

CHRISTCHURCH NOTES.

My Christchurch correspondent writes:—

Last Saturday night witnessed the opening at the Theatre Royal of the Fathe Pictures season. Mr. Hy. Hayward, erstwhile a well-known member of the Brescians, the clever musicians who were so long associated with West's Pictures, runs this show, and the popular Mr. Harry Liston, late of the Wide World Pictures, is acting in a managerial capacity for Mr. Hayward. The opening night attracted an overflowing audience, all parts of the theatre being liberally patronised. The pictures were remarkable for their clearness and the almost entire absence of "flicker." They were introduced by Mr. Liston. The programme was excellently arranged, pictures illustrating important industries alternating with little "plays without words", and humorous subjects. A feature of the entertainment was the extraordinary exhibition of second-sight by "Nadine," a young and charming lady, who, blindfolded, and seated on the stage, answered without a mistake a large number of the questions put to her by members of the audience. The latter simply wrote down questions and retained in their own possession the slips of paper on which they were written. "Nadine" appears nightly, and considerable curiosity exists as to how it is done.

Miss Florence Baines, who has been ill, and the subject of a surgical operation for throat trouble, is recovering, and will supply the Easter-attraction, "Miss Lancashire, Limited," at the Royal.

The Wide World Pictures are still booming at the Coliseum, and Mr. Rud. Peterson contrives to keep up the interest of the show most successfully.

Mr. W. Densem, an old "pro," now a successful teacher of music and stage business, announces a novelty for next week at the Choral Hall. This is "A Concert in Darkness," at which the performers will appear on the platform after the lights have been turned nearly out. This should save their blushes, and make a first appearance a comparatively easy matter.

The Paul Cinquevalli Co. has booked the Royal from April 23 to 30. What a rush there will be to see the world-famed juggler!

We have now had time to get used to our new Theatre Royal. It is a handsome and well-appointed house, but personally I prefer the old Royal, and I think my preference is shared by a good many regular playgoers. The gallery spoils the new house. The

roof of "the abode of the gods" is right over the dress circle, and seems to shut the latter in too much. On a warm night one feels as if the roof of the gallery was almost resting on one's head. The gods should have been provided with a pit. Then the circle would have been all that a circle should be. It is certainly not that now. The old Royal, although, of course, not up to date, was a singularly comfortable house. It is still standing, but will never again be used as a place of amusement, having been acquired by the "Press" newspaper company. Some day, I suppose, it will come down, and its site be utilised to extend the "Press" company's already very extensive premises. But we miss the old theatre.

THE ART OF ACTING.

Miss Phyllis Dare, who has already written her reminiscences, and who reached the mature age of eighteen last August, has published a pamphlet on "How to Become an Actress," over the imprint of the Hints Publishing Company.

"In my own humble opinion," she says, "it seems to me that the best road to success in any walk of life is to act on the advice of those who have succeeded." And she adds that the following are hints which she received herself. Their value will be realised when the position which Miss Phyllis Dare holds on the stage to-day is taken into consideration.

The following are a few of the more important hints:—

"Choose the right father and mother! Unless you have a great natural aptitude, it is useless to adopt the stage as a career."

"Learn to speak clearly and correctly, enunciating every syllable with proper emphasis, but without pedantry."

"You must be able to sing distinctly and well."

"After you have learnt to sing, you must learn to dance gracefully and manipulate your skirts with effect."

"Study daily in front of an ordinary looking-glass, reciting scenes from well-known plays and depicting all the primary emotions, such as love, hate, jealousy, surprise, fear, etc."

"Seize every opportunity of practising what you have learnt in the privacy of your own room in front of your friends and relatives, so as to gain confidence in yourself in public. Do not be discouraged if your friends are not sufficiently appreciative. Remember that a prophet has no honour in his own country."

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"If you are going to be successful you will not allow yourself to be disheartened by early failures, nor will you be unduly elated at early success. Should you achieve it."

"Study every part in the play as well as your own, and be ready to go on in the leading lady's role at a moment's notice. You are not likely to be asked, but it is as well to be prepared. Many young actresses have made a name by seizing opportunities of this kind."

MR CLYDE MEYNELL RETURNS TO AUSTRALIA.

Mr. Clyde Meynell, of the firm of Sir Rupert Clarke, John Wren, Meynell and Gunn, has returned to Australia after 12 months in England. In an interview he stated tastes in Australia and England are widely different, and some of the biggest successes in England have proved the direst failure in Australia. A piece must appeal to all classes to prove successful out here; whereas in London, the high-class society comedy may be a great success because there exists there the class of people who can keep it going. The society comedy is having the greatest vogue in London at the present time. Previously a wave of melodrama had swept over England, but this has to a large extent subsided. Things theatrical in London have of late improved. The recent season has proved one of the biggest surprises of recent years, for the majority of the pieces for which favorite runs were predicted have proved failures, while those for which the anticipations had been unfavorable achieved lengthy runs. A number of artists who have been out here before seemed anxious to get back. The engagement of Oscar Asche and Lily Brayton to visit Australia in July next, and Mr Arthur Bourchier and Violet Vanbrugh, and their complete London companies, by Meynell and Gunn, has done a great deal to draw the attention of the leading theatrical people of London to this country. Most of them expressed surprise at such huge undertakings, for the reason that they seemed to regard the Australian play-going public as too

small and too unimportant for leading artists to come all this way and transport their entire repertoire, scenery, and so on. But he completely disillusioned them as regards this, and he had no doubt that in the near future Australians will be able to see the greatest artists of England, who are at present known to them by name only, appearing on the Australian stage. Negotiations are still proceeding by cable for the carrying out of an undertaking bigger than any that has hitherto been attempted by any management in Australia. Lily Brayton is the most beautiful and the most attractive actress on the stage. Mr. Asche, too, is a most powerful actor, and their repertoire will display them entirely at their best. In addition to the engagements announced last week, a new dramatic company has been formed, which will introduce to Australia Miss Emily Fitzroy, Miss Gladys Harvey, Miss Edith Deverill, Mr. Charles Randall, and Mr. J. W. Deverill, who will make their first appearance in "The Hypocrites." Miss Harvey is a sister of Martin Harvey, and Mr Beerbohm Tree wanted Mr. Maynell to release her, but he declined. There also will be three new pantomimes in the next three years.— "The Referee."

MISS AMY CASTLES.

This favorite artiste continues to grow in favor everywhere, and critics are unanimous in their praise of her voice and talent. Regarding a recent appearance at the Kursaal, Ostend, "Le Courier de Scheveningue" says that "Miss Castles, of Melbourne, held us under the charm of her exquisite voice—a voice of infinite purity and of marvellous flexibility. The English have styled Miss Castles the 'Australian Nightingale.' It will never again be said that the English are not gallant, as they were never more complimentary—to the nightingale. There is no greater flattery for a singer than to be compared to the king of singing birds, and yet the nightingale finds in his throat no lighter trills, no sweeter sounds, than those which Miss Castles gave forth in profusion, and which in brilliancy resembled glittering fireworks." Miss Castles and her supporting Company open in Melbourne in August next with Sydney and a New Zealand tour to follow.

Mr. Harry Quealy and his wife open with Mr. Harry Rickards in July in sketch work. Then they go to South Africa, England, and America.



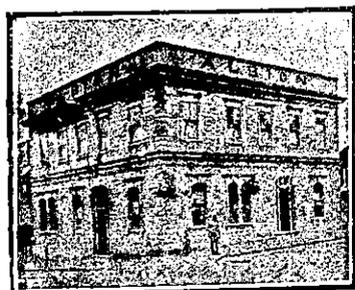
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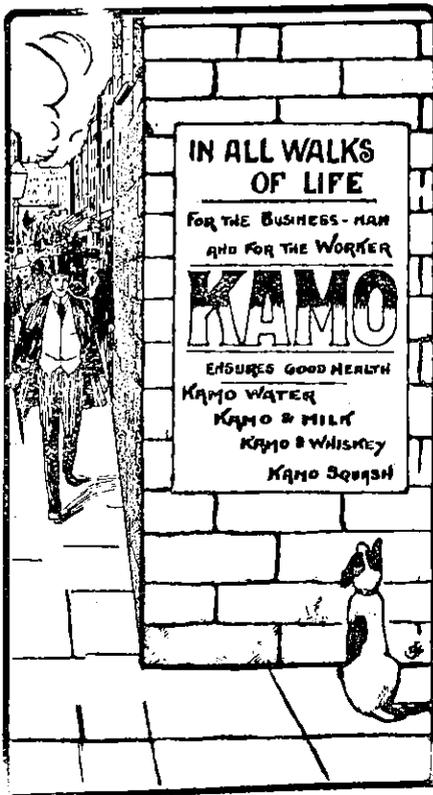
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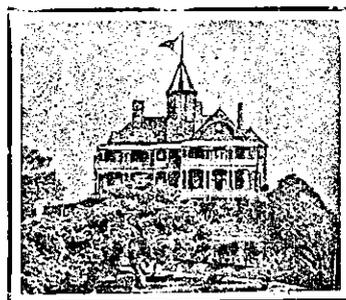


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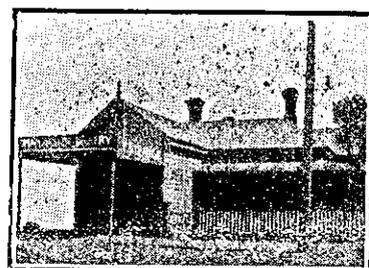
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