

TAMWORTH. (1)

MONDAY, 2ND NOV 1914

### MISS MAUD ALLAN AND THE CHERNIAVSKYS.

Great interest is being evinced in the forthcoming visit of the most famous classical dancer in the world, Miss Maud Allan. Extraordinary enthusiasm prevails about her visit and everything points to the certainty that her recital in conjunction with the Cherniavskys will be a phenomenal success. Maud Allan's tour in India, the East, America, and South Africa has been a great success, and it is a foregone conclusion that her visit here will be the forerunner of the advent of many other great artists. This seems a certainty. Wherever Miss Allan appears record attendances are the rule. The combination of Miss Allan's dancing and the Cherniavsky's music is one of the artistic wonders of the twentieth century. The plans open to-day at Horn's, and good booking is expected.

### VICTORIAN DROUGHT ENDS

#### Good Soaking Rains.

SYDNEY, Sun.  
Good soaking general rains have fallen in Victoria.

There is reason to believe the drought is at an end.

#### HOT WEATHER.

MAITLAND, Sun.  
The weather during the week has been very trying, the thermometer reaching 90 degrees on Tuesday, Friday, and Saturday, the heat on Saturday being accompanied by a strong and disagreeable wind with clouds of dust.

TUESDAY, 3RD NOV 1914.

### THE CHERNIAVSKYS.

It is rather interesting to see what the "Commonweal" has to say on art. Mr. Annie Besant is the editor in chief of the new paper. The first copy issued was on January 2nd, and the following is culled from its pages:—"The three brothers Cherniavskys have visited Madras, and their genius aroused the greatest enthusiasm. Each has a charm peculiar to himself, and each, on his own instrument, is superb. They paid us a pleasant visit at Adyar, and Mr. Edie, their manager, was good enough to give us a fine recital, Robert Emmet's dying speech. An interview with them, for which we could not find room in our first issue, will appear next week. What better wage of past effort can a man receive than that of being a High-Priest of the Beautiful, the revealer of that most exquisite and joyous aspect of God? He who brings new beauty into the world need ask no further fate, and that is the life-work of these young men." These talented musicians appear here with Maud Allan on Monday, November 16. The plan is at Horn's.

SYDNEY

Welcome rains have fallen over the State, including the Riverina.

(2)

TAMWORTH

THURSDAY, 5TH NOV 1914

AMUSEMENTS.

THE CHERNIAVSKYS.

Every one who has heard these wonderful boys play when they were here a few months ago are looking forward with great pleasure to their performance. The eldest of the trio is the violinist, and is a dark graceful, handsome man. The pianist of the family is fairer than his brothers, and more delicate, so fragile, in fact, that we wondered if he were really a "sister." His touch on the piano was delightful. Thirdly came Mischel, the marvel. "Mischel Cherniavsky has made me believe in reincarnation," remarked one of his audience. "In no other way can I account for his marvellous interpretation of music. Like his brothers, Mischel was born in Odessa. Undoubtedly he is a prodigy, for he has shown all a prodigy's exceptional development. It is recorded that at six years of age he was demanding a 'cello so that he could play the instrument like the great Russian Wersbiloowitz, whom he had heard at a recital. When he showed that he had a serious desire to study the instrument he was given one for a present and told to get busy. Mischel thereupon practised assiduously, and was soon in the hand of Professor Popper of Buda Pesth. After he was placed under the care of Herbert Wallann, of London, and was soon declared so proficient that he could appear in public. To-day he is regarded as a genius, and has received the highest praise not only from eminent critics but also from distinguished 'celloists like his compatriot Wersbiloowitz, and the renowned artist Jean Gerardy. The Cherniavskys will appear with Maud Allan on November 16 in the Theatre Royal. The plan is at Horn's.

ISON'S PICTURES.

The above Picture Palace has been screening during the week some special stars, of which have been drawing delighted audiences. To-night Isons are screening another complete change of stars, the special being "The Lights of London" and "The Old London Cup, 1914."

THEATRE ROYAL, MON. NOV. 16, at 8.15 p.m.

The World's Greatest Dancer, MAUD ALLAN LEO, JAN and MISCHEL CHERNIAVSKY.

Prices, 6/, 4/, 2/. Plan at J. C. Horn's. Accompanist: Frank St. Leger. Recital includes "The Vision of Salome."

THURSDAY, 5TH NOV 1914

FRIDAY, 6TH NOV 1914

AMUSEMENTS.

MISS MAUD ALLAN DELIGHTS LARGE AUDIENCES WITH HER CLASSICAL DANCING.

"Can it really be Maud Allan," says a critic, "dancing before those wonderful looking curtains? The interpretation of the music that fills her very being lifts her far above the sordid mean things, and she seems the embodiment of all that is sweet and childlike and natural. Her art is almost primitive in its simplicity and beauty. One never wearies of seeing that slim beautiful figure sway gently to and fro as though borne on the wings of some soft breeze that just stirs her diaphanous draperies and lifts a strand of her soft brown hair, which she brushes back from her brow with the movement of an unconscious child."

Aside from the music, the mere technique of her body is simply superb, but when this is coupled with the beauties of Grieg, Chopin, Mendelssohn and Strauss, the vision she creates is inspiring beyond description, and makes all other hearings of the music colorless and devoid of meaning. Miss Allan dances the entire "Peer Gyht" suite, closing with a weird fantastic dance of the Gnomes. She is like one bewitched as her arms writhe and whirl and her lips smile in elfish delight. Whether it is because the music is familiar from childhood or because the dancer has so perfectly caught the spirit of the dance, the Blue Danube Waltz carried the audience quite off its feet. The charming little Tchaikowsky number from the Nutcracker Suite is captivating in its artless witchery as the grey piper with her reed-pipes move in graceful rhythm to the luring music. Leo, Jan and Mischel Cherniavsky will appear with her on Monday, November 16th.

SATURDAY, 7TH NOV. 1914

Maud Allan's first impressions of life, says a biographer, reach back to the age of one and a half, when she was tucked in her little cot amidst a family of dolls. "I remember Santa Claus," she says, "dear old merry Santa Claus. It was his story that first fired my imagination and led me on to an interest in the beautiful things of life." Her baby heart loved and lived in her fairy tales and even now her mind is never happier than when carried off to mystic lands where fairies and goblins and princes reign. At an early age Maud Allan was transplanted to the Californian Mountains where she learned to ride bare back and at an early age was keen on swimming, an art which has developed her physically.

While still a child she decided to become a famous pianist, although she showed marked talent for clay-modelling and wood carving. "At thirteen years of age," says the great Dancer, "I saw Sarah Bernhardt for the first time. My ambitious little heart burned within me. She was the only woman in the world I wanted to rival, and I have not lost the feeling yet. So great an artiste, and yet so simple and childlike, it is no wonder that every one loves her. I think the turning point in my career came from my first sight of that great woman. She inspired me to express my thoughts in another manner, namely through the medium of the body—the poetry of motion."

#### FIRST IDEAS OF DANCING.

Child as she was the idea struck her whilst observing Sarah Bernhardt act that more could be expressed by beautiful movements of the body than by the lips. Then and there she determined to revive the ancient dancing of Greece and in her own words:

"Unconsciously, however, I drew from nature and its rhythm an abiding sense of peace, and when studying my daily lessons under the trees, I danced by the brooks and streams with no thought of step, no thought of preconceived rhythms. It was the poetry of motion in the running brooks and the rhythm of the tossing branches that gave me a desire to express something within me by the grace of motion."

Soon after this decision she left California for Germany and at the Royal High School of Music continued the study of the piano. Her next five years was spent in

the atmosphere of music, art and literature and the delights of those days have never and will never fade from her memory. During these student days the young aspirant travelled with her mother all over the Continent. Speaking of Italy she says: "Italy, land of the dance and song, took my soul captive and as the gladsome days passed all too swiftly, and my heart grew glad as a child's on a summer's day, I learned more and more of the hidden meaning of the exquisite poetry of music and movement. At night, when the world was at rest and the moonbeams flooded my room, I danced for the joy that was in me, from sheer lightness of heart."

#### ARTISTIC INFLUENCES.

The summer of 1901 this youthful genius spent in delightful Weimar as one of the disciples of Ferruccio Busoni, whom she considers the greatest pianist in the world. Busoni was the successor of Liszt. Autumn, 1901, found her back in Berlin continuing her rhythmic physical expression to her fancies and to her mental pictures of nature or incident. Of all the great painters whose works she has studied Botticelli has influenced her most. She says: "His lyrical imagination, his love of the wind and all things that the wind stirs, trees, draperies, floating hair so wonderfully expressed in his paintings, and his pure love of the human form, never defiled by a descent to mere sensuous art, had deeply impressed themselves upon me. But if he inspired me in those formative days, I was thinking more of the joy Greek dancing gives when I turned my thoughts to my draperies."

In the development of her work Maud Allan was greatly assisted by the famous Marcel Remy, musician, savant and Greek scholar and sculptor. It was Remy who spoke to her of dancing, in the true Hellenic spirit as a dead and forgotten art, of the unending possibilities open to one who had the pluck to recreate a lost art of expression. At Maud Allan's debut the artistic world stood aghast—a silence followed and then poured in upon her the congratulations of the greatest painters and sculptors, kings and emperors and the whole world was at her feet and has been ever since, notwithstanding the opposition from the ignorant and prejudiced-minded and primitive eyes of this world.

TAMWORTH

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TUESDAY, 10 NOV 1914  
AMUSEMENTS.

THE CHERNIAVSKYS.

The Cherniavskys are greatly impressed with Australia, and they will return here two years hence, when they will give concerts with a big Russian symphony orchestra. Their father who is also a talented musician, will be the conductor. All the members of this orchestra are young. When they reach Australia the youngest will be only 18 and the eldest 24. These artists will appear here with Maud Allan on Monday, November 16th. The plan is filling up at Horn's.

ISON'S PICTURES.

At the above picture palace to-night Ison's are screening another complete change. The special attraction being Antony and Cleopatra, a 7500 feet special drama in 7 parts. It is by the Cines Company who produced "Quo Vadis." It is a picture that it is far better than "Quo Vadis." "Antony and Cleopatra" stands alone. It cost

THE RAINFALLS.

The following additional rainfalls were posted up at the Tamworth post office yesterday:—Armidale 107 points, Bathurst 5, Barraba 27, Bingara 48, Boggabri 2, Coonamble 25, Clarence Heads 6, Coolah 14, Glen Innes 90, Grafton 15, Gunnedah 73, Kiama 27, Millie 12, Murrurundi 2, Moree 60, Mungindi 13, Mogil Mogil 65, Narrabri 67, Newcastle 9, Nundle 65, Sydney 4, Tamworth 32, Tenterfield 170, Warialda 32, Yetman 140, Boggabilla 17, Werris Creek 44, Dungowan 150, Kootingal 15, Lower Moonbi 2, Duri 150, Bundarra 116, Curlewis 124, Inverell 334, Wee Waa 31.

CONTINUOUS RAIN.

It was still raining heavily as we went to the rain having continued under-

WEDNESDAY, 11TH NOV 1914

AMUSEMENT

WORLD'S MOST FAMOUS CLASSICAL DANCER.

Undoubtedly one of the artistic personalities of the twentieth century is Maud Allan, who has reigned in artistic London and Europe for some time. She has been the mother of classical dancing in England, for it was by her energy and magnetic personality that the ancient dances of Greece and Egypt were revitalised and reincarnated, as it were, among the English speaking people of the twentieth century. Maud Allen is of a strong personality intellectually and musically. She seems to lend to all she does a magnetism that grips and fascinates, and while she is on the stage her whole audience is dominated and delighted with the elegance and delicacy of her work, which sometimes vibrates into a passion and ecstasy that literally carries the audience off their feet.

On her visit to Tamworth next Monday she will be accompanied by those wonderful Russian musicians, the Cherniavsky Brothers, who caused such a furore here a few months ago.

The booking is at J. C. Horn's store.

5/10 x 65  
10/1/84

TAM WORTH (5)

THURSDAY, 12TH NOV 1914

AMUSEMENTS.

THE CHERNIAVSKYS.

Jan Cherniavsky, the pianist, the middle one, is volatile and most energetic, and never still for any length of time. To make him sit upright on a chair for a while is real punishment, and he declares would soon kill him. When he is not working at his piano he is studying languages, or is up to some prank, for he is a practical joker. He is highly temperamental and is generally most enthusiastic about one thing or another. His brothers watch him with smiling affection, always ready to be amused as his vagaries. They are a most devoted trio, and it is delightful to see them together, for they form such a happy family. Jan rather resembles Ignace Paderewski, in the coloring of his fluffy, curly hair and the delicacy of his features. He has a really poetical face, with sensitive lips, bright eyes, and shapely straight nose finely moulded. In spite of all his art and his studying, he is still a veritable boy in every way, happy-go-lucky and most engaging. But he has only recently attained his majority, so it is little wonder there is still the joyousness of youth, in spite of the sobering experience and education achieved by much travel.

The Cherniavskys and Maud Allan will appear at the Theatre Royal, Tamworth, for one night, on Monday, November 16th. The plan is at Horn's.

S. Xenokos 10/11/14

AMUSEMENTS.

FRIDAY, 13TH NOV. 1914

MISS MAUD ALLAN.

Writing of Miss Maud Allan's performances, a critic says:—"The stage seems to be a place too modern and unnatural for Miss Allan's simple dancing. To really appreciate it to the full one must watch her gliding as a wonderful nymph in some fairy glen, her only music being the rippling of the river. She is like a simple child who is dancing through pure exuberance of spirit. Her dances are simple interpretations of the emotions of life. She is wholly unrestrained and natural. One minute her whole being is radiant with joy, and the next moment she is sad and sinks gracefully to the ground. Then she seems imbued with new vigor and flits round the stage mad with joy again. In "Ase's Death" (Ed. Grieg) she expresses all the deep sorrow of a being who knows that she is going to die. Again, she seems to be coquetting with some river god. While dancing the "Valse des Eleurs" (Tschaikowsky) she is overpowered with the beauty of life. Her movements are perfect and beyond description, for only a woman with a great and beautiful soul could create the dance she does." This famous dancer will appear at Tamworth on Monday, November 16, with the talented musicians, Leo, Jan and Mischel Cherniavsky. These young artists, with their wonderful technique and cultured renderings of the old masters, won all hearts in England.

Russia.

TUESDAY, 17TH NOV. 1914

### MAUD ALLAN AND THE CHERNIAVSKIS.

The fame of Maud Allan, and the popularity secured on their previous visit by the Cherniavskis, succeeded in filling the Theatre Royal last night with a really large audience which greeted every number with enthusiasm, and in the case of the musicians insisted on encores, without any regard to the unusual heat of the evening. The trio of musicians were to a certain extent subordinated to the dancer, and consequently their choice lay with short numbers representative of the different composers, rather than the important works given at their last visit. Maud Allan stamps herself at once as an artist of original genius. Equipped with an advanced technique, she gives a wonderfully clear presentment of the mental idea of the music, her movements and gestures bringing to life the arrested movement of classic bas-reliefs and statuary with a facial expression that is illuminating though not always engaging. Her famous dance, "The Vision of Salome," was weird and possibly to many fascinating, but the story intended was not so clearly presented as in the classic numbers. The entertainment was throughout exceptionally interesting, and the different numbers and dances received warm applause.

5  
Kerax  
10/Jan

off the water supply.

FRIDAY, 27TH NOV 1914

Tamara

(6)

Though dismal people shake their heads and say terrible things of the times, there was money enough found in Tamworth to crowd the Theatre Royal to see Maud Allan. Some came to hear the Cherniavskys once more, and others to hear them because they missed them last time, but the greater number came to see rather than to hear. And the variety of opinions that have been expressed since have been both entertaining and surprising. A mild expression of opinion that Maud Allan is a supreme artist whose genius has revived and placed before the world a conception of dancing which died out centuries ago, is almost to lay oneself open to the kind of patient tolerance that is meted out to a doubtful fanatic. Conventionalism obliges us to worry over a great many tiresome and really quite unimportant matters. Why a dancer's bare skin behind the footlights should be more representable than a swimmer's bare skin before she plunges into the water is an entirely useless question to worry over. No doubt it is a good deal easier to dance with the bare feet over a smooth felt carpet than with a padded ballet shoe on bare boards, but the first far better displays to the reverent eye for beauty, the exquisite mechanism of the human foot. It takes something of original genius, not to mention the most perfect control over the muscles of the body and limbs, to make the swaying movements of arms and body convey a distinct meaning to the mind of the spectators. This is where Maud Allan's art differs from that of the ordinary dancer, in its appeal to the mentality and the imagination of the spectator, rather than to the mere sense of beauty. Maud Allan's gestures and facial expression are not always beautiful, as merely beautiful dancing is generally understood, but every faintest quiver is instinct with meaning, and could not be omitted without loss to the whole effect. Her revival of classic dancing makes one realise the value of the importance of Greeks attached to perfect physical development and training. Probably, too, many of those who saw Maud Allan had entirely new lights thrown on the inner meaning of Mendelssohn's Spring Song, and Schubert's little moment musical. Still, probably Maud Allan's most ardent admirers would not desire the revival of classic dancing to be practised as a parlor trick. A happy family evening divided between classic dancing and amateur recitation would effectually bite in the cynic's reflection that life would be tolerable but for its pleasures.

TAMWORTH (7)

Separately  
SATURDAY, 14TH NOV 1914

THE CHERNIAVSKYS.

The "Dominion" writing of the Cherniavskys says:—"Chief in interest was the playing by Mr. Leo Cherniavsky (the violinist) of two movements of the Max Bruch 'Concerto.' This Concerto, but rarely heard in this part of the world, is a colossal work, abounding in technical difficulties, and veined with a wealth of soulful melody of a highly emotional character. It is a test for a violinist of the highest standing, and Mr. Cherniavsky, whose broad warm tone reflects his fine temperamental equipment, came through with flying colors. He was ably assisted by Mr. Frank St. Leger at the piano, whose task was one of considerable magnitude. The achievement of the two was rewarded by a double encore, graciously acceded to. Mr. Mischel Cherniavsky played with consummate feeling and smoothness the 'Cantabile' of Cui, Popper's lively 'Arlequin' and as an encore the immortal 'Traumerie' of Schumann. Mr. Jan Cherniavsky, who played Chopin with a light and airy delicacy, wholly delightful, contributed that composer's 'Ballade in G Minor' and had to submit to the demands of a double recall. The trio were also heard to great advantage in the 'Elegio' and 'Finale' movements of Arensky's 'Trio in D.'"

They will appear here with Maud Allan on Monday next, at the Theatre Royal. The plan is at J. C. Horn's..

5 x 6000  
10/1/84

INVERELL.

MONDAY 16TH NOV 1914  
AMUSEMENT

TO-NIGHT.

MAUD ALLAN—CHERNIAVSKYS.

Maud Allan will present a versatile programme to-night, which will include, in addition to her classic dances, the famous dance scene, "The Vision of Salome," which is considered by critics to be one of the world's masterpieces of art. Artists of all kinds, sculptors, painters, writers, poets are unanimous in stating that the world is the richer for Maud Allan's unique, graceful, stirring and powerful interpretation of the Biblical story.

Leo, Jan and Mischel Cherniavsky are admitted by press and public to be the finest musicians ever heard in Tamworth, add to this, the artistic work of Maud Allan and we have undoubtedly the strongest artistic combination that has ever visited this town.

Miss Allan's whole body speaks, and the story it tells is not dependent on perfection of outline, but rather on the exquisite undulating motion which seems part of herself whether she is expressing her thoughts in sudden, or slow, paces.

Maud Allan is beyond criticism, but one may without presumption, say which were one's favorite numbers. The selection from Chopin (3) given first, established the artistic spirit in which she entered upon her mission and communicated itself to those who had the open mind and sympathetic "mood" to receive it.

Mendelssohn's "Spring Song" and Schumann's "Papillon" were beautiful indeed, even if each of us thought we had our own interpretations dormant within us.

The greatest triumph of Maud Allan's genius, however, seemed to the writer to find its greatest flight in the Marche Funebre (Chopin) and the "Valse Caprice" (Rubenstein). In the former, she was draped in trailing garments of diaphanous white, overlung with funeral gauze, whose sable folds were sometimes veiling her head when "bowed down with woe." Every pose and gesture and footstep were in a silent ecstasy of grief, and the stricken form haunted one's innermost soul. The soothing strains of the lovely melody "The Fields of Paradise" came as a great relief, and new hope radiated in the pale face upturned to heaven reminding one of a picture of Sir Noel Paton's.

Then came another wave of grief, and her whole being seemed to shudder in an agony of woe, and as if gazing on the massacre of her beloved ones, a terrible sigh of horror escapes her writhing frame, which exhausted, falls prone, motionless.

As a contrast in emotions, but a few minutes later, this queen of gesture appeared as a Bacchante with tinted drapery, and crowned with vine leaves. In this character her steps and gyrations and springing leaps are expressive of eternal youth and unspeakable joy of living. Miss Maud Allan has studied the art she seems to create anew, and nothing is lacking in facial expression to finish the beautiful ideas living in the music she interprets with such deep inspiration.