

A new theatre, capable of seating about 2000 people, is to be erected in Melbourne by Mr William Pitt, architect, at a cost of £30,000.

Miss May Beatty appeared as Dick Whittington in the pantomime of that name at Newcastle, Eng.

Mr Edward Lauri has been engaged to appear in "Sinbad the Sailor" at Mr Mulholland's Hammersmith Theatre.

Mendel, a blind pianist, appearing in London, plays a different tune with each hand, and at the same time sings a third.

The members of Messrs Meynell and Gunn's new Musical Comedy Co. will leave England very shortly. The organisation includes Misses Ruth Lincoln, Alice Russon, Emmeline Orford, and five other ladies; Messrs Arthur Appleby, Vincent Davidson, Edwin Brett, Willie Cromwell, Fred Payne, Victor Champion, and Charles Weumann. The manager, Walter Everard, is now in Melbourne.

The eminent actor Mr Forbes Robertson, has had some amusing experiences during his theatrical career, some of which have occurred in "Romeo and Juliet." One one occasion, as he was about to descend through the window of Juliet's bedroom, he was horrified to find that the steps had been taken away. It was a clear drop of 12ft, but the actor had to go. At another time the steps by Juliet's tomb rolled away, and he was compelled to jump as gracefully as he could. But it was more awkward for Juliet, and

to this day Mr Robertson declares he does not know how she got down.

New York's opera season opened brilliantly at the Manhattan Opera House recently, when both Mme. Nordica and Signor Sentello, a new tenor, achieved a triumph in "La Gioconda." A somewhat striking novelty had been introduced into the house by the employment of women ushers, who carried batons tipped with electric light bulbs.

It is rumoured that Mr Frank Thornton's newly imported actress, Miss Brahmah, became engaged on the voyage to the captain of the India, the vessel in which she was voyaging to Australia.

Herr Benno Schereck to an interview, who remarked that Madame Alida Loman, the famous lyric soprano, has come to the Dominion quite unannounced:—"Well, there is a peculiar thing about the people of this country upon which I must remark. They say, with some show of right, because they have been taken down so often, 'We don't like to risk hearing artists of whom we know nothing.' But the question is: Who brings the artists?" "That is just the point," assented the interviewer. "For instance," continued Herr Schereck, "I have not been, and could not be, connected with anything that is not first class. Whether you like the show or not, what I bring must be sufficiently good—but that, as Kipling says, is another story. The point I wish to make is this: When you say 'We have not heard Madame Loman, or whoever the artist may be,' the question is, whom have you heard of?" Herr Schereck then went on to point out that while there were a few artists who were known throughout the whole world, there were others recognised by competent critics to be as great or greater who were practically unknown. "A few of these great (but unknown to us) artists were Mariella Sembrich, Destinn, Selma Kurz, Nordica, Maria Gay, Carreno, D'Albert, Resinauer, Sauer Silotti, Busoni, and others. All these have appeared with enormous success in Europe and England, yet are unknown here. Another difficulty," said Herr Schereck, "is that people think because I am bringing out a very great musical artist the entertainment (I use the word advisedly) will be above their heads. Now, I am an artist, and what I bring is of the highest order artistically. But I am an impressario, and I do not bring an artist here to educate the public, although such is the outcome of the visits of those artists." I am afraid that very few Aucklanders benefited much in an educative way at Schereck's last visit.

Mr George Giddens was in the cast of "Still Waters Run Deep," at the command performance given before the King and the Kaiser at Windsor Castle.

M. Paderewski is now on his seventh tour of America for which 70 concerts have been booked, extending over until May.

Miss Maude Beatty, was at latest playing with Healey's San Francisco Opera Company at Astoria, Oregon. The opera in which she was appearing was De Kovan's "The Highwayman."

It was at a theatre in Manchester. The king, aged and infirm, was blessed with two sons. He was pacing up and down the stage with a wearied troubled look, exclaiming aloud, "On which of these my sons shall I bestow the crown?" Immediately came a voice from the gallery:—"Why not 'arf a crown apiece, guv'nor?"

An actress well known out here, Miss Florence Hamer, at present touring India with the Bandmann Company, recently married Mr M. P. Masson, a Rangoon merchant. Mrs Masson intends to retire from the stage.

In an interview published recently in a Vienna newspaper, Caruso stated that he has signed an engagement for America for four years at the rate of £500 for every performance, with 80 representations in each year guaranteed. The Gramophone Society pays him, in addition, £8000, and he accepts evening engagements in New York at the Vanderbilts', the Goulds', etc., which bring him in fully another £8000, making in all about £50,000 a year. And the Metropolitan Opera House pays all travelling and hotel expenses. Caruso says he is now studying "Il Trovatore" and "Oello."

My Christchurch theatrical correspondent writes:—"Brewster's Millions," produced this week at the Theatre Royal, by the J. C. Williamson touring company, is a refreshing change after a surfeit of melodrama, musical comedy and sex problem plays. It is unconventional in plot and treatment. Its characters are flesh and blood creations; real men and women, not stage prophets; its fun is pure and unalloyed. It keeps people laughing almost all the time, and when they are not laughing they are gazing with wonder at the marvellous stage effects. The plot is decidedly original. The hero is left £250,000 which he must spend—not squander or waste—within a

specified time. At the expiration of which he is to inherit a further sum of two millions. The efforts of the legatee to get rid of his two hundred and twenty-five thousand pounds within the time-limit allowed, supply much of the humorous element of the piece. Brewster invests money in all sorts of unpromising enterprises. He purchases shares in more than doubtful companies, risks cash in all sorts of seemingly foolhardy ways, lends money recklessly, and at last pays a large amount into a bank which he understands is on the point of failure—and all to no purpose! Every speculation turns up trumps, and instead of dropping money he makes it so fast that he despairs of winning the coveted millions. At last his task is accomplished—he had got rid of the two hundred and twenty-five thousand! Just as he is congratulating himself on his result, a man to whom he had lent money (in the hope that it would never be repaid) turns up and insists on a settlement!—and Brewster has only two minutes left in which to get quit of the sum refunded (£10,000). How Fortune befriends him at the critical moment, I will leave you to find out, because of course you will go and see the play. If you don't you will be sorry. The acting throughout is above par. Mr Thos. Kingston as Monty Brewster, is judiciously funny, and an old friend Mrs Brough (also met with a great reception) is as delightful as of yore. Then there is Miss Nelly Ferguson, who fairly brings down the house as a girl of the most modern type, great at athletics, and of decidedly masculine tastes. Mr Gregan McMahon, also, deserves honourable mention. The scenery is unusually fine, and the stage effects remarkable. The famous yacht scene, with its realistic picture of a storm at sea, is enough in itself to make the fortune of any piece. Fuller's Opera House did immense business during the holidays, and is still splendidly patronised every night. Carter, the illusionist, who has made a great hit in Australia, opens his tour of the Dominion at Invercargill January 20, and travels north.

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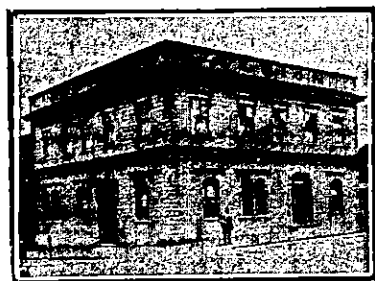
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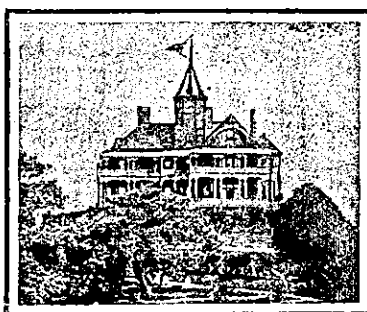
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