

When the last mail left Nance O'Neil was in her third week at the Grand Opera House, San Francisco.

The Melbourne season of the Gilbert and Sullivan Repertoire Company has been extended to eight weeks. Then they will proceed to charm the Tasmanians, and subsequently visit Bendigo, Ballarat, and Newcastle. Another New Zealand season will open in Wellington at Easter.

Sarah Bernhardt made her debut at the Theatre Francaise as Iphigenie on August 11, 1862. One newspaper at the time describes her as "pretty and elegant," and her enunciation as "nearly perfect." She won her first distinction in "Ruy Blas" and in a translation of "King Lear."

George Washington Smith, a well-known manager, who started with Wilson Barrett, is now in South Africa, associated with the Wheelers, he talks of paying a visit to Australia at an early date.

At the termination of the season in Christchurch on February 8 of the John F. Sheridan Company, a move will be made by the musical comedy charmers to Wellington, where a month will be put in prior to doing the small towns of the North Island en route to Auckland, where the New Zealand tour will be concluded on May 11. The following are the bookings:—Christchurch, January 29 to February 8; Wellington, February 10 to March 10; Gisborne, March 14 to 17; Napier, March 19 to 24; Masterton, March 26 to 28; Palmerston North, March 29 to 31; Wanganui, April 2 to 7; Hawera, April 9; Stratford, April 10; New Plymouth, April 11 and 12; Auckland, April 14 to May 11.

The length of some of R. G. Knowles' exceptional runs in England is the best evidence of his great popularity. He figured in the programme of the Tivoli Theatre, London, for two years and ten months; he appeared at the Trocadero for sixty-eight weeks; at the Empire he put up a record, running for forty-seven weeks, being thirty-six weeks longer than anyone has ever done before. His recent African tour was a record of records. What will be the result over here?

According to Melbourne "Punch," Mr. J. Nevin Tait, who is at present in London, has sent out what should prove a most interesting entertainment. Living London is the title.

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Miss Dorothy Grimston (Mr. and Mrs. Kendal's daughter), is reported to be making a big success in Miss Olga Nethersole's company in New York.

Miss Nellie Stewart has commenced her American tour. According to a cable from Mr. George Musgrove, "Sweet Nell" was "a sensational success, and the press notices were highly eulogistic."

An interesting innovation was made at the Aldwych Theatre, London, on the first night of the new version of "Bluebell in Fairyland." Camp stools were served out to all that portion of the audience waiting for admission to the unreserved parts of the house.

The English adaptation of the comic opera, "La Petite Boheme," will be produced by Mr. Charles Frohman in London at Easter next—in all probability at either Wyndham's Theatre or the Shaftesbury, the character of the production requiring a larger playhouse than Mr. Frohman has at present under his control over there. The production will possess many novel features, apart from its attractive character as real comic opera, which has been rarely seen in London of late years. It will be elaborately staged, and in order to preserve the French atmosphere of the play, negotiations are now being concluded for several notable French players to take part in the London production. The chief characters are to be represented by two actresses, one of whom will be Miss Claude Laselle, the well-known theatrical motorist.

Some interesting particulars concerning the scope and object of the dramatic school founded by Mr. Beer-bohm Tree are published in the "Era." According to that journal, Mr. Tree started this school with the view of giving young actors and actresses some sort of technical education before they essayed parts on the stage. It has been, so far as the work is concerned, a great success; and the attendance, since its inception, has averaged 85 students. Its pupils are in no sense rivals of the ordinary actor and actress. Those students who have been drafted into His Majesty's Theatre have always received salaries suitable to the parts played by them; and there is, therefore, no unfair competition with the dramatic artist trained in the usual way. There has never been any thought on Mr. Tree's part of getting

either direct or indirect financial profit from the school. It has been his object to make a success of it by his individual efforts—and such enterprises are only undertaken by individuals—so that, when it shall have vindicated its usefulness, it may be handed over to a larger and more representative body. The school has, naturally, not been hitherto a source of profit, for, the moment it became a success, Mr. Tree reduced the fees to one-half, i.e., six guineas a term; so that those who were not overburdened with this world's goods might yet be able to afford the schooling. In order that this might be done, Mr. Tree made a donation of £500 to the school. For the year ending March 31, 1905, there was a profit, including this donation, of £335 6s. With the fees at half the former rate, Mr. Tree's monetary loss on the school is inevitable. Between £600 and £700 was expended in acquiring and furnishing premises at 62, Gower-street, apart from some £200 for preliminary expenses.

The takings at the subventioned Opera-Comique in Paris amounted to £10,181 during last month, when 35 performances were given, making an average of £300 15s. The operas that realised the most money were "Carmen," "Manon," and the new work "Miarka."

Mr. George Le Brunn, composer of some 10,000 music-hall songs, died just before the mail left London. He was born at Worthing 43 years ago, and his thousands of compositions included some of the most noteworthy successes sung by the late Charles Godfrey, and Miss Bessie Wentworth, as well as most of the successful ballads sung by Miss Marie Lloyd.

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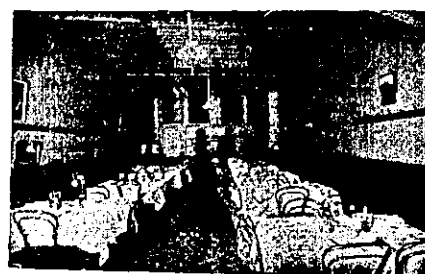
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