

# THE STAGE

## HIS MAJESTY'S THEATRE.

### J. AND N. TAIT'S NEW COMEDY, "DADDIES."

Pleasing interest is aroused over the approaching season of the J. and N. Tait Comedy Drama Players, who are to commence a short season at His Majesty's Theatre on Monday, June 7, with the fascinating English comedy "Daddies." Miss Ernita Lascelles, the leading lady, is a young English actress who has already had a distinguished career both in London and New York. Mr. Herbert Ransom, a prominent English actor, is the leading man, and that fine artist Mr. Geo. Bryant has also a very important role in the "Daddies" production. A diminutive youngster, Elva Powrie, who appeared in the Australian production, performs significant work in the part of Larry. There are also several other children in the cast. "Daddies" has been a phenomenal success in London and New York, and was just recently played in Wellington for 13 nights to capacity business, this constituting a record for a comedy. The production will be in the capable hands of the well-known producer Mr. E. W. Morrison. The supporting members of the company include Misses Georgia Harvey, Hilda Williams, Shirley Maxwell, Doris Clyde, Ethel Steel, Messrs. Frank Morris, Harold Moran, Louis Machilton, Charles Lawrence, Will Buckley, and Arthur Stillwell. "Daddies" will be presented for positively six nights only. The box plans will be opened at Wildman and Arey's on Friday morning.

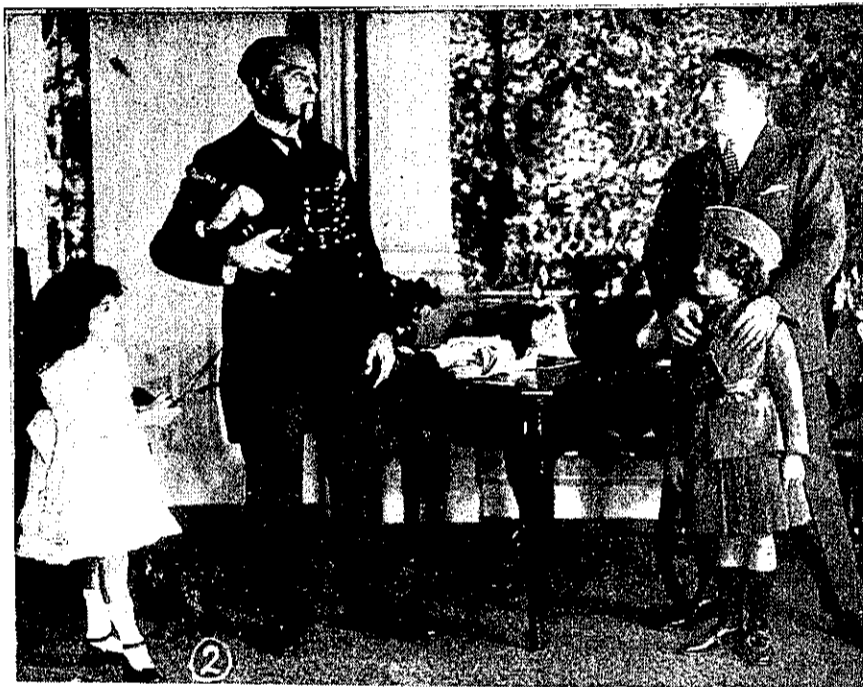
## TOWN HALL.

### GERTRUDE JOHNSON CONCERTS.

#### YOUNG SINGER'S OVATION.

There was an enthusiastic crowd at the Concert Chamber on Tuesday night to welcome Miss Gertrude Johnson, the young prima donna who scored so emphatically through New Zealand recently as a member of the J. C. Williamson Grand Opera Company. Her success on that tour is fresh in the minds of the music loving public, and the reception accorded by her numerous Auckland admirers at her first recital was proof that the enchantment of her gift of song was no less potent on the concert platform than in opera. A storm of applause greeted the clever artist as she made her introductory bow, and being equipped with a charming stage presence as well as brilliance and clarity of voice, and intelligible delivery, her appeal was instantaneous. Her opening number, "A Fors e Lui" from "La Traviata" was marked not only by beautiful lyrical interpretation but by dramatic intuition and emotional power that was a significant expression of the theme. A clamorous recognition from the audience, and Miss Johnson responded with an effective treatment of Verdi's "Sapre Vorreste" which

evoked further plaudits, and was followed by "April Morn," sung with delightful charm, and "Fairy Children," a charming little chanson with the motif delicately expressed. The piece de resistance was undoubtedly the "Mad Scene" from "Lucia di Lammermoor" in which the singer won such a notable triumph in the operatic presentation some few months ago. The bird-like purity of her top notes, the wonderful ease and perfectness with which she manipulated the intricate cadenzas and ornamental passages in which the excerpt abounds, and the vivid characterising of the part histrionically helped towards a superb achievement that was notably enhanced by the faultless synchronisation of the flute accompaniment by Mr. Charles Russell, in the high top note it being impossible to detect which was voice and which was flute. Tempestuous plaudits were satisfactorily silenced by a brilliant rendition of the "Waltz Song" from Romeo and Juliet." In simple, tender songs too, Miss Johnson shows



A SCENE FROM "DADDIES," THE HEART-THROB PLAY. Two of the bachelors and their adopted children.

her artistic insight and ability to probe the heart as well as charm the ear. In "The Songs my Mother Taught Me" (Dvorak) she portrayed a definite picture of the very real sentiment underlying the words, making her hearers respond generously to its pathos by the wistfulness of her appeal. "Solveig's Song" (Greig) was given with an appropriate sense and sympathetic charm and feeling marked her treatment of "The Lass with the Delicate Air" (Arne), and that old favourite "Robin Adair," given as a popular recall. At the conclusion of the concert, Miss Johnson was warmly ovated, and was presented during the evening with numerous beautiful bouquets. The artistic plane of the recital was materially sustained by Mr. Horace Hunt, the gifted local pianist, who has gained a name abroad. His playing showed absorption and poetic insight, with a sure sense of technical and musical values. His interpretative talent and brilliance of execution found vivid expression in Chopin's magnificent work "Scherzo in B Flat Minor," and "Study in F. Op. 25, No. 3." "Improvisation and Polonaise" (MacDowell), "Chelsea Reach," and "Dans le Bois" (Liszt). Mr. Charles Russell, the flautist of the party, also met with unqualified admiration, and his contributions, "Scherzo Capriccio" (Sabathil), and "Gipsy Revels" (Edward German) had to be augmented with encores. Mr. Russell was also heard to delightful effect in obligatos with Miss Johnson. Mr. Eric Waters, an accompanist of more than ordinary ability, did much to ensure the pronounced success of the concert. Further recitals will be given on Thursday and Friday.

Mr. Bert Tate, touring manager with the "Daddies" Company, is in town energetically making preparations for the opening of the Auckland season on Monday next.

## OPERA HOUSE.

A discriminating dash of variety makes the present vaudeville programme offered by the Fuller Proprietary welcome to all tastes, and Monday's large audience readily gave it the seal of their approval. Numbered amongst the new arrivals were the Fentons, who quickly established their claim to be billed as "Dental Aerial Marvels." Their trapeze work was daring and sensational, the graceful auburn-haired girl performing many difficult feats in mid-air while suspended by the teeth of her male partner. Their all-thrilling feats were marked by neatness and agility, and culminated in a dizzying dental finale that evoked plenty of applause. The Musical Carlsons were responsible for an agreeable interlude, in which xylophone and disc playing were featured. Mr. Carlson struck a new note with a common saw, demonstrating that it has more uses than it is generally or-

ained for. A "talking" fiddle was another instrument from which he extracted sweet music, and a good finish was provided with Mr. Carlson at the piano and his lady partner at a novel cylindrical instrument. Another new artist was Princess Mysteria, the "Hindoo Mysticist," who demonstrated the art of thought-reading and caused plenty of amusement with her apt answers. Mr. George Ross made a direct hit with his pleasing air of camaraderie and his eccentric mode of entertainment through musical channels. Mimicry of the items at a village entertainment composed the larger part of his turn, which was also tunefully supplemented by a saxophone solo. In return for continued applause, Mr. Ross gave an amusing imitation of an intoxicated trombone player. Edwards and Parkes were, as usual, associated in a happy offering. Miss Rosie Parkes was a bewitching figure as she recited "The Five-fifteen Train" and in a ragtime due with Mr. Edwards. The latter, besides co-operating in the humorous side, gave an impressive delivery of the tragic monologue "The Might-Have-Beens." Le Mounier repeated his attractive jiu-jitsu act, showing the various attacks and throws of this system of self-defence, and introducing several new holds. Ray and Olga were diverting in samples of song, jest and dance. Fred Webber and Gladys Shaw—the former with piano and cornet, and his partner in comedy work—made up an acceptable turn. Miss Norah Burke, dainty and artistic in her songs, and Miss Kitty Gourlay, Scottish singer and dancer, added to the pleasure of the audience. An extra matinee will be held on Thursday, the King's Birthday.

Mr. John Fuller, Junior, while in Auckland recently, acquired the sole rights of Mr. John Youlin Birch's drama "Who Killed John Watson," which will be produced in Sydney shortly.

At the Opera House this evening (Wednesday), Le Mounier will introduce a special feature, when he will pull against twelve men, six on each arm, trying to break the grip of his locked hands.



MISS ERNITA LASCELLES, leading lady with J. and N. Tait's Comedy-Drama Players, opening at His Majesty's Theatre, Auckland, in "Daddies."

# 'The Miracle Man'

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COMMENCING FRIDAY, JUNE 4th.