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An Auckland musician has received word from Mlle. Dolores that she is enjoying a rest in Paris just now, and that she will re-open in Austria next month.

Miss Nellie Stewart has endowed a cot in perpetuity at the Melbourne Children's Hospital, at a cost of £300. It will be known as the "Sweet Nell" cot.

Mr. George Musgrove's "Belle of New York" company inaugurated its twelfth tour of the suburban theatres last month at the King's Hammersmith.

Fuller's intend to produce a pantomime in Christchurch at Christmas, "Robin Hood Cruise." It will be the facsimile of that staged in Sydney two years ago, and will be under the management of Mr. Walter Rivers.

Frank Crossley, who is a member of the Daniel Frawley Company, at present in Auckland, is a cousin of Miss Ada Crossley, the famous Australian songstress.

Miss Ada Ferrar and Miss Lilian Wheeler—the former an Australian favorite, the latter an Australian native—are both members of Miss Marie Tempest's company, which after a tour through the English provinces will visit America.

Truly a magnificent burnt offering on the altar of Justice took place at Portsmouth a week or two ago, when the High Priest, or, in other words, the President of the Musical Copyright Association for the Suppression of Piracies, committed to the flames no fewer than 12,000 copies of surrendered pirated music.

The "Sherlock Holmes" Company, after a season of five weeks in Western Australia, which will include the gold-fields, return to Melbourne to produce the "Admirable Crichton" and "The Light That Failed." These plays may possibly come to New Zealand.

Mr. Finetti's new play "Lotty," which Mr. Charles Frohman produced at the Duke of York's Theatre about September 28, is a drama in four acts and an epilogue. Mr. Dion Boucicault will produce the play for Mr. Frohman, and the cast will include Miss Irene Vanbrugh, Miss Nancy Price, Mr. Dion Boucicault, and Mr. H. R. Irving.

Mr. Chas. Chambers, of Auckland, who has been touring Australia as manager for the Westminster Abbey Glee singers, will shortly be back in New Zealand. He has had a really excellent and most interesting time, and besides business management, found time to "go on" with the glee singers, taking, of course, the bass part, in which his true voice aroused due

appreciation. Mr. Chambers has, one hears, learned and memorised some twenty-five new part songs since he left New Zealand, which is not a bad record, combined with other work.

It was not the male quartette, nor the adult soloists, but the boys' quintette and the solos of little Leonard Hubbard, that Sydney rushed to hear, says an exchange about the Westminster Glee singers, who are due in Auckland on October 20. It was the novelty of the boys' singing, its vibrant pureness, smooth fluency, firm attack, clear enunciation, and absolute nicety of expression that caused Mr. Edward Branscombe to coin money in Sydney. Australia has heard no notable boy singer since Cyril Tyler was here in 1894.

The Daniel Frawley Company were to have opened at His Majesty's Theatre, Auckland, on Monday evening. The Sydney packet was, however, late in leaving New South Wales, and met, moreover, with heavy weather, and consequently did not arrive in time for the initial performance as advertised. Unless something unforeseen occurred, the season should have commenced last evening, after this paper went to press. From the length of its run in both England and America, there should be something far above the average in "Arizona," and the company certainly come with strong enough recommendations to whet expectation to a very keen edge. One notices from the advertised cast that the players are named on the programme in the order in which they make their appearance on the stage. This is a most obvious and sensible improvement on the old-fashioned method, and deserves both the gratitude and commendation of theatre-goers.

The amazing industry with which Miss Williamson adapts plays from more or less well-known novels for the use of the Woods-Williamson organisation, at present touring New Zealand, arouses a distinct admiration for her industry. But on the broad grounds principle, the procedure is open to very serious objection. Of course Miss Williamson may possibly have some confidential understanding with Mr. Hall Caine, Miss Marie Corelli, and Mr. Marion Crawford, but from the arrangements which two at least of these authors have made in other quarters, one wonders exactly what these terms are. Hall Caine is a gentleman who takes himself particularly seriously, and is perhaps only excelled in this respect by the author of Barrabas. What terms, then, did these authors make with the lady for her certainly remarkable, and perhaps even clever. It comes, indeed, to this, Has an author any protection? Let us leave Miss Williamson's productions out of the question, but may any Tom, Dick, Harry, or Anna Maria of the profession take any published novel and adapt it into an alleged play. If so, the sooner legislation steps in the better. The wrong to authors is outrageous. Their finest ideas may be stolen, mutilated, and ruined, their finest efforts vulgarised beyond redemption, or made ridiculous. The position is, indeed, intolerable, and the public should have the assurance that the author has seen and approved the adaptation of any work of his to the stage before they are asked or consent to patronise the same.

A valued correspondent from the Thames writes:—The annual musical recital was given by Mrs. Swindley's pupils at Thames on October 5th in the Oddfellows' Hall. The pupils showed a marked improvement since last year, their playing in most cases being a revelation to the very appreciative audience. Mozart, Mendelssohn, Beethoven, Chamade, Chopin, Wollenhaupt and Scharwanka were expressively expressed. Mrs. Swindley's "Ballade," by Chopin, and his "Twelfth Nocturne" entranced the audience. Miss Lawlor sang "I've Been Roaming," by Horn, and Edmund's "The Daily Question," and Mr. J. Swindley Pin-niti's "Bedouin's Love Song," and "My Old Dutch."

Most Melbourne playgoers not in their teens will remember Mr. John Bil-

lington, who was for so many years associated with Mr. J. L. Toole, and accompanied him on his Australian tour. Mr. Billington's acting, without being brilliant, was distinguished by great care and finish. Since the retirement of his old confere and protector, Mr. Billington has fallen on evil days, and a monster matinee is being organised in London, under exalted patronage, to assist him and his wife. Mrs. Billington's best parts were in "Pygmalion and Galatea" and "Mrs. Malaprop."


It is a pity the willing and good-natured little east who acted "Engaged" in Auckland for the benefit of the Veterans Home Bazaar were not better advised in the choice of a play. As is usual where amateurs are concerned, the dialect parts brought trouble in their train, and then again "Engaged," like most of Gilbert's plays, requires extreme finish to make it bright enough for modern audiences. Though several did well, the performance undoubtedly dragged, and it is doubtful if many there present would very strongly recommend a visit to the play if reproduced. This is somewhat of a pity, as a bright play, within their capabilities, and smartly played, could probably have drawn good money for the Bazaar in several Auckland suburbs. Under the circumstances, however, it was wise to drop the proposal for a second performance in Parnell. It could scarcely have hoped for more reasons than one to have proved very remunerative.

A direct appeal to the sympathies and support of playgoers is seldom made in these columns. The "puff preliminary" is usually best left to the advance agent, whose natural enthusiasm for his own show soon betrays him into some sort of extravagance, and the public, seeing thereby from whom the praise comes, are able to season the eulogiums with a suitable amount of salt to prevent indigestion and subsequent disappointment. But with the Shakespearean Company which Mr Musgrove is sending over to Auckland and Wellington to play "Midsummer Night's Dream," "As You Like It," "Twelfth Night," and possibly other plays, the matter is different. In the first place, there is no question that nothing approaching the staging of these plays has ever been seen in the colonies. From rival managers, from some of the foremost members of the profession, and from the least emotional of the critics, the writer hereof has had independent testimony of the most convincing order. Bland Holt, who should assuredly know something of stage effects, and the building up of stage effects, admits frankly that he was absolutely astounded at the stage craft in "The Midsummer Night's Dream." It is, after all, not astonishing such should be the case, for the performance is not a similar one, but the absolute production which for upwards of a season held London spellbound, and was pronounced the most beautiful set of Shakespearean pictures ever put on any stage. But the triumph of scenic artists, and stage mechanics and lime-light men, worthy enough in their way, and wonderful as are their results, would perhaps not justify a specially set down desire that Mr Musgrove should find his Shakespearean venture a very signal success. It is because it is

good for us to have Shakespeare really well done—done at its very best—that one hopes the Musgrove treasury may overflow. The education of public taste is no small matter. Surely it is not possible that even the most empty and thoughtless should fail to see the beauty, the humour and wit of the "Dream," and "As You Like It," or should fail to laugh consciously over that Shakespearean farce, "Twelfth Night." And with an appreciation of high humour will come a growing distaste for the vulgarity which relies for its laugh on feeble farcical comedy dialogue, of which we have had so much, the generous display of ankle by a female impersonator or so, or animal duets, where semi-suggestion and absolute vulgarity are pushed to extraordinary limits to provoke a senseless exclamation. The Grand Opera Company, which played "Tannhauser," "Lohengrin," "Faust," etc., etc., to overflowing audiences at large prices, showed that we New Zealanders, or a large proportion of us, prefer the good to the bad in music, and it is to be hoped we shall prove the same with regard to the legitimate when the Shakespearean season opens at Auckland on October 28th.

The Hastings Operatic Society must be congratulated upon the successful representation of "Les Cloches de Corneville," given at the Princess Theatre, Hastings, last week, writes our Napier correspondent under date October 9th. On the first night Lady Russell, Lady Constance Knox, Sir William Russell, and Lord Northland were present. The piece was well staged and splendidly acted. Miss J. Jackson was charming as Serpolette, Miss Hall, as Germaine, played with spirit, and sang sweetly the solos which fell to her share. Mr. W. R. Morgan, as the Marquis, sang delightfully, and Mr. W. Vickers did well as Bailie. Too much cannot be said in praise of Mr. H. Webber as Gobo, Mr. V. R. Roach, as the Miser, was both musically and dramatically a success. The Lieutenant (Mr. L. Fair), and Mr. A. L. Ryan, as the Fisher Lad, were both extremely good.

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