

to be of the most melodious description, the concerted numbers especially. The audience is introduced to the gay and fashionable world of Mayfair, and this alone is said to afford unlimited opportunity for effective dressing. In the play a new lady will make her first appearance in the person of Miss Margaret Nicholson, who will play Julia Chaldicott. The various other roles will be filled by Mr. Edwin Brett as Sir John Chaldicott, Mr. William Cromwell as Hugh Meredith, Mr. Harold Thorley as Raimond Finchley, Mr. James Hilary as the Comte de Perrier, Mr. Lionel Walshe as the Earl of Mount Highgate, Miss Ruth Lincoln as the Princess Carl Ehornbriettstein, Miss Emmaline Orford as Lady Chaldicott, Miss Helena Rose as Lady Rosalina Rocksley, Miss Dora Denton as Lady Violet Jessop, Miss Essie Perin as Pincott. The play is written on the story of "Romeo and Juliet," but the hero and heroine are modern folk. Some novel features are introduced, amongst them being a burlesque on "The Merry Widow" waltz and the Gibson Girls. The opera will be staged under the direction of Mr. Charles A. Wenman.

ROYAL ALBERT HALL.

PATHE PICTURES.

The endless rolls of films at the Royal Albert Hall still hold their ground despite numerous other attractions and the attendances nightly are undoubtedly growing larger. The usual change of programme was made last evening (Wednesday) when there was a crowded house and the audience was well satisfied with the programme if one may judge by the manner in which the films were received. Amongst the pictures shown this week are "Pastimes and Customs in Naples," "Pensions for Workingmen"—this is a pathetic picture and takes rank with the best ever provided in a picture entertainment—"London Zoo" (second series), "Rifle Bill," a dramatic picture of the wild west variety, "Picturesque Holland" (scenic), "Sunshine after Storm" (dramatic), "Living Flowers" (trick) and the comic pictures entitled "The Bear on the Stairs," "Pedicure for Love," "Baby Chums," "The Spring Lock" and "Impossible to Lunch." The beauty competition which commences on Saturday evening is creating a great deal of interest and as the management have received close upon 100 photographs, the competition is certain to prove a draw and crowded houses may be expected. The beauty competition will commence on Saturday evening and conclude one week later.

A COMEDIAN'S AMBITIONS.

FIVE MINUTES' CHAT WITH MR. W. S. PERCY.

HE STILL PREFERS THE FUNNY BUSINESS.

"How do, Percy; back once more?" This, as Mr. W. S. Percy, the well-known comedian, steps into the office. "Yes, 'once more unto the breach, dear friends.' The only parts of that applicable to my being here are 'once more' and 'dear friends.' Don't forget to put that in, old chap." "You're glad to be back in New Zealand, then?" "Well, rather. It is good to see the old familiar faces. The name my colleagues sometimes give me—the 'Dunedin Buzzard'—explains a lot. I used to get badly chaffed in Australia about my New Zealand enthusiasms, but after our trip through the 'smalls' it is a good deal worse. My receptions everywhere have been most cordial, and it is most flattering to me to find so many loyal friends." "Tell you about my progress?" "Well, to continue the quotation, 'There's nothing so becomes a man as modest stillness and humility.' For some months I was out of the bill, understudying the late George Laurie, of whom I have none but the happiest memories. Poor old chap! His health was falling for a considerable period, and I had to stand by for quite a while. I have had no resting time for the last 17 years. Five years of that time have been spent with the Royal Comies playing leading comedy parts in all the productions."

It may not cure the housemaid's knee,  
Gout or appendicitis;  
But ills and chills before it flee,  
Dyspepsia or bronchitis;  
It is a fact, it will not act  
To polish furniture,  
But to polish off a cold or cough  
Take Woods' Great Peppermint Cure.

"No! really I haven't the least desire to play Hamlet, anyhow not as the fine William wrote it, although I believe most comedians are ensnared up their aspirations to do so, just as the leading baritone and tenor want to wear the cap and bells. In my salad (otherwise my Pollard) days, I once had a straight part and in a pathetic scene, where I hoped to raise a lump in the throat of the audience, it laughed uproariously. You see, I was the funny man."

"No, I have no ambition to seize the leading lady's wrist, and, striding down stage, hiss in her ear, 'At Last We are Aloneah!!! I prefer the funny business to that.'"

"The public gets queer enough ideas about actors which are sometimes amusing, sometimes not. At a reception given to Melba, at which I was also present, I was introduced to the wife of a city magnate, who flattered me by saying she knew me and remembered my wedding in Dunedin. Of course I blushed and smiled affably, but changed expression when she shot out 'Have you got the same wife still?' I hastened to assure her I had, 'Well,' she said, 'I suppose you're not a full-grown actor yet?' Now, why do folk get such silly notions about actors? I guess there are as many polygamists off the stage as on. Every faux pas of a member of the profession gets its share of calcium, so that, with a strong light on the true, and plenty of untrue stories, the poor actor loses all claim to respectability. Actors, after all, are very human, and, taken as a whole, are no worse, if not any better, than the rest of mankind."

"Well, 'tena koe.' See you in front to-night, I hope."

"Hello! Little Boy." This song is sung in the dark, and the limelight is thrown on a mirror in the singer's hands, the strip of light being used as a searchlight for the supposed admirer in the audience, and to whom the song is addressed. The flashing of the light on the various well-known people in the house on the opening night caused quite a furore, and the singer was recalled no less than eight times.

"MISS HOOK OF HOLLAND" COMPANY.

In response to hundreds of letters since the arrival of Messrs. Meynell and Gunn's English Comic Opera Co. in New Zealand, the management have decided to produce "Miss Hook of Holland" during the run of their pantomime season in Auckland and other towns, despite the enormous expense entailed in freight, etc. The dates for the production of "Miss Hook" will be announced next week.

A PLAY WITHOUT A SCRIPT.

William Collier, who paid a flying visit to Australia under the J. C. Williamson management two years ago, has gone to London to play "The Patriot," a New York success, under engagement to Charles Frohman. That manager cabled him recently to send the script of the play on ahead, to which Collier cabled back, "Never was a script." This is said to be largely a fact, as most of the lines were talked over, and the actors wrote them down as they were decided upon, so that the original of the play practically ceased to exist.

music hall in Bavaria recently, sprang, heavily manacled, from the Luitpold Bridge, purposing to take off his handcuffs under water. He failed in the attempt and was drowned.

"JACK AND JILL."

"Jack and Jill," on the figures of the J. C. Williamson management, appears to have a substantial claim to a world's record. When the mail left Sydney it had registered its 171st performance—60 in that city and 111 in Melbourne. In that time there was a break of only a few nights, occasioned in the transference of the pantomime between the two State capitals. The final week in Melbourne, it is stated, eclipsed the business of the first, and throughout the season the theatre was consistently crowded. In Sydney the popularity of the pantomime is best attested by the fact that at no performance has the accommodation of Her Majesty's Theatre been equal to the demand placed upon it. The pantomime is undoubtedly the biggest success that the J. C. Williamson firm has handled. In the two cities over 350,000 persons have paid admission to see it, aggregating nearly one-third of their total population. In Easter week at Sydney, it is an open secret that "Jack and Jill" took more money than any entertainment has ever made for the same time at the same prices in Australasia. During that week, which counted four matinees, not one late door ticket was sold. Taking that fact, with the capacity of the theatre, and the statement as to the record can be positively made. "Jack and Jill" has already exceeded the run of an English pantomime success, which is only a matter



A SCENE FROM THE "CINDERELLA" PANTOMIME AT THE OPERA HOUSE.

Greenroom Gossip.

By "Footlights."

"STAGE LIFE AND MORALS."

An interview with Miss Ruth Lincoln on "Stage Life and Morals" appears on page 9 of this week's "Review."

PERSONALIA.

Mr. J. C. Williamson left Melbourne by the German liner "Seydlitz" on a trip that will last for several months. Mr. Williamson contemplates visiting London, Berlin, Paris, Vienna, and other Continental centres, in search of dramatic and lyrical attractions for the Australian stage.—Mr. G. S. Titheradge is (writes my Melbourne correspondent) recovering from his severe illness, and is, in fact, so far restored to his old health and vigour that he was able to attend the last performance of "An Englishman's Home" in Sydney.—The Latonas (Frank and Jen) left Sydney for America last week. After a holiday in New York they open in London in October.—Mr. Edmund Sherras, late of the J. C. Williamson Company, and Mr. Roland Bottomley, late of Meynell and Gunn's English Comic Opera, have sailed for London.

"HELLO, LITTLE BOY!"

One of the biggest hits of the "Cinderella" pantomime now being played to packed houses by Messrs. Meynell and Gunn's English Comic Opera Co., is Miss Meredith Meredro's song,

REALISM ON THE STAGE.

There is a very realistic effect in "An Englishman's Home," which probably (writes my Melbourne correspondent) reminds members of the audience who have seen active service of the days and nights spent among the missiles of death which fly about during the period of campaign, and which makes the uninitiated in the horrors of war instinctively shrink back in dread. It is the sound which denotes the passage of a shell through the air, bound on its deadly mission of destruction. At first the dull boom of the cannon, and then the shriek and lastly the flash of fire and the mass of debris and smoking ruin.

FRED. LESLIE IN PANTOMIME.

Those who have argued for years that pantomime is Mr. Fred Leslie's metier will be pleased to learn (writes my Sydney correspondent) that their opinion will be put to the test from Saturday next onward, when the clever young comedian will replace Mr. Bert Gilbert as Baron Bounce in "Jack and Jill." Another change in the cast will be caused by Miss Alma Barber giving place to Miss Betty Ohls, who will be the third Jill of the pantomime. Miss Fanny Dango was the original in Melbourne, and very charming she was in the part. Sydney, however, was deprived of the pleasure of seeing her on account of a managerial decree that she should go to New Zealand with the Royal Comic Opera Company. The present is Miss Dango's first tour of the Dominion.

"HANDCUFF KING" DROWNED.

A so-called "Handcuff King," named Ricardo, who had been appearing at a

of three months at the outside. With five months to its credit, the end of the Sydney season not yet in sight, and the usual touring territory to cover, this year's extravaganza may be said to be making theatrical history.

A PANTOMIME SONG.

Anyone would be justified in assuming on appearances that the introduction of a new song into a pantomime was an easy matter, but with an exacting stage manager it proved just the reverse in "Jack and Jill" (writes my Sydney correspondent). Miss Betty Ohls required a line or two to lead up to a new number, "Au Revoir Little Hyacinth," and the suggestions offered were as numerous as they were unacceptable. Mr. Gilbert was the first to be approached. "Oh, that's very easy," he cried, airily; "just put in a line to give the orchestra the cue, and at the same time let it be something to make the song appropriate. Now, let me see—hyacinth, er—hyacinth. I'll think it over." That was about all from the popular comedian. Miss Stella Gastelle thought a flower in a vase might be apostrophised by way of leading up to the song, and somebody else suggested that a hyacinth ballet would be just the thing. The minor poet of the pantomime then diffidently offered:

Oh, Love is like a garden,  
There the purple amyrrinth  
Recalls my childhood's fancy  
For the starlit hyacinth!

This was received with jeers. It would be all right for "Patience," but in "Jack and Jill" anything starting with "Oh!" was tabooed. Eventually the stage manager determined to wrestle with the problem himself, and in the