



# THE STAGE

## HIS MAJESTY'S.

### THE PAUL DUFAULT CONCERTS.

Aucklanders are to enjoy a rare musical treat this week, when Paul Dufault, the distinguished tenor, will give a series of four concerts (March 3, 4, 6, 7) at His Majesty's Theatre. The first is taking place as we go to press, too late for notice in this issue. All lovers of music who did not hear Paul Dufault at his previous appearances here should not fail to rectify the omission during the present opportunity. A feature of the Dufault audiences is the number of ing music is a feature of the evening. students and teachers of song-making who come to learn of the great tenor's methods, and go away inspired by his results. Mr. Dufault is assisted by Miss Pauline Bindley (soprano), Mr. Ernest Toy (violinist), and Mr. Harold Whittle (accompanist). There will be a complete change of programme at every concert. This is made possible by the fact that Mr. Dufault possesses an enormous repertoire.

### THE GEORGE WILLOUGHBY DRAMATIC COMPANY.

Monday evening next will witness the initial performance of an eleven-nights' season at His Majesty's Theatre of the George Willoughby Dramatic Company under the direction of George Willoughby, Limited, when the immensely successful four-act melodrama by Walter Melville, "The Beggar Girl's Wedding," will be staged. A strong combination has been engaged to interpret the characters, including the well-known "hero" exponent, Mr. George Cross, supported by Miss Remee, an emotional actress who is said to be gifted with special attainments in delineating "heroine" parts, together with dramatic artists favourably remembered by Auckland audiences. It is intended that this and subsequent productions shall be staged with the same close attention to detail that has characterised the firm's efforts at their Australian theatres, the whole of the scenery and effects essential to correct presentation having been brought over for the occasion. "The Beggar Girl's wedding" was recently the cause of much comment in England when the author, Mr. Walter Melville, was sued by Miss Rosemary Rees, an actress and authoress hailing from Gisborne, for plagiarism. According to cabled reports Miss Rees had written a drama entitled "The Beggar Bride" and submitted it to Mr. Melville, who, however, did not use it at his theatre, but shortly afterwards brought out "The Beggar Girl's Wedding." Miss Rees' complaint was that certain original ideas had been pirated and conveyed into his plot. The lady was, however, non-suited. Mr. Willoughby intends staging several new pieces here, the second being Nita Rae's "No Mother to Guide Her." The box plans are at Wildman and Arey's.

## OPERA HOUSE.

With the superior programmes that Messrs. Brennan-Fuller have been presenting of late, vaudeville has gained many converts in Auckland. This week Valentine and Bell top the list with their sensational bicycle act, which was one of the features of the "Aladdin" pantomime. They received an ovation from a crowded house on Monday for their thrilling feats. Les Bau Malagas, the fascinating Spanish dancers who opened last week, added to their laurels with their exploitation of the Tango and national dances. The Rosa Valerio sextette are right amongst the top-notchers with their wonderful wire-walking act—one of the most appreciated items on the programme. The Georgia Trio dispense a laugh to the minute, and have a fresh stock of nonsense this week. Sharratt and Lang, who are

making their re-appearance, created plenty of merriment with their musical sketch, while the popularity of Kingsley and Graham and the Strattons in their singing and dancing specialties, is never on the wane. The dainty Fern and Lizette please the eye as well as the ear. Millie Doris keeps things going with a vim, and the Phillip Sisters round up a crisp and sparkling bill.

### ROUND THE PICTURE SHOWS.

#### "THE MIRACLE."

That Mr. Beaumont Smith's lyric-scope play, "The Miracle," has created more than ordinary interest was evidenced by the packed house on Monday, numbers having to be turned away. "The Miracle" is founded on an old German legend, in which the nun, Megildis, plays a prominent part. Chosen to guard the miraculous image

of the Madonna, the nun is lured into the outside world by the strains of music, and incidentally meets a handsome knight, with whom she flees. They are attacked by robbers, who kill her lover and make her captive. The King's son sees her, falls in love, goes through a mock marriage, incurs the King's anger and is stabbed by his father. Blamed for the tragedy, Megildis is seized as a witch, and is at the point of being executed when the populace, enslaved with her beauty, rescue her. Megildis eventually becomes an outcast, and with a child in her arms, returns to the convent. In the meantime the miraculous image had come to life and assumed the character of the ill-fated Megildis, while an outcry is made over the unaccountable disappearance of the Madonna. However, on the return of Megildis with her dead baby, the Madonna returns to

her appointed image. The nun thrusts the baby into the Madonna's arms, and it is instantly transformed into the lost figure of the Sacred Child. A miracle has happened. The picture is handsomely staged, and the effects, with Humperdinck's beautiful music, played by Burke's Orchestra, add to the realism of the scenes. A hidden choir of specially trained voices lends a further note of interest to a marvellous story. The opening scene is the front of a cathedral. As the bell tolls, a procession passes down the aisles singing, and imparts a religious atmosphere that contrasts sharply with the allurements of the outer world. It is presented, with one exception, with the same caste as at Covent Garden, London.

That one must keep abreast of the times is demonstrated in the star picture at Queen's Theatre, "The Next Generation." It is a lesson in the



PAUL DUFAULT, the gifted tenor, who is making such a welcome re-appearance in Auckland.