DEATH OF EUGENE
ALDERMAN.

A LOSS TO AUSTRALIAN
MUSIC.

The heaviest and saddest task that the
writer of these notes has had imposed
upon him is to record the untimely death
of Mr. Eugene Alderman. It is safe to
say that no musical personality in the city
formed a reader response or made a more
general appeal than did the dead violinist.

His death came so suddenly that the whole
community was shocked and grieved. By
the loss of Eugene Alderman, the profes-
sion of music in Australia has lost one of its bright-
est ornaments. Adelaide, particularly will
miss him, for no standard musical en-
tertainment was complete without the in-
clusion of his name among the programs.
As a composer and citizen he was loved by
all, and his personal qualities made him
a “public idol” as any local musician
knows. He had completed many years of
active service in the public interest, and
his loss will be a sentiment of great
mournful sadness to the entire community.

From his mother he inherited his striking
musical talents. It was at her knee
that he first learnt to hold the bow. Six
years of practice and diligent lessons quali-
died him for entrance to the Elder Conserva-
trium, where he was entered under Mr.
and, for his new popular orchestra, which he
launched so successfully, but with
which, alas! he was destined only to officiate once as conduc-
tor. While we mourn his loss, his coherer
memory will linger on, and his music
will be a living monument of his en-
tangled memory and esteem of all
who were privileged to know him. His
funeral was a fitting tribute to his
dedicated career. Over 100 people were present,
which included practically every professor,
teacher, and professional of the musical
community of Adelaide. At the residence
the floral tributes covered a space many
yards long and wide. Scores of wreaths
were sent from private friends, and includ-
ing among these were the following:

Heinsohn. A three-years’ scholarship, won
followed, with a further extension of two
years. In 1906 he proceeded to Stuttgart,
and there studied under Edmund Singer, a
tour teacher of the day. Then he went to
Italy, and later proceeded to
Rome, where he studied under Caspar
Thomson, a famous teacher of that city.
A journey across to England completed
education abroad, and he came back to
Adelaide most fully equipped to adorn
his profession and take the leading posi-
tion as soloist of the State. He has set-
led as examiner to the Melbourne Univer-
sity on several occasions.

One of his most cherished associations
was that with Mr. William Oliver, of this
city. The two friends were inseparable,
and his loss will be a poignant experience
for his old comrade. It was only a few
days before his death that Mr. Alderman
visited the city.

The late Eugene Alderman, taken with Harold Bassett (left) and A. J. Chap-
man (right) during the visit of the famous pianist to Adelaide.
tributes:—Patriotic Orchestra, Woman's Choral Society, organist and choristers of St. Peter's, students at Conservatorium, University, musical profession, Lyric Club, Tramway Band, Elder Conservatorium staff, Conservatorium String Orchestra, Greater Wondergraph Orchestra, Theatre Royal Orchestra, Broken Hill Quartet Club, members of Bach Society, staff of Alien's, Limited. Notable ones were from the flower stall sellers of Rundle street and the waitresses of Balfour, Brinknell's Cafe. A very impressive service was performed by the Church of England clergyman, Rev. J. Lumsden. The funeral stretched over a mile and a half.
BOOM OF THE BIG GUN.

Call to the Nation.

Professor Chapman, of the Elder Chair of Mathematics and Mechanics at the Adelaide University, concluded on Tuesday evening a series of three lectures on "Big guns: their modern development. He said that it had been acclaimed by a Frenchman, speaking of the gun known as the "75", of which the French were "so proud that not the most sordid surroundings, nor the most profligate passions with grotesque scene-painting, will make them appear anything but what they are—gentlemen, and the weapons of gentlemen. Thus are the souls of men reflected in the weapons they use." That patriot might be allowed his feelings of pride, for the gun of which he spoke had proved itself a magnificent weapon, wielded by brave and honourable men. Britons were proud of their Allies, and of what they had accomplished. But if the spirit of the French nation might be considered to be reflected in the skill, the industry, and the perfect mechanism of the famous "75", might not they take the great guns (with which he had dealt in his lectures). British in design and type, as representative of the energy of their race?

—An Electrical Stimulus.—

There was a well-known electrical experiment in which water was made to issue under pressure from a nozzle. It issued as a continuous jet for some distance, and then broke up into a number of separate jets, each pursuing its own individual path, unaffected and uninfluenced by its neighbours. But place near each other the separate jets all joined together, and became one continuous stream from end to end. And so the British Empire before the war seemed to outsiders to consist of a number of separate individual States, distinct and apart, sometimes pursuing divergent and even antagonistic paths with very little common interest. But the boom of the big gun was heard, and under its electric stimulus the different units were welded into one common stream in a way that had been the wonder and pride of all of them.

—Another Request.—

For the experiment he had quoted to succeed the water must be pure. It would not answer with dirty water. And so the boom of the gun would never have had a welding influence upon the separate units of the British Empire had they not been nourished from a common source. That was what those big guns stood for—for the nation. Not that they typified the might of the British Empire and its power to enforce its will upon other nations; but they typified its determination to uphold, at whatever cost, those traditions of freedom and justice that were the glory of the British flag.
ANCIENT AND MODERN WEAPONS CONTRASTED

The modern torpedo is the direct descendant of the ancient ram, and its history is closely connected with the development of naval warfare. The ancient ram was a heavy wooden or iron spike, mounted on a pole or pole, and used to be driven into the enemy's hull to disable or sink the ship. The modern torpedo, on the other hand, is a small, streamlined projectile, designed to be launched from a submarine or warship, and used to attack and sink or disable enemy vessels.

One of the difficulties that had to be overcome was the problem of launching the torpedo at sea, as the ancient rams were usually launched from the shore or from a ship that was already in the water. Modern torpedoes, on the other hand, are usually launched from a submarine or a warship that is already in motion, and have to be aimed and launched accurately to hit the target.

Another problem that had to be overcome was the problem of navigation. The ancient rams were simply driven into the enemy's hull, without regard for the position of the ships. Modern torpedoes, on the other hand, have to take into account the position of the ships, the depth of the water, and the direction of the wind and current.

Despite these difficulties, the modern torpedo has become a highly effective weapon, and is now one of the most important components of modern naval warfare. It is a testament to the ingenuity and creativity of the men who designed and built it, and to the bravery and skill of the men who use it in battle.