzalez Italian Opera Co.  
 KING'S THEATRE, NEWTON.  
 In season—Brandon-Cremer Dramatic Co.

## HIS MAJESTY'S.

### "PEG O' MY HEART."

#### J. AND N. TAIT'S PRODUCTION.

On Saturday next, October 28, Messrs. J. and N. Tait will stage at His Majesty's Theatre "Peg o' My Heart," Hartley Manners' brilliant and successful comedy, which has been running in London for some two years at one theatre. It ran for 604 nights in New York, and the author's wife, Miss Laurette Taylor, the original "Peg," played the part no less than 1400 times before being compelled to relinquish it by sheer fatigue.

"Peg o' My Heart" is such a wonderfully homely, heartfelt story." In this way Miss Sara Allgood, the leading lady of J. and N. Tait's new comedy, points out the truth that has made for the success of the piece in Sydney and Melbourne, as in the United States of America and in England. "The sentiment of it seems to grip and hold those who see it; to go home with them at their firesides and when little bits of the play flit across their memories a soft gentle smile comes to their faces," added Miss Allgood. "It is a play that becomes intimate. The audiences live in it just as much as I do, and I can assure you that I always do. Take the name of my part in the cast, for instance, Peg O'Connell. You never hear anybody call it that, and it is quite a rarity to see me referred to in the press as Peg O'Connell. It is too formal. Everybody says Peg or Peg o' My Heart. So it must be taken for granted, too, that the very poetry of the title has meant a great deal towards the play's popularity. I am confident," she says, "that the comedy would be a success anywhere



MISS DORIS GILHAM, who takes the part of Mrs. Chichester in "Peg o' My Heart," to be staged by J. and N. Tait at His Majesty's Theatre, Auckland, on Saturday, October 28.

where English is understood. It is not so much that the play is technically great, but it is such a blessed relief from the problem plays, from the type of comedy-drama that dissects every act and word of the sinning woman, from the frilly, frothy stuff of musical comedy, and from the awful mediocre matter of much modern melodrama. I find new delights in its every performance."

The two concluding episodes of the popular serial "Stingaree" have at last come to hand, and will be screened on the 11th to 18th November at the Globe Theatre.

## OPERA HOUSE.

A great holiday house greeted the change of programme at the Opera House on Monday, and gave gratifying indication of its appreciation of the fare offered by Messrs. Fuller. Prominent in favour were the Steele-Payne Family, who revived pleasurable memories of days gone by with their delightful entertainment on the bells. Sweet music was enticed from all tones and sizes of bells, and the selections ranged from operatic to ragtime airs—from the "Barcarolle" to "Get Out and Get Under." The quartette proved themselves as versatile as they were expert in their manipulation, and by way of variety one of the members sang "I've Come Up From Somerset" with much acceptance. Miss Jessie Barlee made an excellent impression with her graceful method of enlisting attention, and both as a vocalist and a coster impersonator received well-merited applause. Miss Dora Oberman, a new comer with an exceptionally fine soprano voice, made an instantaneous appeal with her expressive singing. Lennon and Jill were a pair of fresh artists who presented studies of shadows and sunshine, Mr. Lennon striking a dramatic note in his impersonation of a miser and also in a sketch with his dainty partner depicting a scene between a burglar and his faithless wife. The Wee McColls made a big hit with their Scotch songs and jokes, the juveniles proving they knew how to get a point home, and in response to insistent applause they wound up with a sword dance. Two favourites, Mr. Athol Tier and Miss Peggy Ross, had an enthusiastic reception, Mr. Tier for his inimitable comedy song, "Shall Us? Yes, Let's," and Miss Ross for her coquettish rendering of "Her Beautiful Eggs." In an eccentric dance they finished up a distinctly welcome offering. Clarke and Wallace evoked hearty merriment with their smartly-delivered patter. The classical acrobatics of the Flemings, the piquant turn of the Tomboy Girls, and the effective singing of Mr. Harry Little rounded off a thoroughly enjoyable programme.

## THE NORWOODS.

Professor Norwood, hypnotist, blending scientific knowledge with a sense of comedy, has had his audiences at His Majesty's Theatre in uncontrollable fits of laughter with his novel entertainment. Mr. Norwood disclaims anything of the mysterious or the supernatural about his business. He merely demonstrates how suggestion becomes a reality when the subject concentrates. Every evening a number of different men have gone on the stage at his invitation, and under his hypnotic suggestion they have assumed many conditions. Imagining they were monkeys, the "subjects" invaded the front stalls and caused no small consternation with their realistic antics, while on the persuasion that they were street vendors they plied their wares most raucously amongst the audience, who readily participated in the fun. Mr. Norwood developed many amusing instances to prove how thought can be conveyed in facial expression, as witnessed at an imaginary race meeting, a courtship, a sleigh ride, minstrel show, a ballet, circus, boxing contest, and an "hypnotic German retreat," his own origination. A feature of the entertainment was the exhibition of mental telepathy by Miss Winifred Norwood, who, blindfolded, accurately responded to a number of interesting tests. The Norwoods will play a short season at Whangarei.

Keen interest is evinced in Miss Cecil Hall's forthcoming dance carnival, to be held at His Majesty's Theatre on Friday, October 27. The recital will be characterised by dancing of unusual merit and variety, while patrons will have the additional satisfaction of knowing they are augmenting the Red Cross funds for our own wounded soldiers.

## KING'S THEATRE.

### "THE BAD GIRL OF THE FAMILY."

Lovers of melodrama will find everything to their liking in "The Bad Girl of the Family," which the Brandon-Cremer Company are playing this week at King's Theatre, Newton. The piece is well spiced with dramatic situations, and the audience are kept busily speculative all the time. But melodrama tradition never fails, and the most inexplicable tangles are sorted out to everyone's satisfaction. Bess, the "bad" girl, proves that she is more sinned against than sinning, and sets herself out to save Lord Erskine's daughter, Gladys, from marriage with the man who has been her (the bad girl's) undoing. This man and his father, a vulgar money-lender of untold wealth, contrive to be guests at the Earl's, the latter assenting to the match to retrieve his own fortunes. Gladys Erskine is in love with Lieutenant Marsh, a naval officer, and she makes a bold bid for happiness in direct opposition to her father's plans. But all in vain. Marsh is given his conge by the peer. The wedding day is fixed, the bride is attired for the ceremony, and it looks as if nothing but a miracle could intervene, when providence steps in in the form of the bad girl, who, heavily veiled, takes Gladys' place at the altar, and the audience greatly re-



MR. CECIL BROOKINGS, who appears as Alaric Chichester in "Peg o' My Heart."

joice thereat! However, things do not end here. Baulked of his prey, the villain—by name, Harry Gordon—sets in operation further machinations, and there is plenty doing till the curtain rings down a finish with the situations all smoothed out to general satisfaction. The part of the bad girl was admirably handled by Miss Mabel Hardinge, while Miss Kathleen Arnold put in effective work as the Earl's daughter. Miss Alice Rede was convincing as Honor (the bad girl's sister), and Miss Biddy Hawthorne, as Sally Smithers, and Mr. F. Neil, as Sammy Snuzzle, made their parts outstanding ones. Mr. Fred Francis, as the villain, Mr. W. T. Coulter, as the villain's resourceful father, and Mr. Maurice Tuohy as the prepossessing naval officer gave capable portrayals of their respective roles.

### "MARY LATIMER, NUN."

On Saturday, opening at a matinee performance, "Mary Latimer, Nun," will be staged. The piece proved a great success in London. It has a stirring plot, and is replete with thrilling incidents.

Whangarei amusement lovers looking for a genuinely merry entertainment should on no account miss seeing Professor Norwood, and what comes to pass through his hypnotic powers of suggestion.

Outside of pantomime, few musical plays staged by J. C. Williamson, Ltd., have involved such a vast amount of preparation and expense as "The

Cinema Star." The latter particularly applies to the dressing, and the amount of money spent in this department will be indicated by the fact that the dresses worn in the three acts total two hundred and thirty. They represent, too, the very latest in fashionable modes.

Miss Kathleen Arnold, who in private life is Mrs. A. Brandon-Cremer, is charmingly cast for light leads, which she takes in the dramatic stock company now in residence at King's Theatre. Experience in varied roles and with varied Australian companies have specially fitted her for gracing principal parts in a lengthy repertoire, and a winning personality and ready adaptability do the rest. Mr. and Mrs. Cremer are the parents of that clever little girl, Gertie Cremer, who made such a name for herself in Australia and New Zealand as Tytyl in "The Blue Bird." She is at school in Australia, and will go on with her studies during their stay in Auckland.

Mr. W. G. Sutton, who has been manager of the Grafton Theatre for some months past, has retired from that position, and will represent the picture interests of Mr. H. Hayward in Christchurch. Prior to his departure the house staff made Mr. Sutton a suitable presentation as a token of esteem. Mr. J. Wylie Gray has now taken up the management of the Grafton Theatre.

The Steele-Paynes (an attractive feature at the Auckland Opera House) now know Lorenzo Marques (Portuguese East Africa) as well as they know Auckland, but on their first visit there they weren't so conversant with the geography. Mrs. Steele and a friend entered rickshaws to go to the theatre, but the wrong destination was reached, for the boys had taken them in the opposite direction, and the ladies found it impossible to make the boys understand where they wanted to go, and no one could be found who spoke English. After a while the ladies had a happy inspiration. They alighted, and by gay and festive movements of the dance and with lusty song, indicated that they were theatrical folk. But the boys just sat and enjoyed the fun and applauded, but made it evident that they did not understand. It was not till three songs had been sung that a native who spoke English approached. He was informed of the ladies' predicament, and translated to the rickshaw boys, who calmly stated that they understood after the first song, but pretended not to, so that they would hear more.

Writing to Miss Sara Allgood, the captivating little heroine in J. and N. Tait's success, "Peg o' My Heart," an Irish lady gives some interesting information concerning Bernard Shaw's much suppressed play, "O'Flaherty, V.C." Snaw wrote this one act play through a possibly conscientious endeavour to contrast the clean and holy heroism of the soldier with the lip patriotism of civilians, who, through age or other reasons, are left behind. A play on such a theme would not naturally be popular to a London audience, and, as a matter of fact, no London manager could be got to produce it. The Abbey Theatre, Dublin, for which the piece had originally been written, also declined the honor of encouraging Shaw's levity at the expense of elderly patrons. Although "O'Flaherty, V.C." has been printed for private circulation, it has not yet been given before the footlights. Under present circumstances it seems doomed to remain in oblivion.

Tom Dawson, comedian, has died doing his duty at the front. He was a great favourite on the Rickards Tivoli circuit, and will be long remembered both in Australia and New Zealand for his cheerful spirit and quaint humour. "I'd rather have a hard-boiled egg," was one of Tom Dawson's most popular old ditties. He sang it for years, and in his latter stage days, whenever a Sydney or a Melbourne audience clamoured for encores, "I'd