

took the part of the shrew-taming 'Petruchio,' and acted with considerable spirit. 'Hortensio' was well portrayed by J. Houliker, whose dramatic abilities should be fostered; also those of his brother, W. Houliker, who took the part of 'Curtis.' 'Baptista's' part was cleverly taken by C. Preshaw; while G. Rogers made a good 'Lucentio,' though he was rather nervous at first. The other principal characters were 'Vincentio,' J. Graham; 'Gremio,' W. Jickell; 'Biondella,' N. Adams; 'Tranio,' R. Fell; 'Grunzio,' E. Mules; and the 'Pedant,' G. Fell. The various players, especially the ladies, were showered with bouquets, while Mr E. F. W. Cooke, the popular manager of the Society, received an imperative call before the curtain, and it must be said that he thoroughly deserves all praise. Music was provided by an efficient little orchestra under the baton of Mr J. W. Joynt.

The Christchurch Motett Society performs Dvorak's 'Spectre Bride' on Thursday of this week.

Mr Alfred Dampier, who has returned from London with a repertoire of new plays, begins a season in the Criterion, Sydney, next Saturday, the 22nd, in 'Everyday London.'

Mr Philip Newbury, whose concerts have been such a success in Melbourne, intends to give a season in Sydney.

Walter Bentley, Shakespearian actor, is giving a series of lectures in Brisbane upon 'Elocution and the Art of Oratory,' under the patronage of the Queensland University Extension Committee. The Brisbane papers speak highly of these lectures, which it is probable the tragedian will ultimately deliver in Sydney.

The dates of Pollard's Opera Co., which have been slightly altered, are now as follows:—Hastings (where it opened on Monday) to October 15, Napier October 17 to 20, Masterton October 21, Timaru October 24 to 27, Ashburton October 28 (show night), Christchurch October 31 to November 17, Dunedin November 19 to December 3, Gore December 5 and 6 (if sufficient inducement is offered), Invercargill December 7 to 14, Dunedin, Oamaru and Nelson to follow, en route to Auckland, where a four weeks' season will be inaugurated on Boxing night.

In all probability the Knight-Ferrari Company will pay another visit to New Zealand during the summer, and produce 'Under the Red Robe.'

When last heard of Grattan Riggs was at Rendigo playing in Irish drama in conjunction with Holloway and Anderson's Dramatic Company.

Those interested in the bona fides of English musical examining bodies will do well to procure a copy of 'Musical Examinations,' issued by the 'Musical News' (London). There are bogus and genuine colleges, and it appears from this remarkable revelation we have both kinds represented in Australia. Parents, guardians and musicians should read the brochure.

Miss May Pollard made her English debut the other day at Margate as 'Belle of New York,' in the drama of that name. Her performance was well spoken of.

Henry's Dramatic Company opened in the Auckland Opera House on Tuesday last, the initial production being 'From Scotland Yard.'

Dante intends to be back in New Zealand in February for a second tour, the first having proved so successful.

Mr Bland Holt's season in Sydney is drawing to a close. He will open in Melbourne on the 29th inst.

The Royal Comic Opera Company opens its Melbourne season on the 29th, with 'La Poupee.'

It is not all glitter and poverty in a circus. There is some genuine success to record. Sylvester Scheffer, the renowned Berlin gymnast, has a beautiful villa near the capital, and visitors from all nations have been to see him this summer at his home. Amongst them an American contractor offered him a five months' engagement at £175 per night for him and his troupe. At his home he has a fine hall for practice, where he and his six colleagues go through operations day after day. The younger members of the troupe, varying from nine to thirteen years of age, perform the most astounding 'turns.' The walls of the house are decorated with gifts and prizes won the world over, and over and above this evidence of circus success, it is noted that his living rooms and garden are models of luxury and taste.

Sir Henry Irving has brought an action to recover damages from the editor of the London Year Book, for having published what is alleged to be a defamatory and untrue statement reflecting on the variable power of Sir Henry's voice, or on the acoustic properties of the Lyceum Theatre.

On Ibsen's 70th birthday not less than five of his plays were produced in Berlin. 'Hedda Gabler,' 'The Wild Duck,' 'The Pretenders to the Crown,' 'An Enemy to the People,' and 'Nora' were the five. This is a good showing for one town, five theatres capable of putting out plays of this class—and audiences which make such attempts no risk for a manager.

It is said that when Mme. Yvette Guilbert began her theatrical career a person interested in her gave her the following advice: 'My child, you have an engagement at 50 francs a month. Live with 25 francs and devote the other 25 to advertisement. Later you will have a salary of 100 francs. Give 50 for posters and newspapers. You will get 1000. Then give 500 to the monster,' etc. * * It must be said in Europe 'the best topical songstress is Yvette Guilbert.'

In Germany they have a habit of taxing performers about 2 per cent. of their salary. This is a little game of the Government, and is in addition to the 10 per cent. commission. Sometimes an arrangement can be made by which the tax is paid by the manager, but the artist generally has to chip in his little contribution to help keep Emperor William's army on a war footing.

A Geneva paper prints an article in which is given a list of forty-three eminent composers whose average age was 67. Auber heads the list with 89 years, and then comes Dorn, 88; Schutz, 87; Cramer, 87; Lachner, 86; Clementi, 80; Palestrina, 80; Taubert, 80. The shortest lived of all is Schubert, 31; his nearest companions being Mozart, 35; Mendelssohn, 38; Chopin and Weber, 40.

The number of musical performances given in Berlin may be inferred from the fact that in Bechstein Hall alone about 200 concerts were given last season. 'Musical critics in Berlin, of course, receive a salary of

£20,000 a year; at any rate, they ought to,' observes the music editor of the 'New York Evening Post.'

In the reign of Louis XIV. the single opera glass was first used, and very soon became the rage among 'everybody who was anybody.' In 1825 the double opera glass came in, but at first did not find favour among women. In the first quarter of the present century a treatise was written on 'The Art of Managing the opera glass,' in which it was stated that a woman possessing fine arms would hold the glass with her two hands; if she had beautiful hands she would remove her gloves; while if her neck were long she would lean back in her chair, etc. In fact, it was quite a treatise on feminine coquetry.

Max Nordau, the exponent of degeneracy, has written a play which he calls 'Dr. Kohn.'

Sydney Rosenfeld and Mark Twain are working on a new comedy.

The latest recruits to the authorship of musical comedy are the Rev. Baring Gould and the Scottish musician, Mr Learmonth Drysdale. Their joint effort, 'The Red Spider,' has been for some time in preparation, and it will be produced this autumn.

Lord Rosslyn once moved the address in the House of Lords, and astounded the House by telling Lord Salisbury not to be downcast, for he would support him.

Every Prince of Wales is considered of age immediately after birth, and a chair is placed for him on the right of the throne in the House of Lords.

There is a woman living in the State of Georgia who has two hundred and thirty-five living children, grandchildren, great-grandchildren and great-great-grandchildren. In addition to these, seventy-five of her descendants are dead, bringing up the grand total to three hundred and ten.

The threepenny piece is not the popular coin it used to be with churchgoers. An analysis of a recent collection at St. Paul's showed that there were 554 sixpences as against 219 threepenny bits.



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