Music and Drama.

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An Auckland musician has received word from Mille. Dolores that she is enjoying a rest in Parir just now, and that she sill re-open in Austria next

Miss Nellie Stewart has endowed a cot in perpetuity at the Melbourne Children's Hospital, at a cost of £500. It will be known as the "Sweet Nell" cot,

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

intend to produce a panto runers intend to produce a parto-nium in Christeliure at Christians, 'Rob-inson trusoc.' It will be the facsimile of that staged in Sydney two years ago, and will be under the management of Mr. Walter Livers.

Frank Crossley, who is a member of the Daniel Frankey Company, at present in Auckland, is a consin of Miss Ada Crossley, the famous Australian songs-

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

Truly a magnificent burnt offering on the alter of dustice took place at Ports-mouth a week or two ago, when, the High Priest, or, in other words, the Pesident of the Musical Copyright Association for the Suppression of Pracies, committed to the flames no fewer than 12,000 copies of supercodord pirated nussic surrendered pirated music

The "sherlock Holmes" Company, after a season of five weeks in Western Australia, which will include the poldfields, return to Melbourne to produce the "Admirable Crichton" and "The Light That Failed." These plays may be a season of the "Arment In New Zeshous. possibly come to New Zerland.

Mr. Pinero's new play "Letty," which Mr. Charles Frohman produced at the Buke 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. B. Irving.

Mr. Chas Chambers, of Auckland, who has been touring Australia as manager for the Westminster Abbey Glee singers, will shortly be back in Auckland. He has had a really excellent and most inceting time, and be-ides business managements, found time to "go on" with the glee singers, taking, of course, the bacs meet in which his time view segments. part, in which his time voice aroused due

appreciation. Mr. Chambers has, one lears, learned and memorised some twenty-five new part songs since be left New Zenland, which is not a had 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, and the solos of little Leonard Hubbard, that Sydney rushed to hear, says an exchange about the Westmeinster Glee singers, who are due in Auckland on October 20. It was the novelty of the boys' singing, its vibrant pureness, amooth fluence, firm attack, clear enunciation, and absolute nicety of expression that caused Mr. Edward Branscombe to coin money in Sydney. Australia has heard no notable box singer since Cvil Tyler was here in singer since Cyril Tyler was here in

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 and extraction. formance as advertised. Unless some-thing unforeseen occurred, the season should have commenced last evening, afshould have commenced last evening, af-ter 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 expec-tation to a very keen edge. One notices from the advertised cast that the players are named on the recognitum in the 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-

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 pre-sent touring New Zealand, arouses a dis-tinct admiration for her industry. But on the broad grounds principle, the pro-cedure is open to very serious objec-tion. Of course Miss Williamson may tion. Of course Miss withamson may possibly have some confidential understanding with Mr. Hall Caine, Miss Marie Corelli, and Mr. Marion (Yawford, but from the strangements which two at least of these authors have made in other courters one woulders exectly what reast 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 clear. markable, and perhaps even clever. It comes indeed, to this, Has an author any protection. Let us leave Miss Williamson's productions author 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 restemption, or made ridiculous. The position is, indeed, intolerable, and the public should have the assurance that the author has seen and approved the adaption 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 re-cital was given by Mrs Swindley's pupils at Thames on Ortober 5th in the Oddfellows' Hall. The pupils showed pupits 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, Chaminade, Chepin, Wolfenhaupt and Scharwanka were expressively expressed. Mrs. Swindley's "Ballade," by Chopin, and his "Twelfth Nocturne" entranced the audience. Miss Lawlor sing "Tve Been Reaming," by Horn, and Helmund's "The Daily Question," and Mr J, Swindley Pinsnit's "Bedonin's Love Song," and "My Old Dutch."

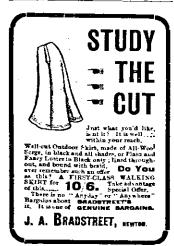
Most Melbourne playguers not in their teens will remember Mr. John Bil-

lington, who was for so many years associated with Mr. J. L. Toole, and accompenied 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 conferer 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 cast 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 auciences. 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 drun the proposal for a second reafern circumstances, however, it was wise to drop the proposal for a second perform-ance 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 eulogiman with a suitable amount of salt to prevent indigestion and subsequent disappointment. But with the Shakespearian 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 A direct appeal to the sympathies and from the least emotional of the critics, 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 eraft, 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 Shakespearian pictures ever put on any stage. But the triumph of scenic artists, and stage mechanists and limilight men, worthy enough in their way, and wonderful as are their results, would perhaps not justify 2 specially set down desire that Mr. Musgrove should find his Shakespearian venture a very signal success. It is because it is good for us to have Shakespears really well done adone at its very best—that one hopes the Mugrove treasury may overflow. The education of public tasts 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 consumedly over that Shakespearing farce, "Twelfth Night." And with an appreciation of high humour will come a growing distaste for the rulgarity which relies for its laugh on feeble farcical comedy dialogue, of which we have had so much, the generous display of aukle by a female impersonator or no. od for us to have Shakespears really

garity which relies for its laugh on feeble farcical councely dialogue, of which we have had so much, the generous display of ankle by a female impersonator or no, or animal duets, where semi-suggestion and absolute vulgarity are pushed to extraordinary limits to provoke a senseless cachinnation. 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 Shakespearian season opens at Auckland on October 28th. The Hastings Operatic Society must be congratulated upon the successful representation of "Les Choches 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 Jlackman 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 deightfully, and Mr W. Vickers did well as Baillie. 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. Faill, and Mr A. L. Ryan, as the Fisher Lad, were both extremely good.



W. P. HOFFMANN, STREET, Auckland.

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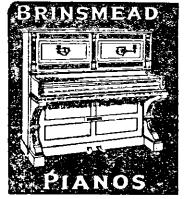
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