

Yachtsman and Solicitor

Keenly interested in shipping and yachting is Mr. Kenneth Francis Villiers Sanderson, a popular solicitor of Port Adelaide, who has been appointed a stipendiary magistrate.

Born at Largs Bay in March, 1895, he is a son of Mr. F. V. Sanderson, who is well known in legal circles in Adelaide. His paternal grandfather, the late Mr.



MR. K. F. V. SANDERSON

F. J. Sanderson, was collector of Customs at Port Adelaide many years ago.

Mr. Sanderson was educated at the now defunct Largs Bay College and at St. Peter's College. He qualified in law at Adelaide University, and was admitted to the Bar in 1918. For a year he was in the office of Messrs. Stock and Bennett, of Adelaide, and for three years in the Crown Law Office, where he assisted to draft several important measures.

From schoolboy days Mr. Sanderson has taken an interest in yachting, and was taught to handle a sloop and power boat by his father.

For a longshoreman Mr. Sanderson is a proficient navigator. He has made a study of the science for many years, and maps are of special interest to him. Strangely, his legal work brings him in close contact with shipping, as he is local representative of the Merchant Service Guild of Australasia. In this capacity he succeeded the late Mr. Robert Cruickshank, of Port Adelaide, who was also an enthusiastic yachtsman.

His knowledge of books admirably fits him for the duties of a member of Port Adelaide Institute, which he has served for the past two years.

Mr. Sanderson served at Fort Largs as a naval reserve signalman for a period during the Great War, as he was rejected for service abroad. Later he received a commission in the old 76th Infantry, and served for a little more than a year.

FUTURE OF PASTORAL INDUSTRY.

Evidence from Economic Standpoint.

The future of the economic development of the State was outlined by Mr. A. L. G. Mackay, M.A., B.Ec. (Lecturer in Economics at the Adelaide University) before the Pastoral Commission, at Parliament House on Monday. There were present Messrs. T. E. Day (Chairman), J. O'Connor, M.P., J. E. Pick, A. G. Rymill, and F. W. Lundie.

Mr. Mackay said that he did not claim to be a practical man, but based his opinions upon the experience of others. To his mind, pastoral leases were only a minor portion of certain big questions, which the State had to face. The task of deciding the future tenure of existing leases was wrapped up in the following considerations:—1. The future rate of development of Australian population. 2. The extent to which this increased population would live on the land or in cities. 3. The demand upon Australian potentialities and resources by the world at large. 4. To what extent South Australia could either possess or tap financial resources to carry out any programme of development which might be required by the demands of the future. It might not be in the public interest, he went on, to grant freehold or perpetual lease over seven-eighths of the State if it were known for certain that within the next 50 years the remaining eighth could not absorb population which might be expected reasonably to come to this State. In regard to finance, either the Government must assume responsibility for advancing money to the pastoralist or the Government must in the main leave the whole function of credit to private enterprise. In no country in the world had any Government assumed the sole responsibility of credit creation and issue, nor did the present position of Federal and State finances make such an eventuality probable. Private enterprise would continue to do this, and therefore a form of tenure must be devised which would meet the demands of these financial houses.

Main Factors Outlined.

Mr. Mackay submitted the following eight factors which he considered would govern the economic future of the State:

1. The world's population was increasing at about 10 per cent., and that hence it was reasonable to assume that there would be an increasing demand for wool.
2. In Australia by 1951 they might expect a population of 10 millions, and by 1986 20 millions. These numbers might be increased by migration, but against this had to be weighed in factors counting against migration. These appeared to be the attraction of countries nearer to centres of dense population than Australia; the call upon capital and credit, which was being made by countries, which could offer better classes of investment; the White Australia policy; and their system of compulsory military training.
3. In highly industrialized countries like the United Kingdom and Germany; in countries where primary and secondary industries were approximately balanced as in the United States; and in countries where secondary industries were in their infancy, the tendency was for the application of agriculture of science and mechanical devices to reduce the proportion of people required to be engaged in primary industry.
4. Further settlement would be in agricultural areas rather than pastoral. They had the authority of Professor Griffith Taylor to support the contention that whatever additions they might get to their rural population, would, in the main, tend to settle in the already populated country districts. This contention appeared to him (witness) to be supported by common sense. Even closer settlement of occupied areas at present was sufficiently difficult, and their experience of settling returned men on the land in all States was a practical example of how difficult land settlement under favourable conditions could be.
5. The tenure should concede to financial institutions the minimum form of security upon which they were prepared to lend. Pastoral development was a matter for big men with capital or for land companies, and not for the small men without capital, however much one's sympathies might lead them in theory to favour the small, independent pastoralist. As a matter of Australian experience the small pastoralist was an economic contradiction. The small agriculturist was not.
6. The Government should not sign away its right to control the interests of the people in the pastoral lands of the State, when these interests were ranged against wealthy individuals, but the individual was entitled to receive compensation if his property rights were to be sacrificed to the interests of the community.
7. The form of tenure should not include rights over minerals, which might be discovered in the future.
8. Since evidence presented indicated that the rent was not a serious consideration in pastoral costs of production, the rent should increase as the value of money changed, or as the value of property rose,

because of increased population. The former could be determined by the Commonwealth index number, and the latter in relation to the value of agricultural land. Increased value due to the personal effort of the pastoralist should never constitute a reason for raising the rent.

Perpetual Lease Favoured.

Taking these eight factors into consideration it would appear that a perpetual lease with the right of transfer with compensation for improvements, a lease subject to reoccupation by the State in the public interest with compensation to the lessee, and with no property rights to the lessee over mining potentialities should meet the main requirements of existing circumstances. The rent should rise and fall with the value of money and in relation to the rise and fall in the population of the State, the actual value to bear a reasonable relation to the value of agricultural land.

"SHAMUS O'BRIEN."

Successful Student Performance.

The successful presentation of the romantic comic opera "Shamus O'Brien" at the Norwood Town Hall on Monday evening by the Elder Conservatorium Opera Class was a notable event. There was a large audience, and warm recognition followed the outstanding numbers, growing more emphatic as the opera proceeded. The composer, Charles Villiers Stanford, has given to his setting of this Irish story a depth and charm quite different from the ordinary type of comic opera. All the romance of Ireland, and a touch of the old traditional pathos are interwoven with the whole, while spirit and brightness are by no means wanting, military themes being admirably used. The orchestral colouring is particularly fine. The characters involved are one "Shamus O'Brien" (who is accused as a rebel), his wife Nora and her pretty sister Kitty, Father O'Flynn, and the country folk. The English troops are seeking Shamus. Mike Murphey, for spite, denounced O'Brien, and offers to lead Capt. Trevor to his house, trying his best to obtain payment in advance. Trevor does not like his errand, and a meeting with Kitty O'Toole makes him still less contented. Humour is introduced when Nora and Kitty declare that there is not a soul in the house "save the tomat and the village idiot." Shamus impersonates the idiot, leads the soldiers into a bog, and returns. Mike puts them on the track again. Shamus is captured. The second act takes the story further. Nora declares that Shamus is doomed—she has heard the Banshee keening. Kitty tries to persuade Capt. Trevor to show mercy, but a drum-head court-martial is held, and Shamus is sentenced to be hanged at dawn. The last scene, however, works out otherwise. Father O'Flynn cuts the ropes that bind the condemned man. Mike tries to stop his escape, and is shot himself, so the Banshee was keening for him.

The orchestra conducted by Mr. H. Winsloe Hall, and led by Miss Sylvia Whittington, interpreted the curious haunting opening passage effectively, and though just now and then the volume of sound was a little too strong for the voices, the performance as a whole was no small part of the success of the evening. Mr. Clive Carey, who produced the opera, was asking a good deal of his students, but must be congratulated upon the performance given. The singing, make-up, grouping, and movements of the chorus was admirable. The part of Shamus O'Brien was taken by Mr. Gerald Moyses, who was perhaps better in the comedy moments than the more tragic ones. Sometimes his enunciation was a trifle indistinct, but his singing of many important numbers was good. One of his greatest successes was the taunting song when he befools the captain, and his voice told well in concerted numbers. Mr. Ronald Moss played Father O'Flynn, the parish priest, who has a great deal of singing to do, notably the rapid solo describing Shamus as the finest boy of them all.

Unfortunately, owing to indisposition, Mr. Esmond George was unable to sustain his part of Capt. Travers, and Mr. J. Williams played that role, showing considerable command of expression, both vocal and facial. His touches of humour in his divided feeling—love for lovely Kitty making duty doubly distasteful—were capably given, and his enunciation was clear throughout. Miss Valda Harvey made a delightful Nora, her singing fitting the character well, and her every syllable being heard. Her solo describing the call of the Banshee was particularly good, and her "Oh, boys, listen to Shamus," was one of the instances in which her voice came out crisply across the volume of a rollicking chorus. Miss Marjorie Walsh as Kitty gave an especially good performance—her singing was delightful, and acting full of verve and brightness. Indeed, her impersonation of the wheedling Irish colleen was an outstanding feature of the evening. Miss Stella Sobels's voice was heard to striking effect in the wailing song of the Banshee. Mr. J. H. Williams was Mike, and gave the real peasant intonation to his singing, and a most effective villain he was. Mr. Ray Pierce played Sergeant

Cox with fitting effect. An Irish jig and a reel, arranged by Miss Phyllis Leitch, were picturesque features in the opening act. Those taking part were Misses Phyllis and Peggy Leitch, Stella Sobels, Phyllis Tonkin, Janet Reid, and Mildred Walker. This most attractive opera will be repeated this evening with an entirely new cast—Shamus (Mr. Donald Wildsmith), Father O'Flynn (Mr. Leslie Coney), Capt. Travers (Mr. J. Williams), Mike Murphy (Mr. J. H. Williams), Sergeant Cox (Mr. Ronald Moss), Nore O'Brien (Miss Dorothy Back), Kitty O'Toole (Miss Blanche Schneider), and the Banshee (Miss Hilda Barnes).

"SHAMUS O'BRIEN"

Conservatorium Opera Class

EXCELLENT ACTING

The performance of the entire opera of "Shamus O'Brien" by the Conservatorium Opera Class is a distinct achievement in the branch of study which is only in the second year of its life.

The class was formed under the direction of Mr. Clive Carey last year, and has on several occasions showed the results of sound training and musical and dramatic gifts. This year Mr. Carey as producer has had the assistance of Mr. Winsloe Hall as co-conductor, and Mr. Hall conducted the first performance of the Irish opera at the Norwood Town Hall last night.

There was a large attendance, and much interest was evinced in the student performance.

The incident upon which the plot of the opera is founded is from the poem by Joseph Sheridan, "La Fanu." Shamus O'Brien has openly taken part in the rebellion of 1798, and a price is upon his head.

Mike Murphy, who covets the reward and Shamus' wife Nora, acts as informer, and after a chase through the Irish bogs led by Shamus himself, the rebel is taken and condemned to death by court-martial, much to the distress of Capt. Trevor, an English officer, who is torn between a sense of duty and his love for charming Kitty O'Toole, who is a sister of Nora.

Admirable Diction

In an impulsive moment Father O'Flynn, village priest, sets the captive free, and the volley fired after the escaped prisoner kills Mike. Shamus escapes, and relieves Capt. Trevor of his unpleasant duty.

Miss Valda Harvey, as Nora O'Brien, wife to Shamus, maintained the role with much faithfulness and intelligent action. Her voice was clear and musical, and only a little more emotion was needed in her characterisation.

Kitty O'Toole found a charming exponent in Miss Marjorie Walsh, whose fresh young voice and admirable diction (in spite of the Irish brogue which seemed natural to her tongue), gave full force to her piquant acting. She made an attractive little Irish colleen.

As Capt. Trevor Mr. J. Williams took the part in the absence of Mr. Esmond George, who was indisposed. He made much of his solos, especially his first in the second act, in which he weighed love against duty in a tenor voice of lyric quality.

Mr. Gerald Moyses as Shamus was full of resourcefulness, and the domestic scenes with Nora were strongly convincing, although one could have wished that the fragile heir of the O'Briens in Nora's arms could have inherited some of the robustness of his parents. All his ensemble work was good and effective.

Irish Dances

Mr. Ronald Moss made a satisfactory Father O'Flynn and admonished his flock in a pleasing baritone voice and much consistency of character.

Mr. Ray Piercey took the part of Sgt. Cox, of Capt. Trevor's company, and Miss Stella Sobels sang the wail of the banshee off stage to good effect.

Irish dances were arranged by Miss Phyllis Leitch and performed by Misses Phyllis and Peggy Leitch, I. Sobels, P. Tonkin, J. Reid, and M. Walker. Mr. P. E. O'Leary played the Irish pipe.

Some good chorus work was forthcoming, and the orchestra did yeoman service with the characteristic music under the leadership of Miss Sylvia Whittington, A.M.U.A., with Miss Muriel Prince, A.M.U.A., as accompanist. Mr. Frank Johnston was stage manager, with the assistance of Mr. Lloyd Taylor. Scenery, dressing, and effects were excellent.

The second and last performance will be given tonight, when Mr. Carey will conduct. The cast will be entirely different.

"SHAMUS O'BRIEN."

The second performance of this romantic opera will be given at the Norwood Town Hall to-night, under the direction of Clive Carey, Mus Bac. The cast will consist of the following characters:—Shamus O'Brien, Donald Wildsmith; Father O'Flynn (the parish priest of Ballyhamis), Leslie Coney; Capt. Trevor (of the British Army), J. Williams; Mike Murphy (a peasant farmer), Robert Steen; Sgt. Cox (of Capt. Trevor's company), Ronald Moss; Nora O'Brien (wife of Shamus), Dorothy Back; Kitty O'Toole (sister to Nora), Blanche Schneider; banshee, Hilda Barnes; piper, P. E. O'Leary. The dances, arranged by Miss Phyllis Leitch, will consist of the following dancers:—Jig, Phyllis Leitch, Peggy Leitch, Stella Sobels, Phyllis Tonkin, Janet Reid, and Mildred Walker; reel, Phyllis Leitch, Mildred Walker, and Peggy Leitch. The musical director is Mr. H. Winsloe Hall; the stage manager, Mr. Frank Johnston; and the assistant stage manager, Mr. W. Lloyd Taylor, with Miss Muriel Prince as accompanist. The scene is laid in Ireland immediately after the suppression of a rebellion. Act I.—The village of Ballyhamis, in the mountains of Cork. Act II.—Scene 1—The bar-rack square; scene 2, A country road. The last performance was received with great enthusiasm, and a record house is assured for to-night. The plans are at Cawthorne's.