

THE STAGE

AUCKLAND FIXTURES.

HIS MAJESTY'S THEATRE.

Oct. 9-21—"The Woman in the Case."
 Oct. 23-Nov. 4—Maxwell Dramatic Company.
 Nov. 10-25—Clarke and Meynell'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.

"THE WOMAN IN THE CASE"

A POWERFUL PROBLEM PLAY.

There is a rare and spirited intensity about "The Woman in the Case," staged this week at His Majesty's Theatre, that cannot fail to make a strong direct appeal; firstly, because of the strong human interest that throbs under the thrill of a story of love, hatred and revenge, and secondly, because of the remarkably fine dramatic impersonations of the leading artistes. To any intelligent audience Clyde Fitch's great drama demands admiration for the excellence of its technique, its powerful scenes, its impelling force, its human interest, and its vivid characterisation, which fearlessly illustrates in a wholesome way a phase of modern life where the quintessence of devilry in a brazen woman is matched against the unflinching courage of a loving wife.

A BRIGHT OPENING SCENE.

The play opens with a bright comedy scene at the house of Julian Rolfe following the return of him and his wife from their honeymoon. All goes merrily until the mother-in-law arrives, accompanied by the family solicitor, with news that there is scandal abroad about the blithesome husband. Julian had some years before had a brief flirtation with a demi-mondaine, Claire Forster, but, on discovering her true character, not only "dropped" her, but later strove to prevent his best friend, Philip Long, from marrying her. Long was bewitched by the woman, but in his despair shot himself after a violent interview with Julian and Claire Forster.

A WOMAN IN DESPERATION.

The suicide roused in this woman a mad desire for revenge against Julian Rolfe. The treachery of the desperate love devised a scheme to wreck her betrayer's life. She had some undated love letters from Julian. New dates were forged, visits of Julian to her house near the time of Long's death could be proved, and her own venomous perjury would put a seal on his fate. A charge of murder was ultimately preferred against Julian Rolfe and he is arrested in his home. The climax of this scene, where the accused husband is separated from his devoted wife is particularly dramatic.

A THRILLING CLIMAX.

The next act is of strong construction. The scene is the waiting-room at the prison where Claire comes to taunt the man she is determined to crush. Her scheme falls, for she is

met by Rolfe's solicitor, while Margaret Rolfe is secreted behind a screen. When the demi-mondaine departs, the resourceful wife reveals her scheme. "I'll stick to that woman, Claire Forster, like a leech till I get the truth from her own lips!" Miss

Mabel Trevor made a brilliant triumph of this terminal speech.

WHERE GREEK MEETS GREEK.

To carry out her determination, Margaret Rolfe determined to go and live surreptitiously with her enemy—

leave her luxurious, honest life and become a demi-mondaine. She smokes, drinks, plays cards, goes to suppers and quickly ingratiates herself into the life and confidence of Claire Forster. Then one night when the latter has imbibed wine too freely she admits Philip Long committed suicide. As the confession is made Rolfe's solicitor and a detective come from an adjoining room, and the tableau then enacted is probably one of the greatest scenes every seen in Auckland.

TWO BRILLIANT ACTRESSES.

The act throughout is splendidly played by the two leading ladies in the roles respectively of the devoted wife and the venomous woman. Miss Mabel Trevor, on the one hand, portraying effectively the refinement, the nervous impetuosity, the womanly pathos of a high-souled woman, and Miss Elinor Foster, on the other hand, delineating skilfully, with lurid strokes, the depraved character of an abandoned adventuress. Without a doubt these two artistes can be classed among the finest exponents of the dramatic art that have yet visited the Dominion.

CLEVER CHARACTERISATIONS.

Mr. Gerald Souper, as Julian Rolfe, gave a sympathetic rendering of his part as a high-minded and affectionate husband. He inspired the belief that even in this wicked world there are still honourable men, who have an undying respect for the virtues of true women. Mr. Hugh C. Buckler, as the family lawyer, was very successful in a part that eminently suited him. The other characters were all well filled—indeed "The Woman in the Case" is a particularly well cast piece. Next Monday night the great vampire play "A Fool There Was" will be staged.

THE OPERA HOUSE.

FINE VARIETY ENTERTAINMENT.

The change of programme at the Opera House this week is a particularly bright one. In the first part there are a number of new faces and their numbers are all well received. "Our Host" (Sam La Mert) is making a big hit with his whistling selections. From time to time Auckland has been visited by a large number of clever whistlers, but Sam La Mert is the peer of them all. His items this week are very pleasing and nightly assure for him several encores. Norman Mudford is a youth with a soft and tuneful voice. His rendering of "The Song I hear in my Dreams" is full of sympathy and makes a strong appeal to the audience. The most popular "turn" in the first half is Will Gilbert's. His gawky antics arouse shrieks of laughter and ensure him numerous recalls. The Willis Sisters, who also make their first appearance in Auckland, are a sprightly pair of grotesque dancers and balladists. Lily Vockler sings "The Boy that looks after his Mother" feelingly. The old favourites, Jim Gaffney, Tim Howard and Jessie Lee, each render new numbers which are well received.

A NOVEL AND SUCCESSFUL TURN.

The "H.M.S. New Zealand" is the title of a naval sketch of quite a novel character, cleverly done by Ern Delavale and Will Gilbert, who are making their first appearance here this week. It is well staged with the aid of biograph views illustrating the Pacific squadron, and is full of good humour. The sketch deserves the popularity it has gained.

The Tossing Testros are back again, after a successful season in the South Sea Islands. Their extraordinary and clever balancing feats nightly receive hearty applause. A smart character sketch by the Willis Sisters is another number that has won appreciation, while the vocal items of Harry Rochfort and Lily Vockler are pleasingly rendered. The "Hot Scotch" sketch of Emerald and Dupre is a turn of unique originality and keeps the audience in the merriest mood.



Miss MABEL TREVOR, as the Vampire Woman, in "A Fool There Was."



Mr. HUGH BUCKLER, as the Fool, in "A Fool There was," to be presented on Monday.