

dents brought plays that they intended to produce, and the play by the New Zealand playwright, Eric Bradwell, "There is No Return," was introduced for discussion by a Timaru student. Much good advice was given by the instructors on the correct method of producing plays, and students should greatly benefit from the lessons received under such able tutors.

THOUGH nothing definite has been arranged, there is a big prospect of a visit to New Zealand shortly of a J. C. Williamson musical comedy company playing "Gay Divorce" and "Nice Goings On," both of which have been delighting Australian audiences. Abounding in singing, dancing and witty dialogue, they are likely to come here, and will be interpreted by a first-class company. Both are remarkable for the dressing and mounting. "Nice Goings On" is set in an extravagant Scandinavian pleasure resort, whither goes a civil servant on holiday. A whirlpool of frivolity follows the young man, not the least of his perturbations being the attention of lovely damsels from bathing cabinets on the sands. "Gay Divorce" is the story of a professional co-respondent who falls in love with a client. Tuneful and haunting melodies, ballets, ludicrous situations and romance make of both "Gay Divorce" and "Nice Goings On" fare to be remembered long after the season has closed.

WITH the advent of a new Williamson company to play "Fresh Fields" and "While Parents Sleep," two diverting comedy dramas, New Zealand theatregoers are in for a season of fun.

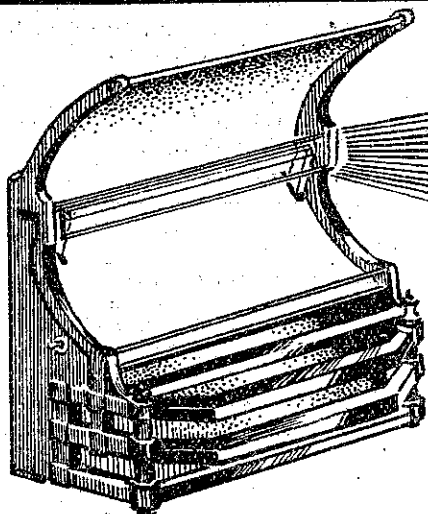
Ivor Novello wrote the former, and Anthony Kimmins the latter, and both have been box-office successes in London and elsewhere. "Fresh Fields" tells of an Australian invasion of a London mansion, and in his gallery of types, both English and Australian, the author cleverly exaggerates the faults of both for the sheer purpose of proving how a closer understanding can bring about a proper appreciation of the hidden good points. It is all hilariously attractive entertainment, presented with a scale of production for which the firm is noted. "While Parents Sleep," too, provides a maximum of entertainment it is a play for adults and adolescents dealing with the problems of life as they affect parents and children. Romance, humour and pathos have been subtly blended.

UPON the dispersal of the artists of the Fuller Grand Opera Company Madame Muriel Brunskill did not let the grass grow under her feet, and from Melbourne she made straight for Brisbane, where she commenced what will be an Australian and New Zealand concert tour. The reputation of this inspiring English contralto has been built up not upon operatic work, but chiefly upon her success in oratorios and as a lieder singer. She was soloist years ago at the Elgar Festival to celebrate that composer's seventieth birthday, and at the last performance of "The Dream of Gerontius" which Elgar conducted. In America she appeared as a soloist with the Chicago and Cincinnati Symphony Orchestras, and gave concerts in New York. A number of new works are promised during the coming concert tour, and among

them will be several songs composed specially for her by Armstrong Gibbs and Procter-Gregg. To radio listeners Madame Brunskill is known through her recordings.

THE late Sir Alexander Mackenzie, the most distinguished musical Scot of his day, will be much missed in British artistic circles. Passing away at the fine old age of 87, Sir Alexander always maintained that the secret of his amazing activity almost to the last was a keen relish for his work and an equally keen sense of humour. As a violinist he made many friends with the eminent artists of the past, among whom were Joachim and Sarasate; of the latter's art he held a high regard, saying on one occasion: "In my opinion, Sarasate left a deeper mark upon violin playing than any other performer of his day." Sir Alexander was a great friend of Liszt, an association which culminated in the Hungarian pianist's visit to London in 1886, wherein the Scot played a leading part. The greatest work of Sir Alexander Mackenzie, apart from his numerous worthy compositions, was his able directorship of the Royal Academy of Music, London. This institution prospered and grew out of all knowledge during his progressive reign of 36 years.

MR. GEORGE ELLWOOD, cellist (late of Wellington) gave, in conjunction with Miss Elsie Hall, a distinguished pianist, a sonata recital in Sydney recently. Miss Hall has some charming records to her credit, and the recital was a great success.



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