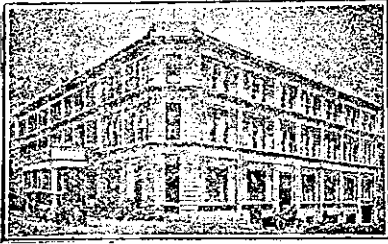


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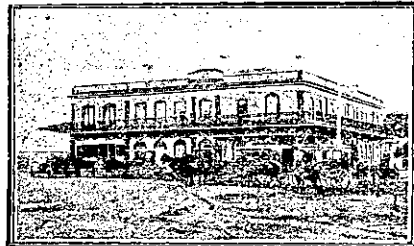
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BOXING.

FEATHERWEIGHT CONTEST AT DARGAVILLE.

VENN DEFEATS OLIVER.

The featherweight contest between Gus Venn, of Taumarunui, and W. Oliver, of Auckland, which was staged by the Northern Wairoa Boxing Association on the opening night (January 17) of their first tournament at Dargaville, resulted in a victory for the King Country representative, who knocked his opponent out in the last few minutes of their 15 rounds' encounter. The match proved a strong draw, and the 50sovs. purse was keenly disputed. Venn scaled 9.6 and Oliver 8.3. The contest was fairly even up to the concluding rounds, when Venn displayed the better stamina and was able to wear his opponent down. In the last round he sent Oliver to the boards twice for the count of 9s. and 6s. respectively. On rising the Auckland again ran into one of Venn's telling blows, which caused him to sink to the floor, where he was counted out.

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THURSDAY, JANUARY 29, 1920.

STAGE NOTES.

An incident in the J. C. Williamson production of "Theodore and Co.," at Melbourne Theatre Royal that never fails to arouse applause is the feat performed by Theodore Leonard in putting Florence Young over his shoulder and carrying her off the stage. As Mr. Leonard is of small stature and Miss Young is not too light a burden the achievement is considered a notable one by an appreciative audience. Mr. Leonard's part in "Theodore and Co." is one of the longest ever written for a comedian.

While in London on her recent holiday, Miss Maud Fane, who has made such a success in "Theodore and Co." at the Theatre Royal, Melbourne, received several offers of engagements from prominent managers. Miss Fane, however, was keen on making the most of her holiday, and did not accept, preferring to enjoy a well-earned rest in the Isle of Wight prior to returning to Australia under the J. C. Williamson management. "I don't think I could ever be contented in England again," said Miss Fane. "Australia suits me, and I will stay here as long as they will have me."

Pantomime lovers at Her Majesty's, Melbourne, are curious as to the composition of the "paste" which is so lavishly made use of by the Brothers Egbert in their uproariously funny comedy scene, "Papering the Room," in "The Sleeping Beauty." Bucketsful and tubsful of this are used, and it is splashed upon everything and everybody, so that it forms a big pool upon the stage and is used by the dame and the Brothers Egbert for "ice skating" purposes. What the "paste" consists of is a well-guarded managerial secret, but it would not be divulging a confidence to mention that it is rather costly to use, and involved the management in an expenditure every night running into £5 at least.

The latest convert to the Fuller vaudeville is the Rev. Frank W. Gorman, of the Atkinson Memorial Church, Portland, Oregon, who arrived in Sydney early this month to tour the circuit of the well-known firm. Mr. Gorman is known as "the singing parson," and he was forced into this queer adventure by the miserable inadequacy of the salaries paid to ministers. He hopes to save enough in eighteen months to enable him to return, for a season at least, to his church work. Mr. Gorman graduated at Cliff College, Sheffield, England, and was associate pastor at Stepley Temple, a Wesleyan Methodist Church in London. He went to America in 1910, and joined the Methodist Episcopal Church. More recently he became a Congregationalist. "I went into vaudeville from the pulpit," he says, "to show up the fact that the clergy in America are so poorly paid that even a good Christian finds it well-nigh impossible to pay his way. The average pay for a clergyman there is £110 a year. When it became obvious that my income was far too low, like Billy Sunday I looked around for a further avenue of employment. A theatrical manager offered me an engagement at more than five times what the Church pays. I thought this a good opportunity to reach a class of people whom the Church rarely comes in contact with. The theatre people always seem to miss the Church. There has not yet been any objection to my appearing in clerical dress when doing my song and speech turn on the stage."

Miss Daisy Kennedy interrupted her Australian tour to come to New Zealand for a brief visit, her last appearance being made in Sydney, where she created a remarkable furore. The Sydney "Sunday Times," describing her first appearance in Sydney, says: "The announcement that Miss Daisy Kennedy, the world-renowned Australian violinist, was to play, filled the Town Hall to overflowing. Expectations were not disappointed. Miss Kennedy is probably of her sex the finest player of the violin to-day. Her interpretation of Tschalkowsky's almost impossibly difficult concerto for violin and orchestra (first movement) was delivered with the fire and inspiration of the great virtuoso, and one marvelled that so essentially feminine and beautiful a girl could produce such perfect mellow tone and cope so unflatteringly with the incredible technical difficulties of the concerto chosen."