

The next publication to be issued by the Dunlap Society will be an autobiography of Clara Fisher Maeder, the oldest living actress. It is edited by Douglas Taylor, President of the society. Mrs. Maeder made her first appearance in 1817, at the Drury Lane Theatre, London, eighty years ago, and came to America ten years later. She has been in this country since, though she has not appeared for seven years. She is now eighty-six years old.

Willard next season will produce new plays by Henry Arthur Jones and J. M. Barrie.

George Alexander has produced at the St. James Theatre, London, A. W. Pinero's new play, "The Princess and the Butterfly." The production was a great success. In the acting George Alexander and Julia Neilson were praised, but the grand success of the evening was Miss Fay Davis.

A recent addition to spectacular effects is a perfect stage rainbow. The apparatus consists of a box with a semicircular opening, behind which are two revolving candelabra prisms. These are worked by a handle, and the light from the prisms is still further directed by wires. The London theatres are now revelling in rainbows of the most vivid and beautiful description.

There should be no regular Sunday performance in a theatre, says the *Dramatic Mirror*. This statement is not made with special reference to any religious idea, but on the belief that actors, in common with other persons whose duties are exacting and arduous, should have at least one day in the week for absolute rest or recreation, at their will. From a commercial viewpoint it is believed, too, that the Sunday performance is an error, for it militates against the volume of business throughout the week.

Fifteen Paris theatres took in over \$100,000 each last year. The Grand Opera leads with 3,198,408 francs; then comes the Comedie Française, 2,100,190 francs; the Opera Comique, 1,515,595 francs; the Porte St. Martin, 1,194,200 francs; the Chatelet, 1,169,426 francs, and the Vaudeville, Varieties, and Renaissance with something over 1,000,000 francs each. The Odeon's receipts were only 536,774. Of the café-chantants and variety shows the Folies Bergere comes first with 1,281,241 francs, then the Scala, 927,311, and the Olympia. Casino de Paris, and Moulin Rouge with from 500,000 to 600,000 francs. The best business done among the Champs Elysees cafés was by the Ambassadeurs, 350,028 francs.

A coming attraction to the New York Lyceum is Frohman's company, presenting "The Prisoner of Zenda."

Mr. Francis Wilson's enjoyable performance of "Half a King" has much in it that is admirable in the way of stage pictures, but the one particular scene that must appeal to the artistic eye is in the second act, when the whole stage is filled with a body of ladies and gentlemen in court costumes of the eighteenth century. The harmony of color seems perfect, and the delicate tints of the changeable silks and satins, the quaint high white wigs and the soft lights thrown upon them create a scene rarely seen on the stage or off. It was Mr. Percy Anderson, the portrait painter of London, who designed these effects especially for Mr. Wilson, and it was Mr. Anderson's skill and artistic taste that gave us that beautiful court tableau in the performance of Gilbert's "His Excellency."

"Our Flat" was played 100 nights at Daniel Frohman's fashionable Lyceum theatre, New York.