



SISTERS O'MEERS, Marvels of the Wire, Harry Rickards' Co.

THE BROUGH-FLEMMING CO

It is a long time since more genuine interest was aroused in the advent of a new theatrical organisation for Australia than that which is heralding the coming of the Brough-Flemming combination (says the Sydney "Referee"). Although upwards of two years have elapsed since "the Broughs" left, the void has never been filled, but there are strong indications now that, with Mr Brough and Mr Herbert Flemming at the head of affairs, Australian audiences will once more be treated to a repertoire of the latest London comedies, played and mounted in a manner that would reflect credit on the best West-End London theatre.

By the Orientes last week Mr Herbert Flemming arrived in Melbourne, bringing with him full details of the arrangements made for the first series of plays to be presented by the new firm. Mr Brough will reach Fremantle on the 1st prox., bringing with him the English members of the company—fourteen in all. Mr Brough and Mr Herbert Flemming will appear from time to time, and in one play, "The Walls of Jericho," both actors will appear in parts reported to be particularly well suited to them. Mrs Brough accompanies her husband on the trip, but has no idea of appearing in a professional capacity. The "English

team" will be supplemented by a number of Australian artists, the majority of whom left Sydney last week per Marmora for Perth, where active rehearsals will commence immediately after Mr Brough's arrival. Each play will be staged in the same perfect manner with which the name of "Brough" is associated, and practically everything has been brought from London. The Sydney season commences at the Criterion Theatre on Saturday August 26. Mr Allan Hamilton, who will manage the tour, leaves for Perth next week.

Harry Rickards, at the end of this month, sends another company to New Zealand. The tour opens at Auckland on April 3.

Mrs Brown-Potter, who is busily rehearsing "Madame Du Barry" at the London Savoy Theatre, has (according to an exchange) secured as an item in the Louis XV. mounting of the play a genuine 17th-century harpsichord. Mrs Potter has lived at Versailles, and resided for a number of years in France, so she is well acquainted with the mise-en-scene of the Du Barry's career.

An American whistling comedian, Henry Talt, opened at the Sydney Tivoli last Saturday week.

A letter from Henry Hallam states that he and his wife (Miss Josephine Stanton) opened at the Hammersmith Theatre the second week in February in a sketch.

I take the following from the "Austral" July 8, for a season of eight weeks in Herbert Flemming will introduce their comedy company at the Princess' on July 8, for a season of eight weeks in Melbourne. Mr Flemming, who is now in Melbourne, has told an "Argus" interviewer that the company is as strong a one as could be obtained in England at present. Four successful plays have been secured, "Quality Street" and "Little Mary," by Mr J. M. Barrie; "The Walls of Jericho," by Mr Alfred Sutro; and "Beauty and the Barge," the opening piece, by Messrs W. W. Jacobs and Louis Parker, for which scenery has been prepared on the model of the London production at the Haymarket. The barge itself is an immense affair, to be shipped out in sections. The costumes were purchased on the riverside at Lambeth. Mr Brough has been persuaded to take a character part in the opening piece. Mrs Brough will accompany him, but has no intention of acting. Miss Emma Temple is now cast for character parts; "her old women are a revelation." Mr McIntyre is now in the same theatre as Mr Titheradge, and neither is leaving London at present. Mr Titheradge is very keen on coming to Australia, and may do so later on. Miss Beatrice Day will be leading lady, Miss Winifred Fraser the ingenue, and Miss Kate Lee soubrette. Mr Carter Pickford and Mr Philip Leslie will take juvenile leads. Mr Edgar Payne "old man," Mr John Forde comedy, and Mr J. Faulton, son of Mr Harry Faulton, broad comedy.

The next production at the Melbourne Royal by Mr William Anderson's company will be "Camille," with Miss Eugenie Dugan in the title role. On Saturday, April 8, "La Fille du Tambour Major," the well-known comic opera, will be staged by a most competent company for eleven nights.

After a most successful season at the Adelaide Royal, the pantomime of "Sinbad, the Sailor" was given a good send-off prior to being taken to Broken Hill.

Miss Tittell Brune appeared in "Romeo and Juliet" at the Theatre Royal, Perth, for four nights, beginning on Friday, March 10.

Sir Henry Irving will visit Stratford for the first time professionally in April, with Mr F. A. Benson, as Shylock in "The Merchant of Venice."

The Russian company of players appearing in London recently did not meet with adequate support. A benefit was arranged for them at the Haymarket by Messrs Harrison and Maude.

The theatrical companies that visited Adelaide since the year began have been subjected to what is sarcastically termed "the nimble ninepenny" taxation. Last year an act was passed giving the Commissioner of Taxes power, when he



MR FRED MILLIS,

The famous Ventriloquist with Mr Harry Rickards' New Vaudeville Co.

thought anybody was not likely to stay there earning money for a whole year, to collect a tax on daily earnings. This was stated at the time to be aimed at theatrical stars earning high salaries, such as Melba and Paderewski, but now it has come to be so interpreted that the commissioner has sent out notices to all members of companies. Even the chorus girls and the smallest child in Anderson's Pantomime Company last week received a sheet of taxation forms, intimating that amounts varying from 9d upwards were due. It is not very likely that recipients will bother to pay the tax, which they state is not levied in any other state in the Commonwealth.

At Mr Beckohm's Tree's revival of "Much Ado About Nothing" at His Majesty's Theatre, London, recently, a copy of the following intimation was handed to every person in the pit and gallery:—

TO THE PUBLIC.

Mr Tree desires to ascertain directly from the patrons of this theatre whether they desire that the pit and gallery seats shall be booked beforehand, and with this view voting papers are given to each occupant of these seats. In this theatre the 2s, and 3s, and 4s seats can be booked beforehand. The advantages of booking the pit and gallery seats are obvious, and need not here be emphasised, but in voting it should be borne in mind that there may be many busy people who can only make up their minds at the last moment to go to the theatre on any particular night, and it is for their convenience that Mr Tree has held back from booking these seats.

The voting in the pit was:—Yes, 41; No, 105; 65 did not vote. In the gallery the "ayes" were 58, and the "noes" 158.

"About the German Drama of To-day" was the title of an address delivered by Mr J. T. Grein last month in London at the Emerson Club. Mr Grein said English plays of the present time were written to fit certain actors, while in German plays the actors have in their minds the ensemble of the work rather than a wish to gain a great personal success.

M. Coquelin, interviewed by a representative of the London "Daily Express," gives an opinion adverse to the establishing of a repertory theatre. He contends that it is not wanted, that there are not enough plays to keep it going, and that the actor-manager, which is such a factor in determining the dramatic supply of London, would be an unsurmountable barrier to the necessary complete homogeneity among the actors, such as exists, he says, at the Comedie Francaise. M. Coquelin adds that the popular taste now, not only in England, but in France, is not so much in favour of a high-class theatre as of a kind of music-hall. The theatres which best succeed, he says, are those which come as near to the music-hall as possible.

Mr Tree's interesting theatrical reminiscences which he related to a London audience the other day, included his appearance at the Garrick Theatre, Leaman Street, in "A Cruise to China." In those primitive days it was the custom of the audience to express their approval of the performance by presenting the players with offerings of fried fish. At the Britannia, Hoxton, a wider latitude prevailed at the annual "Festival," for while the actors received packets of tobacco, cigars, socks, and ties, the ladies were rewarded with corsets, stockings, scent, and various undergarments more useful than ornamental.



T. COLQUETT, the phenomenal jumper with Wirth's Circus.



CHIFALO, who leaps the Death Chasm at Wirth's Circus.