

posses a voice of fine and sympathetic quality, but as yet does not understand how to use it. The beauties are chiefly those of timidity, the production of the upper notes being distinctly a case for careful training. The song was given with feeling, and carried with it a well-deserved encore. Both in "The Raft" (Pianissimo) and the encore, "Nearer, My God, to Thee," Mr. Wilfrid Manning showed plenty of power and vigour, but his voice lacked in elasticity and quality. Mr. O. E. Farrow gave Frances Allitt's fine song, "The Lute Player," with sympathetic voice and resonance, and had to respond. Likewise Mr. A. J. Black, whose musical monologues had quite a quality of their own. In the humorous "Coco" and "Uncle Mo and the Eggs," Mr. Alan McElwain was the success of the evening, in contrast to the somewhat ragged and mediocre rendering given to the humorous quartet, "Jenks' Vegetable Compound," by "The Lyric Four." Both items were encored. Mr. Frank H. Lorking's recitation of "Othello's Defence" was distinct for its sympathetic diction and intonation, although one would like to see him smile occasionally. He richly deserved a recall. The only pianoforte solo of the evening was Chopin's "Scherzo in B Flat Minor," rendered by Mr. Cyril Towsey with the sympathetic caprice and brilliance of lingering the composition demands. Miss Mary Cooper also reached a high plane of musical expression in three fine songs bracketed as follows:—"Mifawny" and "From out of the Mist" (Dorothy Fraser) and "Sea Wreck." Miss Beryl Yeoland, a young and promising violinist, was encored for her rendering of Carl Rubin's "Legende," to which Herr Wieleaert gave sympathetic accompaniment at the piano. Miss Yeoland also came before the public at Miss Champion's concert, playing Saint Saens' "Le Cygne," "The White's Dance" ("Fado"), and Hubay's "Fejete Katil." The latter indicates, she is more than an advanced pupil. Her technique is facile and clever, but the bowing is not without hitches, and as yet there is not a marked amount of expression and feeling. With opportunity and more mature years she ought to advance considerably above the average amateur. The accompaniments of the singers for the evening were played by Mr. H. G. Woolley, and the concert was organised under the direction of Mr. Scott Colville, managing secretary of the Competitions Society.

Marie Hall Coming to New Zealand
 Miss Marie Hall, the English violinist, sailed from Southampton early last month for South Africa, where she will commence a lengthy professional tour, which will be extended to India, China, Japan, New Zealand, Australia, and Canada. The tour will occupy more than ten months, in the course of which Miss Hall is to play at two hundred concerts; for which, it is said, she has been guaranteed a minimum sum of £10,000, and, in addition, she is to share in the profits of each concert over £50. The artist was to begin the tour on the 20th August in Durban, where she was to play on four occasions, and she will then proceed to Johannesburg, and afterwards to Pretoria and Cape Town. Miss Hall purposes returning to England about next July.

Wellington's Municipal Orchestra.
 The Wellington Municipal Orchestra scheme has advanced a step further. The Wellington City Council at its meeting last week unanimously adopted the following resolutions made by the Finance Committee in connection with the proposed orchestra:—
 That the Council authorise the formation of a Municipal Orchestra on the lines suggested by the City Organist. The scheme to come into force on 1st October next, and that the City Solicitor be instructed to obtain a legal indemnity from the guarantors of the scheme to

protect the Council against loss. The following are the details of the City Organist's proposal summarised:—

- (1) The orchestra to play at twelve of the organ recitals to be given during the twelve months commencing 1st October, 1910.
- (2) The intervals at which these orchestral performances should take place to be left to the discretion of the City Organist, as conductor of the orchestra. Two or three performances could probably be given before the end of the present year, and the series could be resumed about the end of February.
- (3) Suggested prices for admission—6d and 1/ (as at the organ recitals), and 2/ for reserved seats.
- (4) The expenses over and above the ordinary organ recital expenses are estimated not to exceed £27 per performance, or £324 for the series of twelve. The chief expenses would be the fees for a certain number of the orchestral players. Minor expenses would include extra advertising, additional attendants on recital nights, insurance on Orchestral Society's property, occasional hire of music, probably a few handstands, extra programmes and tickets, etc. Expense would be saved if the orchestra could rehearse in one of the Town Hall rooms.
- (5) To protect the Wellington City Council against loss in connection with the estimated expenditure of £324, a number of guarantors have agreed to guarantee an amount, which at present totals £415.
- (6) All profits to go to the City Council.

A slight amendment was made to sub-clause 1, making it read as printed above. The clause originally read that the orchestra should play at "not more than" twelve of the organ recitals.

Svengali and Hypnotism.

The very popular and successful run of Barrie's delightful comedy was succeeded by a revival of "Trilby" at His Majesty's, Auckland, for the last week of Nellie Stewart and Company in the Northern City. It seems a fair number of years since Du Maurier's popular play was at its zenith, and some of us no doubt hoped it had passed into the limbo of forgotten things. As a play, it always was a vastly overrated production. It presents amazing crudities of construction, the entrances and exits are reminiscent of the worst traditions of melodrama, whilst the dialogue and characterisation never rise above a mediocrity that nowadays verges on banality. The whole fabric of its success rests upon the uncanny suggestion associated in the lay mind with Svengali and his alleged black arts. There is an insidious appeal to morbid taste in the power which he exercises over the beautiful young girl Trilby—a power that gets right down to the ancestral and superstitious prejudice, tingling more or less in everybody's veins. Unfortunately for the play, hypnotism is no longer a black art or a product of the devil which no self-respecting God-fearing Christian would have anything to do with. Thank heaven, the world has moved past medieval ignorance and mid-Victorian stupidities. Hypnotism is now a recognised science and employed with considerable success by the medical faculty in European centres. It involves no giving of one's soul to another, as Svengali would have it, but is merely a definite process of psychology that, judiciously employed, can result in a lot of good. In the light of modern science, Svengali no longer terrifies us. His taste for puling ballads is execrable. He is merely a half-crazed, miserly, old charlatan in need of a bath.

Mr. Gaston Mervale's Triumph.

This is not to suggest that there was anything seriously wanting in the performance of Miss Nellie Stewart and her company. Quite the contrary, in fact. The undoubted talents of the popular actress and of Messrs Beatty, Turner, Atholwood and McMahon were seen at the flood in Barrie's splendid comedy, where the characterisation and action gave full scope to the art of every leading member of the cast. It would be unfair to criticise individual performances where such animated stage props as the Laird, Taffy or Billy are concerned; whilst as for Zou-Zou or Colonel Kaw-swell, there is no space to discuss caricature. The two great things of the piece were Mr. Gaston Mervale's Svengali and Miss Stewart's Trilby. Mr. Mervale scaled the heights of dramatic art in one leap, and kept us ever in the clouds by the strength, the restraint and the intensity of his acting. The quality of his art is little less than superb. It grips with extraordinary vigour, and there is never a false note or a descent to exaggeration. It is the dominating note of the whole production. Miss Nellie Stewart showed, too, she can be something altogether apart from that self by which she is best known and recognised on the stage to-day. She acted with fine restraint and feeling. It was a revelation of versatility, and carries with it a powerful slice of conviction. Crude and incongruous as the dramatic construction in the closing scene is, Miss Stewart kept clear of the melodramatic quicksands that would engulf many a less accomplished actress. Thereby some of us escaped a lot which might otherwise have dragged the harrows across one's spinal column. Staging, dressing and all such accessories are extremely well done; whilst, as a closing note, much credit is due for the excellent presentation of the revels in the second act.

Stray Notes.

A Derbyshire miner is stated to have invented a new musical instrument which he calls a "pickophone." It has been constructed out of the ordinary colliery pick and shaft with which as a miner he has worked in the pit at Creswell. The instrument has only one string, and Mr. Lord (the inventor) has skillfully attached an old phonograph horn, without which the music would be scarcely heard. A mellow sound is given out by the instrument, and with a piano accompaniment the effect is stated to be pleasing. Paderewski, the great pianist, has erected, at a cost of £20,000, a statue of King Jagello, of Poland, who was the victim of the battle of Tannenberg, six hundred years ago. The statue, which is at Cracow, was unveiled by the Polish pianist recently. There is a growing movement throughout the United States to put a stop to the exhibition of cinematograph pictures which depict crime. A girl, after attending a show in Philadelphia, committed suicide because of a dispute with her lover, having been actuated to the deed by seeing the heroine of a moving picture drama shoot herself when deserted by her lover. In Pittsburg six young men who held up a street car and shot a policeman confessed that they were inspired to the deed by seeing a moving picture story of a train robbery. A wave of crime which is extending itself across several States is believed to be almost directly due to the exhibition of these sordid pictures. According to our contemporary "London Opinion," Mr. Harry Tate was asked by a well-known aviator, who is a rigid abstainer, if he would like to accompany him on a flight. Mr. Tate, however, firmly refused. "I am like you," he said. "In what way?" inquired the teetotal airman. "Well, I am afraid of taking a drop too much," said Tate.

"The Islander," at the time the last English mail left London, had passed its 100th performance at the Apollo Theatre, in the big metropolis. The Australasian rights of the piece have been acquired by Mr. J. C. Williamson.

By 45 votes to 29 the London County Council decided that it was not expedient that the pictures of the Jeffries and Johnson fight at Reno should be shown in London. The proposal was brought forward by the Rev. J. Scott Lidgett, an ex-chairman of the Wesleyan Methodist Conference, who moved: "That in the opinion of the Council the public exhibition, at places of entertainment in London, of pictures representing the recent prize fight in the United States is undesirable, and that the proprietors of London music halls and other places licensed by the Council for cinematograph performances be so informed." It is improbable that the Council can enforce its decision, but it can, on a following season, refuse to renew the license.

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