

THE STAGE

AUCKLAND FIXTURES.

HIS MAJESTY'S THEATRE.

Sept. 26-28—Leonard Borwick's piano recitals.
 Sept. 28-Oct. 4—Moving Pictures.
 Oct. 9-21—"The Woman in the Case."
 Oct. 23-Nov. 4—Maxwell Dramatic Company.
 Nov. 10-25—J. C. Williamson, Ltd.'s, "The Gay Gordons."
 Nov. 27-Dec. 9—Auckland Competitions Society.
 Dec. 16-Feb. 15—J. C. Williamson, Ltd. 1912.
 Feb. 16-March 2—Plimmer-Denniston Company.
 March 4-15—J. C. Williamson, Ltd.
 March 18-April 3—George Marlow Dramatic Company.

THE KING'S THEATRE.

Fuller's Wide-World Pictures—In season.

THE OPERA HOUSE.

Vaudeville—In season.

THE TIVOLI.

Pictures—Every night.

THE WINDSOR RINK.

Skating—In season.

HIS MAJESTY'S.

LEONARD BORWICK RECITALS.

A GREAT ENGLISH PIANIST.

Leonard Borwick, Poet Pianist! Thus this eminent English pianist is styled by reason of the poetic insight which his interpretations reveal, and he indisputably proved his claim to that title to the unbounded delight of true music lovers at His Majesty's on Monday evening, when he gave his first recital. Devoid of mannerisms and extravagances, quiet, almost reticent in his method of playing, subdued yet virile, he grips his hearers with his artistry and temperamental perception of the composers whose works he interprets. In him the old masters live again, and are a revelation to both student and finished musician. His programme, too, every item of which is characterised by exquisite handling, shows the wide extent of his repertoire, the opening recital embracing the works of Bach, Graun, Sgambati, Scarlatti-Tausig, Beethoven, Chopin, Paderewski, Rachmainoff, and Moszkowski. Commencing with Bach's numbers, Fugue in G Minor, and Choral Prelude, "Sleepers Awake" (with his own pianoforte arrangement), a magnificent interpretation was given, paving the way for the feast of incomparable gems from the virtuoso's wealth. Of a truth it has been said that Mr Borwick caresses the notes, and the piano responds like a sentient being. Asked whether he specialised in composers, Mr Borwick said that he hoped sincerely that he did not. Each composer had, of course, to be approached in a different spirit, but the literature was so wide and beautiful that it would be almost a sin to neglect any of the great masters. All audiences loved Chopin and wanted as much as he could give them.

Tuesday's recital gave further evidence of the virtuoso's genius and versatility, his numbers covering works of Schumann, Bach, Couperin, Liszt, Debussy, Sgambati, Mendelssohn, and Saint-Saens. The audience was again enthusiastically appreciative, and the player was recalled again and again. Mr Borwick may not have arrived with a flourish of trumpets, but he has come and conquered, and his final recital to-night should not be missed by those who hold music at its true worth. "Perfection—thy name is Borwick!" quotes London Opinion. One could say no more.

"THE WOMAN IN THE CASE."

OPENING ON MONDAY WEEK.

A drama out of the ordinary, interpreted by a company of more than



MISS MABEL TREVOR, as Margaret Rolfe, in "The Woman in the Case."



MISS ELINOR FOSTER, as Claire Forster, in "The Woman in the Case."

ordinary merit, is promised Auckland theatre-goers in "A Woman in the Case" which has met with tremendous success in Sydney and Melbourne. "Nothing so thrilling as the third act of "The Woman in the Case," has been seen here for a long time (says a Sydney paper). In this, Mabel Trevor and Elinor Foster are at their best. Here are two women, contrasts in every way, one watching the other like a cat watches a mouse, waiting and watching to catch her off her guard and wrest from her the secret that has thrown her husband into the Tombs prison and hung over him the shadow of doom. When Claire Forster makes the confession and Margaret Rolfe seizes her by the throat while she salls for the hidden witnesses who have taken down every word, the pent up feelings of the audience, restrained with difficulty throughout this strenuous scene, find relief in an outburst of real enthusiasm and applause. It is a finely acted scene, and in it Miss Mabel Trevor gives a fine display of marvelous emotional acting." The story of "The Woman in the Case" is a thrillingly interesting one from start to finish. It deals with the struggles of two women, one for the life of the man she loves and the other to accomplish the death of the man she hates, and the man is the same in both cases. Both women are unscrupulous in their efforts to obtain their desires, and the management appears to have searched stagem to find people physically fit for the varied roles. Clyde Fitch's powerful play is effectively staged, and should score heavily here.

THE OPERA HOUSE.

FULLER'S VAUDEVILLE COMPANY.

Time was when Vaudeville lovers were content with one or at the most two specialty acts in the course of a programme. But things have changed. So lavishly have Messrs. Fuller catered for their patrons in this respect, that Vaudeville under their regime has resolved itself into a succession of specialty turns, each a star in itself, world-wide artistes being exploited. The current programme which opened on Monday to a packed house amply bears this out. There is not a dull moment from start to finish, and the audience give abundant signs of their appreciation. Prominent amongst the special attractions are the Kavanagh boys, a clever couple who give a truly bewildering exhibition with tennis racquets and balls. The business of the funny member evokes hearty merriment, and his dexterity proves him to be not so silly as he looks. A feature of this turn is its mounting, a tennis court and its accessories being represented in every detail. The Musical Sheppards also make their first appearance and repeat their success established in Australia. They produce sweet music from several novel instruments, concluding an original and most enjoyable act with a unique manipulation of the sleigh bells to familiar strains. The marvellous Piquays again astound the audience with their extraordinary feats in hand and head balancing and receive a well-deserved ovation. Mr. Piquay's dance on his hands is very diverting. As their last few nights are advertised, no one should miss a chance of seeing them.

Miss May Dahlberg gives an original Indian sketch, in which she introduces a very clever dance which is executed with characteristic grace and suppleness. Mr. Rupert Cuthbert again scores with his sympathetic vocal renderings, "Baby's Eyes" with its pictorial illustration appealing readily to all, and the chorus was lustily joined in. The National Duo are seen and admired in their character sketch and dance. The little folk have become great favourites here, and are as natural as they are smart. Mr. Harry Rochfort maintains his popularity in "Off to Philadelphia," and has to respond to the inevitable encore. Other favourites in Misses Lucy