

"A number of times during my career," said Sir Herbert Tree the other day, "Shakespeare has saved me from bankruptcy. The English public seem to prefer me in his roles, but just now they have enough that is serious to think about without going to the theatre for it. That is why I am here."

Mr. Charlie Taylor and Miss Ell Carrington, it is stated, have taken over the management of Fuller's Hotel, Melbourne.

When Mr. George Marlow was asked what he thought of the prospects of the Gonsalez Italian opera company he said: "An assured success. How do I know? By the large number of applications I have had for free tickets."

Miss Gladys Moncrieff, the brilliant young Australian, who made her name in Gilbert and Sullivan Operas, is at present at Her Majesty's Theatre, Johannesburg, South Africa.

Miss May Beatty (of Pullar's memories) at latest advices was appearing prominently in a new musical production entitled, "The Miller's Daughters," at the London Opera House. The piece was written and composed by Paul A. Ruten and Miss Beatty's part as Lady St. Mallory gives the popular New Zealand actress abundant chance to display her charm of vivacity.

It is proposed to found in New York a playhouse to be known as the Holbrook Blinn theatre, the scope of which will be, briefly, to establish an intimate playhouse, where Mr. Blinn will produce and participate in the production of seriously serious and seriously comic plays of unquestioned literary and dramatic worth, and to contrive many droll and oddly quaint ideas that will mark it as distinctively original, affording a relief from the usual run of orthodox theatrical enterprises of the present day.

Mr. William Mikkelson, who recently acted as manager for the Cherniavsky trio in New Zealand, has given up the management of the National Theatre, Launceston, to join the A.I.F. Mr. Mikkelson enlisted in January as a private, and is now Platoon Sergeant of No. 1 Platoon A Company in Tasmania's Own Battalion. This battalion is a very fine body of 1160 men, all Tasmanians, and it is stated is the first complete Tasmanian battalion to sail from those shores. Mr. Mikkelson has the cordial wishes of numerous New Zealanders whom he met in the theatrical phase of his career.

Mr. Sydney James, of the Royal Strollers, has been giving a Sydney pressman some of their experiences during their New Zealand tour. "We were playing at Hastings," says Mr. James, "and at one performance there was a big roll up of Maoris, who, we heard, had come to hear the mysterious talk and to see the strange unearthly antics of my dummy ventriloquial figure. They all sat in the front row with their mouths gaping wide open while this particular part of the show was on, and when the dummy began to sing their eyes rolled and there were lots of guttural remarks proceeding back and forth along the line. I could see that two or three of the Maoris were quite perturbed about it all. They apparently thought that some supernatural influence was at work. But the climax came when at a tense moment I suddenly made the figure let out a blood-thirsty screech, followed by a long Maori curse I had learned for the occasion. One old chief in the front of the house, who must have had a lot of sins on his conscience, jumped from his seat with a yell and scuttled out of the hall. They say he hasn't stopped running yet."

"I believe that the stage is a place of greater danger to young men than to young women. This is a surprising statement, you think? I defend it, by saying that the actor is liable to fritter away his time. He plays a few hours a day and for the remainder of the day he 'rests.' He doesn't need so much rest. He needs work and study, and if he doesn't have them there will be a rapid disintegration of his character. There was never a truer adage than that concerning idleness and the location of the devil's workshop. But girls can find and do find more to do. They nearly all sew. They read and study."—Edith Wynne Matthison, in "Theatre Magazine."

Sir Johnston Forbes-Robertson, who returned to London on May 6, after an American tour, stated that he would not again be seen on the regular stage. "I have taken my farewell of the stage," he remarked to an interviewer, "and my last performance was indeed the last for me."

In the course of the Shakespeare tercentenary celebrations at Stratford on Avon, a bust in the Memorial Building of Lewis Waller as Brutus was unveiled by Madame de Navarro, famous on the stage, alike for her beauty and ability, as Miss Mary Anderson. The bust, the work of Onslow Ford, R.A., was subscribed for by the dead actor's friends, and represented him in the character which he admired most in Shakespeare's gallery.

Someone asked Charles H. Workman, who was recently playing his old part of Dick Wayne in "High Jinks" at Melbourne Her Majesty's, what was the most exciting experience that had ever happened to him. "I have never—as far as I can recollect—had an exciting experience," replied Mr. Workman, "but I can tell you of a most terrifying one—the most terrible that can happen to an artist—I once 'dried up' in my part. It was—strange to say—in 'The Chocolate Soldier' in London, in which I created the role of Bumerli. More remarkable, too, was it that I had been playing in 'The Chocolate Soldier' more than six months when it happened. It was in the scene where I am relating to Nadina, Popoff, and Aurelia the extent of my worldly possessions, enumerating the miscellaneous collection of goods I have in stock at my big department store. When I sat down, pocketbook in hand, to read but the list, my mind suddenly became a perfect blank. For the life of me I could not remember a single item, whether it was a piano or an elephant and I looked blankly ahead for what seemed at least five minutes, whilst my tongue stuck to the roof of my mouth, and a cold perspiration burst out on my forehead. Then Popoff realised what had happened, and slipped in with: 'Well, what have you got—any hats, for example?' He saved the situation, which had really only taken about five seconds to develop, and gave me a start."

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