

## A HAMBOURG ANECDOTE.

Mark Hambourg tells a good story of an incident which marked his recent South African tour. He was playing in some little up-country town the residents of which, as after events proved, were certainly not musically educated, though they turned up in great force to the recital. The evening's programme contained both a concerto and a sonata, the different movements of which were in the customary style mentioned in the centre of the sheet, while the items were numbered down the side. At the end of each movement Hambourg paused, bowed to the applause, and went on again. Unfortunately the audience, unable to identify the pieces except by the printed word, thought that each movement was a listed item. As a natural consequence they had arrived at the end of the programme when Hambourg had really reached about half-way through the first part. So they got up and walked out, and Hambourg's manager had to hasten after them and explain that they were still a long way from getting their money's worth. The result was that, not to be caught again, the reclaimed audience sat on after the concert had concluded, and had to be politely but firmly requested to leave the building.

## A VERSATILE CHOIR.

A glance at the repertoire of the Royal Welsh Male Choir, now in Sydney, reveals the very wide range they cover in their vocal efforts. Songs as wide apart as the rousing "March of the Men of Harlech," and the "Pilgrim's Chorus" from "Tannhauser," "Strike the Lyre," "The Soldier's Chorus" from "Faust," "The Tyrol," "The Martyrs of the Arena," "The Destruction of Gaza," the Welsh hymn "Aberystwyth," the "Misereere" from "Il Trovatore," all find a place in it, while one of the finest efforts is "Lead, Kindly Light," which they sing as the Besses o' the Barn played it—exquisitely.

## MARGARET ANGLIN ON HER ART.

The ever-vexed question as to whether an actress should, on the stage, be merely a mirror of emotions or whether she should really feel the troubles and sorrows of the character she is portraying, was submitted to Margaret Anglin the other day by an interviewer. Her view of the case is a modern one, for she believes in associating herself so thoroughly with the part she is playing, that she forgets her own personality entirely and lives and moves and speaks as the

woman she is representing. In other words she must lose herself completely in the part, otherwise there will be an air of superficiality, unconvincing and artificial about her work which will keep her from making the strong appeal to the audience which she sets out to do.

## TOO MUCH HOSPITALITY.

Twenty-six teas, dinners and so on, in a little over a month, was what Madame Ada Crossley was looking forward to when she last wrote from London five weeks before her departure for Australia in the Orontes. That does not mean, of course, the total of her meals in that period—one supposes she has three meals a day at least—but the extras thrown in by all sorts and conditions of people anxious to say good-bye in proper form to the Australian contralto who has made herself so popular in Great Britain. The Austral and the Lyceum Clubs had already organised special "At Homes" in her honour, while several other women's clubs were following suit. Miss Marie Correlli, who boasts that she never gives away a photo, to anybody but her nearest and dearest friends, had included Madame Crossley in that charmed circle and had bidden her to Stratford-on-Avon, there to take a fond farewell. Then again Mr. and Mrs. Henniker-Heaton entertained her at tea on the far-famed terrace of the House of Commons with a debate in the House of Lords to finish up with. It is highly probable that by the time she sailed, the twenty-six functions she wrote about had swelled to nearly double that number, and one can quite understand that now she is revelling in the enforced idleness of shipboard.

## UP-TO-DATE.

Adelaide is to have a big attraction for its September show. A syndicate, consisting of several well-known theatrical folk, has purchased the huge tent originally used for Bostock and Wombwell's Circus, and intends running pictures of the American fleet's visit to Australia. Arrangements have been made for pictures of anything that happens from the day of the departure from San Francisco to the end of the tour—the calls at Honolulu, Auckland, Sydney, and Melbourne. The tent will hold 4000 people, and popular prices will be charged.

## A YOUTHFUL MARGUERITE.

Miss Marie Lohr, "Daddy" Lohr's daughter, who is to play the part of

WOLFE'S  
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The family stimulant.

Margaret to Mr Tree's production of "Faust," will be the youngest actress who has ever played the character. At present she is studying under Mr. Herman Vezin, the world-known actor. Mr. Vezin is a marvel—80 years of age, yet with his memory unimpaired—in fact, he knows several Shakesperian plays by heart, "Julius Caesar," for instance. He can go through this from beginning to end—servants' lines, entrances, exits, everything. It is doubtful whether any young actor of the present day could equal this as a feat of memory.

Messrs. J. and N. Tait are arranging for a visit of the famous Maori guide Maggie Papakura and her sister Bella to Australia with a typical Maori entertainment. She would have been here at Fleet time, but decided to stay on to take Mark Hambourg through the sights of Rotorua, when that famous pianist visits the Dominion.

The extension of the New Zealand tour of "The Merry-makers" has now been definitely arranged, and they will stay some weeks longer in the Dominion than the tour Messrs. J. and N. Tait originally fixed for them.

The Victorian provinces are this week and next having a brief visit from the Julius Knight Company, which opens a three weeks' season in Adelaide next Saturday (August 29).

Some idea of the enthusiasm Mark Hambourg created in Melbourne may be gauged from the fact that at the conclusion of one of his concerts he came on and bowed fourteen times before he gave his last encore—and the audience had been insisting on them all the evening.

So encouraging was the reception of "Peter Pan" by the Parisians that Mr. Charles Frohman has set about arranging for its being staged in Berlin. Its hold upon English audiences remains as strong as ever, and even at the beginning of last month in London inquiries by the public and references by the press were being made regarding its revival (for the sixth consecutive year) at the Duke of York's Theatre next Christmas.

Syd. Day has finished a most attractive souvenir of "Mrs. Wiggs of the Cabbage Patch," full of characteristic photographs of the different members of the company. It has just been issued by Mr. J. C. Williamson.

Mr. John Harrison, the tenor of the Ada Crossley party, had a most romantic debut into solo work. He was a mill hand at Colne, Lancashire, and a member of the local Philharmonic Society when the defection of a well-known soloist, specially engaged for the "Messiah," gave him his chance. So well did he take advantage of it that he was at once inundated with engagements, though it was not until some time after that he definitely decided to follow a musical career.

Mr. Herbert Flemming's Co., headed by Miss Beatrice Day, opened a season at Broken Hill last week with "The Mummy and the Humming Bird." There was a large house, and a splendid reception was accorded principals and company.

Australia, at the present moment, boasts the presence of Kubelik and wife, Mark Hambourg and wife, and Tommy Burns and wife. The violinist at best only yields 21s for front row tickets, whilst Hambourg may be heard for 6s or less, but Tommy Burns' performance raises the price of tickets to £5.

Mr. George Lauri, who was in Sydney up to recently, has left there by the s.s. Manuka for a trip to America. He was accompanied by his wife, and goes in search of better health.

Alf Stephens, formerly of Pollard's Opera Company, and later with the "Firm," is again in Melbourne (says the "S. and D. News"), after a tour in India, which proved successful. Stephens is a versatile artist, and has appeared both in New Zealand and Australia, in over twenty different comic operas, and musical comedies. Perhaps two of his best hits were as Bronson in "The Belle of New York," and Gaspard in "Les Cloches"—the latter being an excellent performance. He will play Gobo in the forthcoming operatic revival of "Les Cloches de Corneville" at Melbourne Royal.

Perhaps she's on the railway!  
Perhaps she's on the sea!  
Perhaps she'll go  
To Jericho,  
Perhaps she will! Perhaps she won't,  
But if she does or if she don't,  
I'm glad that I presented to her  
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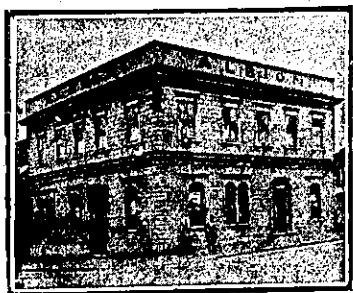
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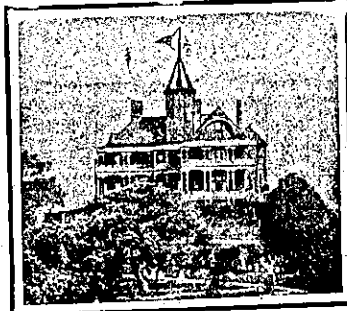
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