THE LONDON MUSIC HALLS.

THE MIDDLESEX.

The dwellers in Drury-lane and the immediate district do not, in the matter of noise and disorder, bear a character which can be accurately described as irreproachable, but certainly the patrons of Mr Graydon's popular hall, who continue to crowd the place night after night regardless of the state of the thermometer, do much to save the neighbourhood from reproach in this respect, for their behaviour seems ever to be of the most praiseworthy character. And this is not by any means because Mr Graydon rules with an iron hand. Certainly the eagle eye of Mr Gus Leach, the chairman, darts censure at any occasional delinquent who may allow the exuberance of his or the proprietor's spirits to carry him beyond the limits of decorum, but really this and a rap with the presidential hammer—not, be it understood, on the delinquent's head, but on the table—are all that are required to bring the offender to a sense of his guilt, and to make him blush for the enormity of his offence. We were on Tuesday evening particularly interested in noting the demeanour of the audience during the time Mr Charles Godfrey occupied the stage with his interesting and ably-interpreted sketch called *On Guard*. His speech, his song, his acting, were followed with the deepest interest; at times the house was hushed in silence, and towards the end, where the old soldier, who gets such a pitiful reward for the gallant services rendered to his country in his youth, is seen dying by the grave of wife and children, we observed that many tears—honest tributes to the skill of the artist and noble proof of a generous sympathy—had to be wiped away. Mr Godfrey worked exceedingly hard, and we were pleased to hear him say at the end how proud he felt at having had so keenly appreciative an audience. Mr Graydon is to be highly commended for the way in which he has backed up Mr Godfrey in this sketch. The second scene, illustrative of a churchyard on a snowy night, is beautifully done, and never fails to elicit the heartiest approval. It may be mentioned that Mr Godfrey took his farewell benefit here on Thursday evening, when, assisted by many shining lights of the profession, he had an overflowing attendance. The general company during the week has included Miss Lottie Clifton, with serio-comic songs; the Michaelson Family, versatile entertainers of the comic sort; Miss Lily Wilford, a tolerably good vocalist and a very nimble dancer; the Sisters Coulson, vocalists and dancers; the Brothers Gale, comedians; and Clifton and Yates, sketch artists, all of whom have been well received. Following these we found Dixon, Sambo Sutton, and Emily Mellon, in their "comic and musical mixture," which embraced jokes, dances, songs, and performances on bells, fiddle strings, and a whistle attached to a pair of bellows. Their success was indisputable. Mr G. H. Macdermott treated the audience to a song concerning the "Parcels Post," and followed with "The strict Q.T." and "Hush a Peep-bo." His well-pleased hearers clamoured for more, but time would not permit, and the "great Mac" made way for Mr Harry Lynn and his talented little daughter, who worked the audience up to great excitement in their railway sketch called *Danger*, which Mr Lynn might as well acknowledge illustrates a powerful story told by Mr G. R. Sims. The scenery and effects are capital, the swift passage of the train at the end being the most realistic thing of the kind we remember to have witnessed. Mr Harry Rickards sang with his customary vigour "Gems of the Turf," introducing the names of several popular jockeys, called "gems," we presume, because they are so fond of "sparkling." He gave also his "Tale of a whale" and "Shining Lights of England," the mention of the late Lord Beaconsfield, as usual, calling forth great cheering. The Macarthy Family are engaged, but on this particular evening were unable to appear. Miss Nelly Franklyn, a vivacious serio-comic, sang dashingly "Kiss me on the sly" and "How d'ye do?" and gave in addition an American song and dance, the latter being very neatly executed. Miss Flo Capel, in male evening dress, used a very powerful voice to some advantage, and the bill was completed by Mawson and Archer, duettists.

THE MARYLEBONE.

It speaks well for the sagacity with which Mr Botting forms his companies that the artists who commenced performing together here on the late Bank Holiday gave satisfaction all through the period for which they were engaged. Mr Gus. Levaine and Miss Lizzie Tabra, whose performances proved to be very acceptable, were the only members of the August company who did not stay the month, which is now gone. They had to leave at the end of the third week to fulfil engagements elsewhere, according to previous arrangements. Their place during this week has been taken by Mr Eldred Powel, who was announced in the programme as "the sable satirist." Although on the evening of our visit he took the last turn, we will give him our first attention because he was the newest comer. He commenced, as coloured artists are wont to do, with humorous talk. After referring to his father and mother he spoke of the time when he was an infant, and gave clever and amusing illustrations of the manner in which he used to cry. This was followed by a good ventriloquial performance, in which he simulated the voice of a man speaking on the roof and also saying "Good-night" till the sound died away as he went down stairs. He sang a song about his "wedding day," which was of a lively and mirthful character. His performances were evidently much liked by the audience. The exceedingly diverting artist who is called Merry Mac appeared on the night to which we refer as deputy for Mr Charles Bell, who was unwell. Mr Mac sang of being an "educated bricklayer's clerk," and described in an extremely laughter-provoking manner the peculiarities of his Mary Ann, who left him for a circus clown. Some of his talk was uncommonly smart and funny. The subject of his third song was Bridget Geraghty, who for dancing could beat Madame Le Sharty. In connection with the rendering of this effusion he gave specimens of the queer singing of various persons who were present at a party, and finally he danced. We have not for a long time heard people laugh so heartily as they did who here listened to this truly comic gentleman's quaint and witty talk. Taking the other performers in the order in which they were introduced by the eminently alert and assiduous chairman and manager, Mr Charles Wilkins, we have first Mr Charles Bloss, who sang "I never shall forget the girl that I met that night at a fancy-ball," "Take it away," and "I'm known as young Lord Hawkins;" secondly, Miss Elise Ross, who pleasingly rendered the ballads "Joyous Life" and "Some Day," and appeared as a picturesquely-attired flower-seller, with pretty posies and a tuneful voice; and, thirdly, Mr Fred. Carlos, who gave "Drink up, pals, let's have another one," appeared as an individual with a red face and a large nose, after whom the boys shout "Hallo, nosey, what's your little game?" sang a topical song with the motto "That's what Simon to the pieman had to say," and supplemented his spirited talk with a tarantipe. The bright appearance, melodious voice, happy manner, and interesting songs of Miss Harriet Vernon, who came on fourth, won for her much admiration and cordial applause. She said of a lover "He would be if he could," and told how she said to a married man who wanted to play at courting her "Don't talk to me," and as a seeming prince in a fine dress sang of saying to a turtle dove "Come out, my love, and we'll wander across the fields." In conclusion she danced well with softly jingling bells upon her elegant boots. Vigorous representations of a vivacious and funny couple, who call themselves "Old Joe and Betty Brown;" and of Obadiah and Ruth, who look very demure as they sing "Yea, verily, now," and afterwards dance in a highly energetic and eccentric fashion, were given by Mr Arthur Vining and Miss Nelly Ridgway. Mr Hyram Travers got the audience to shout "Yes" at the end of every other line as he sang about various subjects, described how he managed to live "Just like a king on I.O.U.," and gave an impersonation of "The Pearly King" in a suit of clothes adorned with gay embroidery and a profusion of pearl buttons, and caused great amusement with his samples of the slang of some of the Whitechapel folks. The Sisters Terry sang in an agreeable way of lovers saying "When will you marry me?" described the make-up and manner of mashers, and declared "There's nothing so delightful as a jolly dance at night." Mr Slade Murray with his "We don't have a beano every day," an excellent song about the Light Brigade at Balaklava, and a ditty about "Neighbours;" and Miss Marie Loftus, a dashing and alluring songstress, who gave with great effect three serio-comic songs of the jolliest description, were received with marked cordiality. The band was efficiently led by Mr J. W. Baker.

GATTI'S.

The "palace of varieties" rebuilt under the direction of the proprietors, Messrs G. and L. Corazza (Gatti), is a vast improvement upon the old establishment, and now takes rank as one of the handsomest and most commodious in the metropolis. It is also one of the very best conducted, and we suppose, therefore, it would not be easy to discover why in the matter of the licence for refreshments, the restrictions from which the proprietors have for so many years suffered are still kept in force. The handsome stage is now provided with some very good scenery, and there is an excellent orchestra under the direction of Mr W. Sutch. The general management and the duties of the presidential chair are still entrusted to Mr W. H. Barry, who for a protracted period has given the fullest satisfaction, and by his urbanity, combined with tact and discretion, has not only kept things going smoothly, but has made hosts of friends. The company just now appearing is a strong one, and on the occasion of our visit there was not an item that failed to win admiration and to command applause. The loudest favourable demonstration, it must be said, came of the doings of the wonderful Carle troupe—Emma, Lily, Poldy, and Charles, who are old friends here. They now style themselves the musical Macaronis, a title suggested, probably, by the fact that from a set of reeds that have a macaroni-like appearance they, with gloves on their hands, contrive to rub a very sweet and harmonious rendering of "The Last Rose of Summer." From four single strings fixed to what looked like huge wooden cabacous pipes they also extract "Home, Sweet Home." They play too upon a set of dinner plates a very lively polka, one of the gentlemen coming in occasionally with a tremendous bang upon the big drum—he doing the smallest share of the work and expecting the largest share of the honours, his method of seeking them and his assumed exhaustion after his labours being exceedingly comical, and provoking repeated laughter. We were also treated to some extraordinary violin playing and to a very laughable burlesque of the business of the premiere danseuse. Altogether, the entertainment furnished by the Carles must be pronounced one of the very best at present to be found on the music hall stage. Mr Charles Coborn, whose merits as a comedian we have frequently had occasion to recognise, pleased the audience much with his song descriptive of kissing—"something rather dangerous, but something rather nice;" with a clever impersonation of a "Nobby Coster," who gives imitations of the singing of his sweetheart; with a really admirable illustration of the appearance and method of the French comic singer, and with "Rip Van Winkle," one of the best songs we have heard for some time. Mr Coborn did not go without a large measure of applause. There were plenty of compliments too for those elastic-limbed artists known as the Cobras, Frederic, Clara, and Eugene. The lady was very graceful, and the gentlemen proved not only very agile, but very funny. The extraordinary things they did with their legs it would not be easy to describe. The spectator can only sit and wonder as they tie themselves into knots, double themselves up into balls, disappear in tubs, and submit to blows and tumbles without seeming to be any the worse. Their opening dance is exceedingly grotesque and remarkably clever. The whole business involves about half-an-hour's very hard work, and, considering the warmth of the weather we have been experiencing, it is to us a matter of some surprise how they have contrived to get through it with so few signs of exhaustion. The "Big Three"—Brewer, Huda, and Berto—introduced on the evening now particularly referred to some Negro business indicative of great skill and versatility. They sang, they threw somersaults, they danced, and they posed artistically. Their clog dance at the end was particularly good. Some of the songs being quite novel to our experience. All they did was characterised by much neatness, and for once in a way we had a Negro entertainment without the slightest vulgarity. Mr George Chapman, who occasionally relieves Mr Barry by taking the chair and wielding the hammer, won favour as a comic and topical vocalist. He is an old hand at the business, and has not a few friends and admirers. Miss Emma Fox distinguished herself as serio-comic vocalist and dancer, and in similar fashion multiplied the four Sisters Trowbridge won unstinted approbation. Mr Will Seward, "the funny Negro comedian," came to the footlights with a black face to talk about things in general and nothing in particular, and to sing a song in which the names of a multitude of other songs were ingeniously mixed up. This idea is not new, but it seemed to please the audience immensely, and its development by Mr Seward was productive of much merriment and not a little cheering. Among the others who contributed successfully to the liberal programme were Miss Annie Eldred, described as the "Protean artist;" Georgie Francis, a clever Irish serio-comic; and F. V. St. Clair, with a good selection of songs of the moto and topical order. We may add that between the various "turns" the visitors are afforded opportunity to inspect the new act-drop, capitally painted, and illustrative of a well-known picture.

The Sultan and the Lion Tamers.

Colonel Boone and Mrs Boone, otherwise Milly Carlotta, the American lion-tamers, have met with distinguished honour at the hands of the Sultan. They were summoned to Yildiz to give an exhibition in presence of his Majesty, who was so struck with their intrepid behaviour that in addition to a very handsome gratuity he decorated one of them with the Order of the Medjidie of the Third Class, and the other, with the Shefkat, an order specially instituted for ladies. Col. Boone says:—"The Sultan is a mighty civil-spoken gentleman. He has a nice, soft voice. Anyhow, he treated us uncommonly well. When the performance was over he told me he was very much pleased, and that I must take the animals there again. His Majesty sat in a chair within a few feet of the cage when I drove the lions back. As we prepared to leave he called out 'Bravo!' He was the only one who said a word. And the others stood in a half-circle behind his chair. Several ladies of the harem were present, although they did not show themselves. They peeped behind a screen of lattice-work. I know they were there, as one of the black fellows came from that direction with the order of the Shefkat sent to my wife by the Sultan's chief lady. One of the lads came and asked me how long it would take to get the animals to Yildiz. When the telegram arrived we started immediately. the cage being drawn by six oxen. At the barracks the guard stopped us, and we had to wait an hour while a telegram was sent to Yildiz. The reply came that his Majesty wished me to come on immediately. I thought after this that the road was clear, but a mile further on a cavalry picket detained us while another message was sent. I had to answer all questions asked in the reply before they allowed me to move a foot further. The order came that we might move on, but we were soon brought to a stand for the third time. Presently Achmet Bey came out of the gates, attended by a number of people in uniform, and asked if I had firearms on my person or in the cage. I gave up my pistols, which were only loaded with powder, but as I could not have gone into the cage without them Achmet returned them to me when his Majesty gave the order to commence. At the end of the performance an official handed me a silk bag containing £200. We were sent back to Pera with an escort of cavalry."

Serious Accident at the Adelphi Theatre.

Shortly before five o'clock on Monday evening an accident endangering the lives of several persons occurred at the Adelphi Theatre, Strand. It appears that works on a large scale had been in progress for some time past, to effect an enlargement of the stage. A considerable staff of men employed by Mr J. Clemence, builder, were at the time stated engaged at the rear of the theatre, which abuts on Maiden-lane, in removing some timber beams to make way for iron girders, which were to be substituted for them. Suddenly and unexpectedly a beam was displaced, and fell with a loud crash. Several workmen who happened to be underneath were struck by it as it fell to the ground, and their cries at once attracted the attention of their fellow-labourers. Assistance was at once rendered, and when they had been extricated from their dangerous position it was found that three of them had sustained such serious injuries as to necessitate their immediate removal to King's College Hospital. The injured men were Francis Coppock and John Murray, the third being a boy whose name has not transpired. The chest of one of the men was severely crushed, and the other has sustained serious injuries about the head. The boy had also been much bruised about the body. In reference to the accident Mr Charles A. Jecks, the acting manager at the Adelphi, states that the circumstances in question did not happen in the theatre, but in Maiden-lane, at the rear of the establishment, where two houses are in course of erection, and the occurrence cannot in any way interfere with the business of the theatre.

PANIC AT A MUSIC HALL.—Shortly after eight o'clock on the 23d ult. a singular occurrence, fortunately unattended by serious results, took place at the New Haymarket Music Hall in Beau-street, off Fox-street, Liverpool. It appears that one of the occupants of the gallery lit his pipe with a match, and then accidentally dropped a match-box, which by some means ignited. A person in the gallery, who observed the affair, shouted "Fire," and a large portion of the audience immediately rushed to the doors with the intention of escaping from the hall. A great rush, which lasted for several minutes, took place at the doors, and many persons left the building. Happily no person sustained an injury, and Mr Alfred Nightingale, the manager, having assured the people who remained behind that no cause for alarm really existed, the performance proceeded without further interruption.

AT the "Trocadero," on Wednesday next, a very attractive programme will be presented for the benefit of Mr Charles Merion, the energetic and popular manager.

THE EDINBURGH LYCEUM.

Within a fortnight an important addition will be made to Edinburgh resources of public amusement in the opening, under the management of Messrs Howard and Wyndham, of the Lyceum Theatre. The new house has been about six months in course of construction, and, for completeness of appointments and convenience of arrangement, may fairly challenge comparison with any similar establishment in the country. Embodying in its design—the work of Mr C. J. Phipps, London—the fruits of experience gained in planning nearly forty theatres, the structure has been erected by Messrs W. and D. M'Gregor, in a thoroughly substantial and purpose-like style; while the cost has been kept down to a figure—within £17,000—which compares favourably with the large expenditure incurred in a former West-end theatrical venture.

The site selected, at the corner of Grindlay-street and Cornwall-street, affords the advantages of ample room and complete isolation. The architect had thus at his disposal facilities for lighting and ventilation, ingress and egress, which have been turned to capital account. With a view to attain the utmost possible security, the building has been designed in three parts, practically cut off from one another. The auditory, with its entrances and staircases, forms one block; the stage and its appurtenances another, divided from the former by means of a solid brick wall and iron curtain; while a third block, outside the main walls that inclose the other two, is occupied with the dressing-rooms and workshops. Another special feature of the design is the duplication, in all parts of the house, of entrances and exits, so as to insure the safety of the public frequenting the theatre.

From the suitable configuration of the ground, it has been possible to secure stage arrangements of an unusually satisfactory character. Occupying the north end of the building, the stage has a depth of 48ft., from footlights to back wall; the width, including a spacious scene dock on the east side, being 78ft. The height to the gridiron, or framework for supporting scenery, is 60ft.; and there being underneath the floor an available depth of 20ft., it will be understood that whole scenes can be readily raised or lowered out of sight. The basement floor is concreted, so as to exclude damp; and the carpentry, designed by Mr Syme, and constructed under his supervision, comprises all the latest improvements in stage machinery. In the ample space under the floor there have been provided on one side a master carpenter's room and orchestra room, and on the other a gas engineer's workshop. Lighting and ventilation are here obtained by means of windows opening into the lane, while a door affords ready exit for the employés in case of accident. The iron curtain for closing the proscenium opening is an elaborate piece of work, consisting of two complete screens of boiler-plate metal, placed eight inches apart. It weighs three tons, but is so counterpoised that it could be easily raised or lowered by a single man, in the event of the hydraulic apparatus provided for the purpose getting out of order. In the lighting of the stage, whether with gas or lime light, no pains have been spared to secure the utmost efficiency. In close proximity to the stage, on the side next Cornwall-street, are a hand property room and carpenters' shop; the same floor affording, near Grindlay-street, space for a large property-making room. Over the workshops are dressing-rooms, twenty-four in number, occupying four floors, with windows to Cornwall-street. These are reached by a staircase solidly constructed of concrete, and corridors running parallel with the street. The rooms are of different sizes, one and all being fitted with fireplaces, wash-hand basins, and other appliances calculated to promote the comfort of the theatrical corps. At the south end of one of the corridors is a commodious and tastefully-appointed green-room; while at the north end of the range, with outlook towards the Castle, there are provided, on the several floors, a manager's room, a wardrobe and a ballet room, on the furnishing of which latter no little pains have been bestowed. Care has been taken to secure ample daylight in the staircase, and, indeed, wherever it can be possibly rendered available, thus ensuring, it is calculated, a saving in gas to the amount of about £150 per annum.

Passing now to the auditorium, we find in the usual position, immediately in front of the stage, accommodation for a powerful orchestra. Of orchestra stalls there are five rows, affording 121 seats. In the pit, which rises with a pretty steep slope, there are seventeen rows, capable of accommodating over 600 persons in armed seats, suitably upholstered. Adjoining the proscenium, on either side, are three private boxes, with front projecting as an independent curve. The central portion of the frontage shows the horse-shoe outline; and the corresponding section of the circle is fitted with seven rows of arm-chairs, of the architect's registered pattern, covered with peacock blue velvet; accommodation being thus provided for 209 persons. Round the back of the circle runs a wide corridor, separated from it by a partition, whose upper portion consists of seven large squares of plate-glass, and which is pierced by as many ventilating apertures. The circle is entered from the corridor by four doors, partly glazed; while to the corridor itself, in which a gentleman's cloak-room is provided, access is had by a wide swing door direct from a staircase exclusively appropriated to this part of the house, as also by a similar door from the foyer, that forms a notable feature on the Grindlay-street side of the building. This is a handsome apartment, measuring 28ft. by 18ft. 6in., and lighted by three French casement windows opening on to a balcony overlooking the street. It is entered from the upper landing of the dress circle staircase, and at the opposite end communicates with a refreshment-room and ladies' cloak-room. The windows are to be hung with cardinal plush velvet, the walls and panelled ceiling being attractively decorated, and the apartment furnished as a drawing-room and lounge. A pleasing scheme of decoration is also carried out in the vestibule, entered by three doorways from Grindlay-street, and giving access on the right to the circle staircase, and, straight in front, to the corridors leading to the orchestra stalls. A mosaic pavement and oaken mantelpiece enhance the effect of this beautiful hall. In the amphitheatre, whose front recedes to the extent of four or five feet at the centre from the line of the dress circle, the two foremost rows are set apart as stalls, comprising 120 divided seats. The remaining space will seat 500 persons, who will enter at the back from a spacious and airy corridor or promenade, which also communicates with a refreshment bar, accessible on another side to the gallery staircase. From all parts of the amphitheatre a good view of the stage can be obtained; and the same may be said of the upper gallery, which has been constructed with a more gentle slope than is commonly adopted, yet so as to accommodate about 1,000 persons.

In the decoration of the interior, which has been carried out by Bailie Hall, the ceiling forms a dominating feature. This is constructed in a circular form, the central space, which is flat, being divided into panels enclosing tasteful ornament in relief, the circumference taking the shape of an elegant cornice. The ornamental details are left of a pleasing ivory like tone, the remainder of the surface being treated with gilding and delicate colour. The coving which connects the ceiling with the proscenium is diversified with gilt ornament; and in a lunette over the proscenium opening is a painting by Ballard, a French artist, resident in London, of Apollo and the Muses. To the opening itself, which measures 28ft. square, there has been given the character of a picture frame, the surfaces being relieved with dainty scrollwork of Renaissance type, and the whole enriched with gilding. A corresponding style of decoration has been employed on the fronts of the dress circle, amphitheatre, and gallery, the material employed here, as in the ceiling and elsewhere, being a patent fibrous plaster. A curtain of maroon colour, arranged to open in the middle, will close the proscenium opening, and, when drawn, will disclose an act-drop, presenting, in monochrome, a reproduction of part of Alma Tadema's picture of Sappho and Alcæus. For the private boxes, close by, are provided hangings of claret-coloured plush. The general effect of the interior promises to be at once rich and chaste. The theatre is to be lighted with incandescent electric lamps.

THE LICENCE.

A special session of the City Justices of the Peace was held in the Council Chambers to dispose of the petition of Messrs J. B. Howard and F. W. Wyndham for a licence. Bailie Cranston occupied the chair. Mr C. J. Pearson, advocate, instructed by Mr D. W. Patterson, S.S.C., appeared on behalf of the petitioners.

Mr Campbell, clerk to the justices, read the petition, which asked for a licence to extend over twelve months and permission to keep open the theatre once a week during the day time and on ten occasions during the Christmas holidays.

Bailie Cranston said that, so far as his judgment was concerned, the new premises were of the best possible character for the purpose for which they were to be used. He had had some experience of theatres in his lifetime, and, after carefully inspecting the Lyceum, his judgment was that nothing could have been more excellent. The entrances and exits seemed almost superfluous. The Dean of Guild, he believed, had given the construction of the building his hearty approval.

Mr John Wilson called the attention of the Justices to the fact that there were one or two private staircases of wood. It appeared to him that wooden staircases should be entirely obviated, even although they were for private use.

Mr Phipps remarked that the same might be said of wooden doors or floors. Every staircase for public use was entirely built of cement and enclosed in brick walls. In reply to a further remark by Mr Wilson, Mr Phipps said that the gas arrangements were supplied from three separate meters. One supplied the stage, and two the auditory. Gas would always be ready for use, in addition to the electric light. In answer to Councillor Turnbull he said there were four fire hydrants, one at the back of the stage, another on the flies or first gallery above the stage, a third at the back of the pit close to the doorway, and a fourth in the second tier of the auditory, on the amphitheatre level. Practically the building was finished. Everything connected with the accommodation of the public was complete, except, perhaps, part of the decorative work.

No opposition having been offered the licence was granted.

"THE PIRATES OF PENZANCE" AT DEMERARA.

(FROM A CORRESPONDENT.)

On Friday, July 20th, and one night previous during the week, the Philharmonic Hall was selected by the amateurs for the performance of Messrs Gilbert and Sullivan's comic opera *The Pirates of Penzance*. The two performances were in aid of some charity in Georgetown, and, judging from the attendance each evening, the charity must have reaped a good harvest. The manner in which this opera was executed, I may say in all respects, reflects the highest credit on one and all concerned. I went prepared to scoff, but remained only to praise. The hall was filled each evening by an audience that had amongst it all that was critical or artistic in Demerara, and thus an audience that was discriminating in its praise, and, had it been requisite, would have been as quick to show its displeasure as its approval. The whole opera was got up by amateurs, coached by amateurs, and carried out by the same. The only professional assistance was that given by the scenic artist, who painted two scenes that were admirable. The gentleman's name did not transpire, but I believe it was the artist who was with Slavini's dramatic company. The costumes of all the ladies and gentlemen were in excellent taste. The chorus, both in number and quality, was satisfactory. Of those who sustained the principal parts it is with the greatest pleasure I mention the Mabel of Mrs Pitman. Her execution of the music was all that could be desired. Her acting was on an equality with her singing, thus giving a representation which would have been a credit to many professionals. As Ruth Mrs K. Arnold carried out the character of the piratical maid with good taste and feeling. The Edith of Mrs Newburn Garnett made you desire more at her hands; she looked charming, and, when I mention Miss White as Kate, and Miss Fortescue as Isabel, it must be to accord them praise for taking great care to do a little credit. The General had a charming bevy of daughters. The Frederic of Mr F. A. Williams was good in so far as the singing was concerned, but otherwise it was scarcely the performance of a dashing pirate. There was a great deal of pull the string and the figure moves about it. The Pirate King of Mr Gilderdale was characterised by a great depression of spirit, owing to his being an orphan. This misfortune seemed to oppress him from the outset, and the audience were never relieved of the idea. He sang well, but otherwise there was little to commend. Mr Newburn Garnett was the most amusing, as well as the best actor, among the gentlemen. He displayed a humour which was very catching, and both sang and acted admirably. The Major-General of Capt. W. P. Thackwell was very amusing, particularly in the first act, though there was never any great exhibition of talent. As the Sergeant Mr J. Beecock was decidedly stout enough, stiff enough, and important enough. He entered very kindly into the humour of the character, and pleased greatly. The gentlemen who were pirates or policemen did all that could be desired, contributing in no small way to the success of the performance. Let me yet mention the accompanists, Mrs E. Handerson and Mr J. Miller, particularly the former, as one of the best I have had the pleasure to hear; as much of the success of the evening was due to the lady's watchful care as to any other circumstance. Altogether, a better amateur performance I have never seen. I can only hope that others coming out may have a chance of hearing the opera played here.

Sir George Macfarren on Choral Singing.

Sir George Macfarren, senior adjudicator in the recent great choral contest at the National Eisteddfod, Cardiff, between choirs from all parts of Wales, which resulted in the victory of the choir from North Wales, writes from Swanage a long critical letter in respect to that contest to the conductor of one of the choirs, on the understanding that it would be communicated to other conductors, so as to "serve a cause which commands the support of every musician." Sir George proceeds, "The point most to blame in some of the performances was a tendency to forcing the voice, especially among the boy singers. That boys may sing with beautiful effect is proved daily in our cathedral services, but this effect is produced by an easy emission of tone, without a tightening of the throat, and with natural effort; the breath should be impelled from the diaphragm, and never influenced by the rising of the shoulders. Disregard of these principles by female and male adults as much as by boys induces hardness of tone to the extent of harshness, and causes the rising of the pitch, which in some instances at Cardiff proceeded into strange keys, and rendered the singing impossible of instrumental accompaniment. Noise is not power, and the best quality attained is with the least physical exertion. The fault I have named, and certainly not an incorrect knowledge of the music, was the cause of the singing being out of tune on the occasion. By musicianly phrasing I mean the taking of breath at the natural reading places in the musical sentences analogous to observing the punctuation of words, the giving more or less emphasis to words according to their significance in the musical sense. By just variety of power I mean regard to the directions for loudness and softness and the gradations between the extremes, avoiding to sink in pitch with the diminution of tone, and beginning every phrase with distinct firmness whether it be soft or loud. I cannot too strongly set forth my admiration of non-professional musicians such as you for the ability they have acquired under obvious disadvantage, and for their influence upon those who were fortunate enough to have the benefit of their direction. Elsewhere in Wales, as well as in Cardiff, I have witnessed such proofs of musical aptitude as to make me proud of my fellow-countrymen, for so I must and will consider you to be, though my lot has cast me on the other side of the mountains that surround but cannot cut off the Cymrian race, and will never part them from the sympathy of music lovers who claim Britain as their native land. I am, with best wishes, faithfully yours, G. A. MACFARREN."

Street Music.

At Worship-street, on the 25th ult., *William George Sasmaid*, living in Broad-street-buildings, Finsbury, was charged on a summons with playing a musical instrument to the annoyance of John Batson, a householder, after being required to depart. The complainant is a constable, 983, City Police. He said that at midnight on the 13th inst., when he had been some time in bed, he was disturbed by the sound of a cornet, and he had to get up and go out. He found that the instrument was being played by the defendant outside a neighbouring public-house. He told him he must desist and go away, as he, being a constable, had to get up for early morning duty. The defendant said he too had to get up early, and should play as long as he liked. After witness had left him, the defendant recommenced, and witness had again to go to him, on that occasion going in his uniform to show that he was a constable. However, the defendant continued playing, and, even after his name and address had been taken, played "God Save the Queen" and "God Bless the Prince of Wales."

A solicitor, Mr Fulcher, who appeared for the defence, said he would admit the playing, but the defendant would not have continued had he known the complainant was a constable.

Mr Bushby said that the Act regulating street musicians was not for the protection of constables only, but for householders.

Mr Fulcher would then submit that the complainant was not a householder.

The constable said he had the sole tenancy of a portion of a house.

Mr Bushby said that was a "householder" within the meaning of the Act.

The solicitor then urged that defendant played for his living, and only rendered two airs, "God Save the Queen" being one.

Mr Bushby said it was, of course, very loyal, yet it was a breach of the law. In these days, when the noises of the streets at times rendered a quiet life impossible, it could not be too well known what the law on the matter was. He fined the defendant 20s. and 2s. costs.