

In "A Woman of Pleasure," one of the finest melodramas in the enterprising manager's repertoire, William Anderson is catering admirably for lovers of the picturesque and sensational. There are many exciting scenes in the play, chief amongst them being the Relief of Mafeking, a Balloon Scene, and the Burning of a British Troop Ship, the last named scene earning especial praise when the drama was last produced in Melbourne.

The passing of the weeks seems to have no effect upon "Our Miss Gibbs," unless it be to render it more popular than ever. As a matter of fact, so far there is no indication of a decrease in the audiences which through Her Majesty's Theatre, Melbourne, each evening to revel in the many delightful features of the record musical comedy, but on the contrary, the attendances are increasing. From the rise to the fall of the curtain one bright and sparkling item is followed by another, and music, comedy, and dance in a brilliant setting of gorgeous costuming and attractive scenery, holds the audience in thrall until the close of the performance.

The new dame for the "Jack and the Beanstalk" Pantomime, Mr Jack Cannot, gave a slight indication of his vocal talent as "King Stoneybrokish" in the production. As a matter of fact Mr Cannot, who was originally engaged for the "dame" part in the pantomime, is an accomplished musician, and a most excellent entertainer socially. As a consequence he is in great demand among hostesses, who are anxious to make their social functions pass off well. In addition to singing, Mr Cannot is a first-class pianist, and having originally been trained for a Grand Opera career, very naturally is quite at home with the best music. One of his most notable feats is that of being able to play the whole of the "Madam Butterfly" music from memory. He is also conversant with a series of dainty French songs, which he renders in a most artistic manner. It may be asked why so talented a musician should devote his life to the lighter side of the theatrical profession, but Mr Cannot's answer to this question is that in his present line of business he is never idle, whereas he could not expect anything like the same satisfactory state of affairs if he confined himself exclusively to Grand Opera. He confesses that waiting for fame and in the meantime starving in a garret, does not appeal to him, and even for art's sake he is not prepared to make such a sacrifice.

Mr John MacCormack, the great Irish tenor, who will be included in the Melba Grand Opera Company, was born at Athlone, Ireland, where his parents still reside. At one time it

soon became quite famous. He was in such request that very shortly out of his earnings he was able to undergo a course of study. His own natural ability and his training stood him in such good stead that he succeeded in taking London by storm. Then he went to Milan, and took lessons from Sabatini. In 1907 he took the tenor role in "Cavalleria Rusticana," and from that moment his fame was assured, and his name was on the lips of every music lover in London where he appeared.

The new dame of the "Jack and the Beanstalk" pantomime, Mr Jack Cannot, once had a very amusing experience when playing a similar role in one of the English provinces. He appeared on the stage as a fresh, complexioned dame of about fifty summers, and looked his part to perfection. So much so indeed that an innkeeper in the district, who was evidently on the look out for just such a better half as the pantomime dame appeared to be, sent a note to Mr Cannot, offering his hand and heart in matrimony, and appointing a place of meeting. In full enjoyment of the joke the "dame" turned up at the place appointed in his usual every-day male attire, fully prepared to enjoy a good laugh at the expense of the innkeeper. But when that personage hove in sight—a big, burly man with a florid complexion and red whiskers Mr Cannot thought discretion was the better part of valour, and he quitted the field without uttering one word in explanation of the misunderstanding.

MUSICAL NOTES.

(By "G" String.)

Miss Myrtle Meggy, the Sydney pianist, is to give a recital in the Aeolian Hall, London, on the 29th inst., in conjunction with the Hon. Julian Clifford, the well-known English vocalist.

Mr Norman L. Martin, who plays the 'cello in the Sheffield Choir orchestra, is, I think, the youngest member of that picked band of musicians. Mr Martin, who is not yet out of his teens, is a very talented musician, who has a great future in front of him. He is a composer by trade, and is in the employ of the "New Zealand Times."

Madame Kate Rooney, who had a very busy time during Easter with concerts in London and the Provinces, is back again in the "Big Smoke." On April 26th, Madame Rooney sang at the annual concert of the Catholic Association, and on the 27th, at the Royal Victoria Hall, with the band of the First Life Guards.

Mr A. H. Gee, the basso of Westminster Cathedral Choir, and well-known in New Zealand, was tendered a complimentary concert in Pillar's Rooms, Victoria, London, on April 27th. He was assisted by sixty-six of the most popular of the London artists, including Madame Kate Rooney, Annie Barth, Ruby Helder, Clara Hubbard, Hope Jackson, Maude Niver, Messrs Barclay Gammon, Harrison Hill, Arthur Helmore, Ernest Meads, Harold Montague, George Mozart, Charles Pond, W. Lewell, Lloyd Shakespeare, George Snazelle, and Henry Stockwell, etc.

"Madame Melba, artiste." This may—or may not—be the new title of the great Diva. Melba is in London at the moment, says "Bayard" in the Manchester "Sunday Chronicle," and negotiations are nearing completion for her appearance at a West End variety theatre. Next to Bernhardt, the conversion of Melba to variety would be the greatest achievement yet attained in connection with advanced vaudeville. It is not certain what Melba's decision will be, but at present the odds seem to favour her accepting the terms offered. These are big, you may be sure. It is likely that the inducement approaches in value that which finally won over the great Bernhardt. Should the efforts to secure Melba be successful, it is probable that she will have the assistance on the stage of a famous Italian tenor, and that they will do excerpts from "Carmen," and other of her favourite operas. It would be a triumph of the music-hall providers if she could be engaged to make her choice of material from "Carmen," "Rigoletto," and "La Boheme."

"I've an affection," said the youth,
The maiden fluttered, coy—
"This 's so sudden, Mr. Snookes,
But ma will jump for joy!"
He stammered, Woods' Great Peppermint
Cure,
She fell upon his breast,
He braced himself—"It's only an
Affection of the chest!"



FRED WINN, as "Simplicitas" in "The Arcadians," to be produced by Clarke and Meynell's English Opera Co., at His Majesty's Theatre, commencing August 14th.

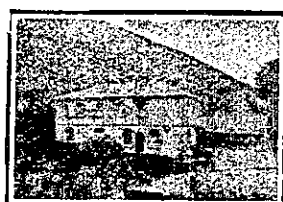
was intended to make him a priest, and with this end in view, he received a good education. But when quite young he developed a marvellously sweet voice, and in his own district

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