

Mr. Beerbohm Tree has secured the English rights of "Le Passe," a new play by M. Porto Riche, which will be produced by Sara Bernhardt at the Paris Renaissance Theatre in the autumn. Mrs. Tree will play Sara Bernhardt's part and Mr. Tree that of a young man of the world.

James O'Neill will revive "The Dead Heart" next season. He is also negotiating with Joseph Hatton for the dramatic rights of his novel, "When Greek Meets Greek." The original dramatization was entitled "The Roll of the Drum." Olga Nethersole presented a version in the United States under the title of "A Daughter of France."

Walter Damrosch, who is busily occupied in engaging artists for his next season's operatic venture, has, it is said, come to terms with Mlle. Toronto, to sing such *roles* as Cherubino in "The Marriage of Figaro," and to understudy Mme. Melba in many of her parts. Mlle. Toronto is a Canadian girl, who takes her theatre name from her native Toronto. The lady in private life is Miss Brimson.

A Polish theatrical company, which was not allowed to appear in Berlin for political reasons, is now playing to crowded houses at Warsaw, Poland. The company, which was organized at Posen, Germany, is the first to be allowed to play Polish national plays in the Russian province of Poland, which is considered by the Poles as a very favorable indication of changed conditions under the young Czar.

Builders are busily at work on the Opera Comique in Paris, and it is expected that the new house will be ready in the autumn. The theatre will be more comfortable than its predecessors, and the spectators will have a good view of the stage from all the seats. Fire-proof material is being used throughout, and the laws of 1888 in regard to theatre-building are being rigidly enforced, all the more in view of the recent Parisian catastrophe.

Antonio Seidl conducted the orchestra at the production of "Siegfried," at the Covent Garden Opera House, London, on the night of the 26th of June, and left for Bayreuth the next day for the rehearsals of "Parsifal." From all accounts his success in London has been greater than that of any other foreign conductor, nearly all the critics admitting that his interpretation of Wagner has been a fresh revelation of the composer's work, and the best ever given to the English public.

Concerning the performance of "Lorenzaccio" by Sarah Bernhardt at the London Adelphi, the London *Times* says: "From a note by the adapter or the management one gathers that 'since Hamlet there exists no *role* more complex than that of Lorenzaccio, on whose pale face the effects of dissimulation and the iron will, betrayed at times by bodily weakness, maudlin sentimentality, and refined cruelty, are constantly reflected.' The *role* is, in point of fact, the reverse of complex. It has no relief, no variety, being couched in one sombre key, befitting the youthful hero's crude scheme of political reform. Monotony must indeed be its name if the genius of Mme. Sarah Bernhardt fails to illuminate it. Here and there occurs a passage of passionate invective in which the actress's power is felt, but that strong womanly quality which distinguishes her acting is lost in the character of the boy. It is not Mme. Sarah Bernhardt's fortune, as it may be that of the burlesque actress, to be able to lay aside her petticoats with impunity. Assuredly the jubilee public who may judge of her by this unhappy impersonation will marvel at the fame she enjoys." WILFRID WISGAST.