

He thought that he would like to go on the stage, so he began by borrowing £5 from a "pal." Then he polished himself up and made his way to a theatrical agent in Maiden Lane. Several applicants were waiting, and had apparently been waiting for some time, but his was quite a new face, and he was invited into an inner office to interview the agent. He sang and discussed his qualifications and evidently gave every satisfaction, for to his delight the agent told him that he did not know his own value—that he could get him an engagement with Geo. Edwards at £12 a week, as Edwards was on the look out for just such a man. He walked on air for the next couple of days and returned to the agent on the day appointed to fix matters up. Then came the disillusion. He was informed by a clerk that the gentleman he had formerly interviewed had had to be taken away as he was quite mad, poor chap.

The term "Horstralia" will have to be extended in future to "Horstralia-sia," says Sydney "S. and D. News," in order that New Zealand may likewise be honoured with the distinction of being a sporting community.

The Adelphi Theatre, Sydney, the headquarters of George Marlow, Ltd., is proving a greater success than probably the most optimistic believed. The opening production, "The Bad Girl of the Family," had been running six weeks when the mail left Sydney on May 9, and there is no mention of a change being made in the bill then.

The taxis of Sydney reaped a royal harvest on the afternoon of Mr Gerard Coventry's complimentary matinee. Such an extensive programme had been prepared, including items from all the leading members of the profession in the city at the time, that there was not accommodation for all the visiting artists in Her Majesty's dressing rooms. Accordingly it was arranged that they should "make up" at their own theatres, and then be conveyed to Her Majesty's in taxis which were provided for their use by the J. C. Williamson management. This fact accounted for the number of these modern vehicles, which were to be seen plying to and fro with drawn blinds.

"The Sorrows of Satan" is to be produced in Melbourne at the King's Theatre, at the conclusion of the run of "The Squatter's Daughter." The forthcoming production is a new version of Miss Marie Corelli's famous novel, written by Mr Roy Redgrave, who is to play the leading part, Prince Lucio, and Miss Duggan, the part of Lady Sybil Elton. Some new and elaborate scenery is being painted for the production, a special feature being made of an illuminated Garden Fete. In this scene the centre of the stage will be occupied by a huge fountain, spraying about 50 jets of real water, through which coloured limelights will be thrown; this, combined with the effect of hundreds of vari-coloured lamps gleaming among the foliage of the trees, should create a very beautiful effect.

Prior to her departure for Australia, a number of Australians in London presented Miss Ethel Irving with a silver boomerang as a token of their appreciation and admiration.

"The Bad Girl of the Family," according to the Australian papers, has been the most remarkable success seen there for some years. It played to capacity in all the centres of the Commonwealth, and is now in its sixth week in Sydney to houses averaging over 2000 nightly.

At the King's Theatre, Melbourne, another revival of that phenomenally successful Australian drama, "The Squatter's Daughter," is being played by William Anderson's popular No. 1 Dramatic Organisation, which returned from the West on Thursday last, and opened at The King's on Saturday night to a packed house, which accorded a tremendous reception to the old favourites.

The Hamilton, Plimmer, and Deniston Company are having a most successful season at His Majesty's Theatre, Perth, where the combination are now in their fourth week. Their recent purchase, "Nobody's Daughter," was played for the first time in Australia last week, and met with an enthusiastic reception. After their Perth season the company will play short seasons at Kalgoorlie and Fremantle before returning to Mel-

bourne, where they are due at the Princess Theatre on June 10 with "Nobody's Daughter."

New Zealand friends of Mr George Darrell, will be interested to learn that the well-known actor author is at present general manager of one of George Marlow's Companies. He recently produced one of his own pieces in Brisbane, entitled "The Verge of Sin."

It is calculated that half Melbourne heard Mr Jack CANNOT's two songs, "What's the Matter with Father" and "La La," on Eight Hours' Day. Every band included in the five miles' long procession played both tunes, and at one point six consecutive bands were playing "La La." In fact, so much was it in evidence, that thousands of the sight-seers along the route took up the melody and sang it to the tramp of the marching feet as one union after another passed. Thus do the pantomime songs go down to fame.

LAFAYETTE'S TRAGIC END.

A WONDERFUL ENTERTAINMENT LOST TO AUSTRALASIA.

The fearful fire which occurred at the Empire Palace Theatre, at Edinburgh (when amongst other victims, Mr Lafayette, the clever American illusionist, perished in the flames), is brought home more tragically to us, from the fact that Mr Lafayette was under engagement to appear at the King's Theatre, Melbourne, on Boxing night, Mr Wm. Anderson having just completed arrangements.

The fire, we learn from the cables, arose through a paper lantern falling from the wings into the scenery during an elaborate illusion called "The Lion's Bride," ending with a harem scene.

The fall caused a shower of sparks, and the whole scene was instantly ablaze. The audience at first believed that this was part of Lafayette's design, which included bombs and fireworks, hence there was little panic.

The theatre was emptied in four minutes. The actors and stage hands meanwhile fought the flames, but were impeded by a maddened lion and other animals, and the flames spread until the stage was like a furnace, when the safety curtain fell inwards, demolishing the stage.

Lafayette, who directed the performance, was seen outside the stage door after the fire broke out, but returned to save the trained animals, whose tricks were the feature of the show. He was a well-known American illusionist. His body was found beside the charred remains of his favourite horse, which he was apparently endeavouring to rescue.

When the stage was ablaze a lion went mad and blocked the exit. Stage hands state that Lafayette was killed while making an attempt to remove the lion.

Mr Lafayette was in the habit of carrying 200 tons of paraphernalia to assist him in his business, his company consisting of thirty-two members. It was Mr Anderson's intention that Mr Lafayette should show in the four Australian centres, Melbourne, Sydney, Brisbane, and Adelaide, and then bring his entertainment to New Zealand and exhibit in the four centres here. Mr Frank Gerald, who came out to Australia to produce Nat Gould's play, "The Chance of a Lifetime," left Melbourne about six weeks ago, on behalf of Mr Anderson, to complete the final arrangements with Mr Lafayette, who was to be guaranteed a sum of £500 a week to cover his salary and expenses. Mr Michael Joseph informs us that Mr Lafayette had the most complete set of picture posters that he has ever seen in connection with theatrical productions. A feature of the entertainment being the illusion known as "The Lion's Bride," this necessitated the carrying of a lion with the company. Mr Lafayette also travelled with a pet dog and favourite horse. An unprecedented demonstration took place at Edinburgh on Sunday at the burial of Lafayette. The urn containing the cremated remains of Lafayette was placed in a casket containing the embalmed remains of his favourite dog Beauty.

Mr Anderson is naturally much upset at the terrible calamity. Mr Lafayette was considered the greatest illusionist ever seen in the Old Country, and so in addition to the general feeling of horror experienced at such a holocaust, Australasian audiences are deprived of seeing a most wonderful entertainment.

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