

An Australian artist who went to America to try his luck, writes to a friend, describing some of the vexatious delays and disappointments that befall the aspirant for fame in that country. "Any man who thinks that he is going to land here from the colonies and walk right into 'shop' is making a mistake," he writes. "Only that I had two or three of J. C. Williamson's programmes with my name thereon, and a note from that gentleman I never would have got in to see a manager. They are very hard to see, and I know it. The moment I sent in and said I had been with J.C.W. they admitted me. His name is good here; and lucky for me it was. I had the biggest job in the world to get a position. I was out every day, up sixteen stories sometimes and always the same tale: 'Call again!' They don't know you, and don't want to know you, and as regards being an Australian—a vaudeville performer is a fool to even mention Australia. What I am telling you is a fact; and if any Australian is coming here, he wants enough money to keep him six months, and he wants to get the American accent, then go to the halls, and, as they say here, 'get wise to their style,' for if he thinks he is going to give them the same business he gave in the colonies, he is making a big mistake. In the East, in New York, they will stand an English performer, but then he has to be very careful what he gives them. 'Straight' singers are here by the ton. I know beautiful baritones and tenors whose singing is simply superb, but they can't get places. The firm I have fixed with, I went to see the first week in June, and was told to call on the 1st of July. I suited the stage manager, and then was told to see the manager and fix salary the next day. I called every day for a week, and one day waited from 11.30 a.m. to 5 p.m., and then was told that he would not see anybody. Called for two more days, and found that the part allotted me had been given some one else. Eventually I got placed, but that is my little experience in looking for work in New York. If any Australian artist is thinking of coming here, I should advise him to have some money by; come straight to New York; have a look round and get an idea what the people want. They are the easiest people in the world to amuse if you give them what they want."

Mr George Titheradge has gone to America. He was specially cabled for by Mr E. H. Sothern to support the American tragedian in a Shakespearean repertoire on a lengthy tour, which will occupy the greater part of next season. The Colonial favourite has become very popular in the States, and as American managers know a clever artist when they see one the English stage is not likely to know Mr Titheradge for a long time to come.

Harry Rickards is sending a company to New Zealand, which includes Brinn, Seymour and Dupre, Kelly and Agnes, Miss Nellie Kilburn, Little Cliff, Baby Watson and the Biograph. The new organisation will sail from Sydney on the 3rd October and remain in Auckland on October 8, Christchurch, Wellington, and Dunedin being the only other towns to be visited.

The Tittell Brune Company are meeting with great success in Wellington. "Dorothy Vernon" was a great success. It was followed by M. S. McLellan's drama "Leah Kleschna." Next came Zangwill's comedy, "Merely Mary Ann." To-night and to-morrow will be devoted to a very welcome revival of "Sunday," when the season will close.

Mr George Marlow, Sydney representative for John Fuller and Sons, has despatched for a tour of the circuit, the Lewis Sisters and the American sketch team, Credge and Gibson Linden and Ida Berridge leave in a fortnight.

The Tittell Brune Company and Mr Harry Rickards Vaudeville Company are both booked to open in Auckland on the 8th October.

Up to the present the tour of Mdle. Dolores in Australia has been one series of triumphs, and Messrs J. and N. Tait state that up to now the Australian tour greatly exceeds Dolores' great tour of 1902, when it will be remembered, that the popular singer, following closely after Melba, took the public by storm. Four concerts have so far been given in Sydney, two in Brisbane and the season in Melbourne was up to the time of latest adv'ces, in progress. It was estimated that nearly 4000 people paid for admission to each of her recitals in Sydney, and at the last concert several hundreds had to be refused admission from sheer lack of accommodation; and the same result is being achieved in Melbourne. The Australian newspaper critics accord the singer the most flattering notices, and the universal opinion is that Mdle. Dolores is a greater artist than when she was last here. In Sydney and Melbourne the utmost enthusiasm has prevailed at the concerts, and it is stated that at her opening concert in Melbourne on the 1st September, quite 50 floral tributes were handed up. There is a prospect of the tour in New Zealand taking place a little earlier than originally intended. The prima donna is desirous of returning to Europe by Suez, and if arrangements can be made her visit to West Australia will be deferred till after her tour in New Zealand. Whenever she comes, Dolores can rely on a great reception. I understand efforts are being made for Mdle. Dolores to sing in the concert hall of the Exhibition on the opening date.

The Besses o' th' Barn Band, which is at present touring America with very great success, arrives at the Christchurch Exhibition early in January next and will tour New Zealand and Australia under the direction of Messrs J. and N. Tait. There is no more famous band in Europe than the Besses. It is nearly 100 years since the Band was originally formed, and its career has been a most remarkable one culminating in their winning two years ago, the one thousand guinea trophy competed for in London. The Besses o' th' Barn hold the record in England and in France for big audiences. In Great Britain it is quite a common occurrence for them to break all records even at the biggest seaside resorts where all the leading entertainments and attractions are included and in France the crowds who heard them in Paris and Marseilles numbered 100,000 people at single performances. Messrs J. and N. Tait are advised by this week's mail that the departure of the Band from England on the 25th July for America en route to Australia was something that would not be quickly forgotten. It is estimated that nearly 10,000 people crowded their way on to a railway station in Manchester, and the people lined the track (not only the stations) for nearly six miles en route to the terminus. The enthusiasm in England over the tour is stated to have been unparalleled. The band consists of 33 performers all told and their visit to Australia is certain to create widespread interest. For a fortnight's engagement at the New Zealand Exhibition £3500 is being paid.

Miss Camille Clifford, whose face is in the window of every seller of picture postcards is announced to be engaged to Lieutenant the Hon Henry Bruce, eldest son of Lord Aberdare, the largest colliery owner in Wales. Camille Clifford is an American of two years' residence in London. "According to theatrical historians," says the "New York World," "few women on the stage have won success in such a short time."

A unique ceremony took place in St. Briene, Brittany, recently, when the Druids of Wales and France held a reunion in honour of the entente cordiale. The Breton and Welsh dialects proved so similar that both branches of the Celtic race were able to converse, and the Celtic play performed in the open air, in the presence of 25,000 persons, was followed with rapt interest. The Arch-druids of the respective countries delivered a series of impassioned addresses, and, in a scene of delirious enthusiasm, united the two fragments of the broken Celtic sword.

The John F. Sheridan Company has been coining money in Queensland with "The Earl and the Girl."

Mr Alfred Dampier has been interviewed by the "British-Australasian." "I do not consider that my life's work is over, not by any means," remarked the favourite actor-manager. "I shall stay in England for a few months to rest and look about me, and it may be that I shall be back in Australia at Christmas. I do not know whether I shall re-enter management. I have formed no plans. But one thing is certain; though I have found in London that warm welcome which is characteristic of a people who never forget an old friend, I have no other wish but to return to the land where I have spent all the best years of my life. To paraphrase a famous sentence, England has my body, but my heart is in Australia."

King Sisowath of Cambodia fairly dazzled Paris by the magnificence of his dancers at a fete at the Bois du Bologne. Each of the 69 girls wore costumes of gold wire, studded with precious stones, and the head-dress alone of the premier danseuse was valued at £2000. The dance was followed by Greek and French ballets by local girls from the Opera-house, and King Sisowath was inconsolable when President Falleres declined to accept 20 agile Cambodians for the same number of Parisian dancers.

According to the "Referee," Mr Leopold Fletcher, the monologue-actor, who describes himself as "An American-New-Zealander," leaves London this month for Australia where he will appear in that terrible little playlet, "Heard at the Telephone," in which London was thrilled two years ago by Mr Charles Wagner, from whom he has obtained the rights.

A corner in dramatic talent is now being formed in London by the enterprising American manager, Mr Charles Frohman. He has already secured Mr Tree, Mr Alexander, Sir Charles Wyndham, Mr Fred Terry, and Mr Arthur Bourchier—all of whom are leading managers themselves—and among others with world-wide reputations who are under contract to him are Mr John Hare, Mr Seymour Hicks, Miss Elaine Terris, Miss Marie Tempest, Mr Courtice Pounds, Miss Louis Pounds, Mr Huntley Wright, Mr Cyril Maude, and Mr D. F. Boucicault. Mr Frohman runs three London theatres, and has 25 companies, comprising 600 performers, in England. On the American side, his own theatres number 13, and he is interested in over 100, while he controls 40 companies, in which 2000 actors and actresses are employed. Mr Frohman's staff of play-readers alone—which considers on an average 25 plays weekly—costs him £2000 a year.



SCENE FROM "THE PRICE OF SIN," TO BE PRODUCED THIS EVENING AT HIS MAJESTY'S THEATRE.

MacMahon's
Great
New
Dramatic Co.