

Part ①

AMUSEMENTS.

MAUD ALLAN AND THE CHERNIAVSKYS.

Maitland Mercury 10/11/14

Maud Allan, who is admitted to be the world's greatest classic dancer, appeared at the Town Hall last night in conjunction with the great trio of Russian musicians, Leo, Jan, and Mischel Cherniavsky. The latter have been heard several times previously in Maitland, but it was the famous dancer's first appearance. Unfortunately, the weather mitigated against a large attendance. A heavy storm broke over the district early in the evening, and while it rained very heavily out at Cessnock and the South Maitland coalfields, from which good support was suspected, the rain was pretty heavy and constant in town, up till and beyond the hour of starting. The back part of the hall was crowded, but the reserved seats and the body of the hall were poorly patronised. However, if there was a lack of patronage, there was not of appreciation. The musical numbers of the Cherniavskys both collectively and individually were a great treat, each having a most enthusiastic reception, and everything was tumultuously encored. They opened with a Bach trio for pianoforte, violin, and violincello—allegro, adante, expressivo, and Allegro Molto et Appassionata, in which the brothers acquitted themselves brilliantly, responding to an enthusiastic encore with Braham's waltz. Mischel Cherniavsky played with captivating charm three 'cello numbers, "Le Cygne" (Saint Saens); "Serenade" (Herbert), and "Hungarian Rhapsodie" (Fischer), and was twice encored. Jan Cherniavsky distinguished himself in his playing of Chopin's "Nocturne," "Valse," and "Polonaise in A Major," in which the contrasts were so clearly marked as to enable him to exhibit the finest qualities he possesses. He has a marvellous touch, a facility of execution seldom seen in a pianist, and the varied tones of the instrument are beautifully brought out, showing at once the true artist. Indeed, it is difficult to determine which of the brothers stands highest in the musical art, though we must confess our leanings go out to the brilliant Jan. In the violin solo, "Carmen Fantasie" (Sarasate), Leo Cherniavsky was listened to with rapt attention, the exquisitely delicate and passionate tones of the theme being executed with artistic skill. He played several encores. The greatest attraction of the evening, however, was Maud Allan, and everyone was on the tip-toe of expectation to witness her dancing performances. The stage floor was carpeted, there was a back ground of dark green velvet drapery, and the fitful flashing of vari-coloured electric lights flooded the scene, picturing the famous dancer in all

a Husband." On Saturday both entertainments drew crowded houses. N.M.H. 9-11-1914 PG

MISS MAUD ALLAN.

Accommodation at the King's Hall was, on Saturday night, fully occupied, when Miss Maud Allan and the Cherniavsky trio of musicians made their initial appearance in Newcastle. Miss Allan's dancing is not what dancing is ordinarily accepted to be. Hers is the expression of the theme of song and parable by the poetry of emotion. Wordless songs that musicians interpret by their instruments Miss Allan interprets by dancing. Rather would it appeal to the uninitiated as gamboling, and sinuous use of the body and expressive motions of the arms. The beauty and the poetry of it grows on the observer. Miss Allan on Saturday night followed a Chopin valse, with an interpretation of Mendelssohn's "Spring Song," expressive of joy at the departure of winter, and a swinging, liting trifle of Schubert's, which to her is expressive of a child trespassing on forbidden ground, and the resultant inipish joy. These three, which were bracketed in one appearance, were a foretaste of the greater things to follow. To the "Beautiful Blue Danube" valse of Johann Strauss, the younger, Miss Allan depicted a water nymph arising from the water for an hour of freedom, to join in the frolic with the land children. The movement was impressively poetical, and the frolic of the hour was keenly expressive of the unleashed spirit; the facial accompaniments told of joy, surprise, shyness, culminating in disappointment at the call to leave her playmates and return to her people. But reluctance to obey passing, she becomes momentarily serene, and then with a mad whirl the nymph sinks back into the waters. The interpretation was convincing artistry, and a furor of applause broke forth at its conclusion, and floral favours were handed to Miss Allan. The artist's greatest triumph was, however, in the much discussed and daring "Vision of Salome." The theme is Biblical, and concerns the beheading of John the Baptist by Herod Antipas. Miss Allan gives the theme a stirring interpretation. Opening with easy, rhythmic cadences, the dancer warms in the pure abandonment and sensuousness of her dance, until having won her reward, she is struck with horror of the trophy, and fascinated, yet repelled, a supreme effort is exerted to put it from her. Her remorse then crumples her spirit, and casts her down. The weird cadences of the music, composed by Marcel Remy, to which the theme is danced, the alternating humours, and the climax, carried the audience with them, and evoked applause that lasted for sometime. Messrs. Leo, Jan, and Mischel Cherniavsky, who played the accompaniments for Miss Allan, also contributed materially to the programme with violin, 'cello, and piano. He was master of his instrument, and his interpretations imparted new views to the numbers. They were each recalled several times after their solos, the accompaniments to which were played by Mr. Frank St. Leger.

ELITE PICTURES.

"The Living Fear," and "Rival Railroad Plot" will be the principal dramatic subjects at the Elite Pictures to-night. The programme is also strong in comic films.

UNION PICTURES.

At the Union Picture Theatres, Hamil-

LITTLE BOY'S SAD END.

The circumstances of the death of the little boy, William Lawrence Webber, 8 years of age, who died in the Maitland Hospital on Sunday from the effects of injuries caused by a pea rifle bullet the previous day, were inquired into by the Coroner, Mr. C. H. Gale, P.M., at the West Maitland Court-house this morning. Sergeant Murray conducted proceedings on behalf of the police.

Dr. King deposed that shortly after 11 o'clock on Saturday last he saw deceased at Walli House. He had a wound on the left side of the chest, and there was another wound over the back of the left hip bone. There were powder marks on the wound of entrance, and the boy was in a serious condition. He was taken immediately to the hospital, where he was seen by Drs. Herring and Hollywood in company with witness in the evening. They conferred and decided to wait. On Sunday morning they again saw him and operated. His liver had been pierced by the bullet and the intestines in two places. The abdominal cavity was filled with blood. There was no hope whatever for him, and he died the same day. The cause of death was shock and septic peritonitis.

Margaret Emily Edna Webber, mother of the unfortunate boy, stated that the first she knew of the accident was when she was called to Walli House. The doctor had then attended to him. She had a conversation with the boy about the accident. She asked him how it happened, and he replied "Frank was doing something to the gun, and it went off and shot me." She also asked him if he meant to do it, and he replied "No. He was rubbing some rust off it, and it went off." He also said he was squatting down in front of Frank. The two boys were frequently together.

Frank Watson, 14 years of age, employed as a groom at Walli House, stated that deceased was a friend of his. He was returning with a cart to his father's place, when deceased ran over to him from Wallis Creek and got on to the cart. Deceased returned with him to Walli House. They went up into the stable loft. He took an oily rag with him to clean the rust off the barrel of a pea rifle, which belonged to Mrs. Christian's son. Tom Christian was away in Sydney at college, and had asked witness to look after the rifle, which was kept in the loft. Deceased was holding the barrel by the sight, and witness was rubbing the rifle. He did not know it was loaded. He had never used the rifle himself, and it was the first occasion on which he had cleaned it. When he was rubbing the barrel the rifle exploded, but he did not know what caused it to do so. He did not have his hand on the trigger. Deceased said "I'm shot." They got down out of the loft and deceased walked up into the kitchen and had a drink of water. Mrs. Christian then rang up for the doctor.

The coroner found that deceased died from the effects of injuries accidentally received.

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nm 7-11-1914

AMUSEMENTS.

KING'S HALL.

Newcastle Morning Herald
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TO-NIGHT AT 8. 7/11/14 TO-NIGHT AT 8.

SATURDAY, NOVEMBER 7.

FOR ONE NIGHT ONLY.

MAUD ALLAN
MAUD ALLAN
MAUD ALLAN

"The World's Greatest Classic Dancer."

In her Greek and Other Dances.

AND

LEO, JAN, & MISHEL
CHERNIAVSKY
CHERNIAVSKY

Violinist, Pianist, and Cellist.
"THE VISION OF SALOME."

Maud Allan's Most Famous Dance.
First produced by Maud Allan at the Royal Opera House, Vienna, and subsequently given by her for 600 consecutive performances at the Palace Theatre, London.

LEO CHERNIAVSKY.
A wonderful Violinist, second only to
Krisler.

JAN CHERNIAVSKY,
From whose fingers streams ripple in
the moonlight.

MISHEL CHERNIAVSKY,
The second greatest cellist in the world.
Accompanist, Frank St. Leger.

Box Plan at Nicholson's till 1 p.m.
Thereafter at Ashman's.

Reserved Seats 6s, Stalls 4s, Gallery 2s.
Concession to Students, Soldiers and
Sailors in uniform half price.

Book your seats early.

Direction, W. Angus MacLeod.
8712 Manager, Howard Edie.

Part II
Manitowish Mercury 10/11/14

her glory. Miss Allan's appearance was sudden and dramatic. The soft and velvety music of Peer Gynt's "Morning" breaks upon the ear, and then very silently and stealthily the dancer steps through the green curtains. She starts listening, she hears the music, it calls to her, her bare feet touch the carpet, and she is blown, as it were, across the stage. Her dainty form flits to and fro, with her arms gracefully swaying and her light draperies waving merrily about her. Her movements have the lightness of air, and there is a gracefulness and a charm about her actions that one cannot help admiring. She simply interprets with the movements of her feet and body and the swaying of her arms the spirit of the music so skilfully rendered by the Cherniavskys. All her first selections were from Greig. "Anitras' Dance" was wonderfully captivating, the "Death of Aise" was very pathetic, while the "Dance of the Gnomes" brought out the wild, whirling intoxication of madness, after which she flung herself tempestuously on the ground breathless and exhausted in perfect agreement with the concluding crashing chord of the music. She proved herself a great artist without doubt, and the audience applauded to the echo. It was, however, in "The Vision of Salome" that the great dancer appeared at her best. The music changes to a sensuous theme. In the moonlight stands Salome, the Queen's daughter, radiant with jewels. Her face is sombre, and she yearns for love that is withheld. Her thoughts find expression in the dance. First, she sways slowly, then her imagination is fired. She sees herself a queen, clothed in a bejewelled garment, she realises the power of her beauty, and yields to the might of her passion, and so as the music quickens her movements follow every fluctuation, and express the whirling and conflicting emotions that rage in her heart. So on to the end of her dream, when she falls senseless to the floor. It was all very beautifully and very dramatically depicted, and the classic dancer was rewarded with such a storm of applause that the curtain was raised and she was compelled to bow her acknowledgments no less than three times. The effort was great, and she did not respond with another dance, as desired. The coloured lights used with such effectiveness in Miss Allan's dances were only made possible through Mr. L. Prince's electric light, which was made available for the occasion.

PICTORIA.

In consequence of the rain that fell last night Pictoria could not open up as in-