

"If I Were King," Cuyler Hastings is still playing at Melbourne Her Majesty's to good houses, and is generally a success.

"The Medal and the Maid," a musical play, is one of the latest successes at the London Lyric. Ada Reeve has a fat part. Another success of a similar production is "La Toledad," in which Emily Soldene and Roland Cunningham are appearing.

Terry, like most nummers who have been in South Africa, blackguards the insanitary condition of the Transvaal and Orange Colony "pubs" and "theatres." The list of typhoid fever-stricken Thespians is appalling.

Williamson's Comedy Company opened with "Are You a Mason?" at the Princess Theatre, Melbourne. The house was packed. The farce went well, even that "old" gag, "How old is your mother?" took exceedingly well. "Are You a Mason?" will probably be acted at the Princess for some weeks to come.

Apröces of Pincini's operas (says the "Newsletter"), one of his works, viz., Manon Lescaut, is a work that will bear production on the Australian stage when the next Italian opera season is due, which will probably be about the millennium. The same subject has been used by Massenet, whose opera "Manon" was described by Melba to a Sydney scribe as a "dainty bit of Dresden china."

Nellie Stewart "farewelled" at Princess, Melbourne, on Friday, 28th ultimo. Next morning the following advertisement, which speaks for itself, appeared in the dailies:—"Miss Nellie Stewart desires to offer her heartfelt thanks to the ladies and gentlemen for their kindly appreciation last evening, and regrets she was unable to respond to their expressions of goodwill. Miss Stewart wishes her admirers au revoir."

Bland Holt is still "Going the Pace" at Melbourne Theatre Royal, and the drama is both attractive and thrilling. The circus ring in the final act is splendidly done, and the ring, with its real horses and real circus, is well managed. In previous plays we had to take the galloping horses as an accepted fact, but in "Going the Pace" one has the real thing. The horses gallop round the ring, and the horsemen and horsewomen go through the whole routine of a circus turn.

With characteristic American energy the National Art Theatre Society is doing something more than talk, and has now a membership of 500 names. Its President is Mr J. R. C. Clarke, the well-known editor-playwright of New York, and those who know him will realise that he is not the man to waste his time or that of other people over any visionary scheme.

During the past few years Miss Ada Crossley has had the reputation of being one of the hardest worked artistes in the musical world in London. Fortunately she enjoys a splendid constitution, and really revels in what Americans call a strenuous life. In a recent interview in an English journal, Miss Crossley gave the following extract of one week's work during a season:—"I had two vacant dates

Wednesday, October 31, and Thursday, November 1—and being in the North of England I returned to London with the intention of having a little rest. Now, on these two days Miss Clara Butt had arranged to appear at Derby and Nottingham, and having fallen ill, she asked me to take her place, and I consented at absolutely a moment's notice. No sooner was I out of one train than I had to dash into another. Well, on Friday I left Nottingham and sang the same afternoon at St. James' Hall. The next afternoon I fulfilled an engagement at the Queen's Hall at three, and an hour later I was speeding on my way to Manchester, where I sang the same evening. To do this I had to change my afternoon concert dress for my evening one while actually in the train. But this was not all. On the conclusion of the concert I drove to an hotel, got into my travelling dress and took the midnight train for London, arriving at six o'clock. At ten o'clock I was in the thick of a rehearsal. I thus covered 900 miles in four days.

Mr Norman J. Norman, on behalf of Schubert Bros., of New York, has arranged to produce, in conjunction with Mr Frank Curzon, at one of the many theatres controlled by this gentleman, an American comic opera, named "Dolly Varden," composed by Julian Edwards, and written by Stanislaus Stange. The leading role, a feminine one, was created in the States by Miss Lulu Glaser, and the piece had there a very long and prosperous run. Miss Mabelle Gilman will be in this part in London, and the production, which will be in the hands of Mr Norman will be seen before the end of September.

Paris, which is already well provided with museums, will shortly open another to the public, the Government having decided to accept the legacy left by the dramatist, Adolphe D'Ennery. This museum is in the house in the Avenue du Bois de Boulogne where the playwright lived, and the entire collection, which numbers about 6000 curiosities and works of art, will be on view in the five rooms forming the first floor, the rooms on the ground floor being reserved for meetings or conferences. No date has been fixed for the inauguration, a small difficulty having arisen with certain members of the family, and D'Ennery's wonderful collection of Chinese and Japanese curios will then be open for anyone's inspection.

The dramatic company headed by Mr Julius Knight and Miss Maud Jeffries have arrived in Melbourne under engagement to Mr Williamson, by arrangement with Mr Beerbohm Tree. Besides Mr Knight and Miss Jeffries, the company also includes another familiar friend, Miss Pendennis, who visited Australia with Mr Wilson Barrett. The other players are all making their first tour of the colonies. The company is actively rehearsing the The dramatisation of Tolstoi's latest novel, "Resurrection," was produced at Her Majesty's Theatre on September 12.

Sir Henry Irving begins another American tour in November.

Mr Percy Perman is managing the Richards Company at Brisbane Theatre Royal.



A GROUP OF JOHN F. SHERIDAN'S LADY DANCERS.

Hill and Silvainy, the clever bike artists, appeared at the Tivoli, Sydney, again on Saturday last.

Miss Lilian Digges' extended contract with Williamson expires in December, when she will proceed to England.

Mr Claude White, now touring the East with a vaudeville company, threatens an early descent on the colonies.

It is said that Mr Musgrove has re-engaged Harcourt Beatty for another twelve months.

The lady choristers of the Royal Comets have a flourishing cricket club. In West Australia recently they took the field against a local feminine team. The shining Graces are Misses Gross and Caffyn.

Mr Galwey Herbert, who terminated his contract with Mr Frank Thornton on August 28, joins Mr Frawley, and opened at the Palace Theatre, Sydney, on September 14. Mr Herbert is one of Mr Thornton's original English company, and was specially engaged to play Dick in "Facing the Music" and other light comedy roles.

Messrs Sass and Nelson were playing "If I Were King," "Mice and Men," all at the Empress Theatre, Pretoria, when the mail left. In M'Carthy's piece, our old friend Ted Sass played Villon, his wife, Emma Gwynne, Huguette, Miss Hope Mayne the Princess, and Mr E. W. Thomas (out here once with Thornton) the King.

The Daniel Frawley Company includes two married couples. Miss Blanche Douglas is Mrs Harrington Reynolds and Miss Christine Hill Mrs Wallace Shaw.

Mr Eardley Turner, who will play Mr Lionel Brough's part in "Resurrection" during the Australian tour, has in his time played many parts. Early in his career he played engagements with Mr Charles Warner, appearing in Joe Buzzard in "In the Ranks," with the Vokes family, Herr Bandmann, Miss Genevieve Ward, and Miss Grace Hawthorn.

Mr Turner has written many short stories and sketches in prose and verse for the London and provincial journals, and scores of lyrical and comic songs. All the lyrics for the musical comedy, "The Terrible Turk," were written by him. His little piece, "My Good Name," ran for a year on tour, and he has brought out to Australia several one-act plays, and a three-act farcical comedy, which he has lately completed.

News of a novel theatrical enterprise comes from America. The Church and Stage Alliance, of which Bishop Potter is president, proposes to run Mr Forbes Phillips' play, "For Church or Stage," through the United States. Mrs Brown Potter, who is a niece of the New York Bishop, will play the part of the heroine. The dramatist, Mr Forbes Phillips, is the vicar of Gorleston who invited Mrs Potter to recite in his church.

Mr Berkeley Smith, in "How Paris Amuses Itself," describes a bouis-bouis. The Robiniere is only one of a number of miniature theatres (or bouis-bouis) in Paris, beginning at eight or nine o'clock, and producing each night four short realistic comedies, often with some clever chansonnier singing his own creation during the entr'acte. No two of these theatres are alike, and in all of them is good acting. You will find the actors to be men and women who have worked patiently through the National Conservatoire, and have studied their art under the best masters."

The late Signora Giulia Majeroni belonged to one of the most famous families of actors that Italy has ever produced—that of Tessero. Old Pasquale Tessero married Carolina Ristori (sister of Mme. Ristori). He was the most celebrated "heavy villain" of his day in Italy. Duke Alva, in Sardou's "La Patrie," was one of his great parts. He lived to the age of 92, and died at Bologna in 1888, some years after being knighted by King Victor Emmanuel. He had two daughters on the stage. Adelaide Tessero, who was born in 1843, apart from her classic roles, is claimed by Italian critics as having founded the modern school of Italian acting in such parts as Marguerite Gautier and Fedora. Sardou reviewed her for the Paris papers in the latter role, and proclaimed her a great actress. Her younger sister Giulia, who resembled her in her stately elegance of figure and in the beauty of her dark eyes, threw in her lot with her husband (the late Signor Majeroni) and settled in Australia.

Holland's vaudeville company, now touring Queensland, includes Lilian Knight, Violet Wray, Cissie Linwood, Eva Wilson, Will Cottier, J. Rollett and Tom Edwards.



A SCENE FROM "THE LADY SLAVEY."