

THE STAGE

OPERA HOUSE.

Stage and pulpit meet on a happy plane in the engagement of the Rev. Frank Gorman on Fuller's Vaudeville circuit. The American divine made his first appearance at the Opera House on Monday and scored immediately with his camaraderie of manner and excellent baritone voice. After advancing in verse his reasons for adopting a new calling for the time, he was heard to pleasing effect in the ballad "The Heart of a Rose," which he followed up with a negro lullaby and met with so hearty a reception that he had to comply with three more songs, "When Irish Eyes are Smiling" amongst them. Mr. Gorman explained that before he returns to America he will have completed a world's tour, appearing on the stage on week days and preaching in church on Sundays. Two English sketch artists, Hall and Menzies, were also seen for the first time, their change-comedy "Photo-Bits" being full of novel touches that kept the audience laughing uproariously all the time. The lady in several burlesque character sketches of clients wanting their photographs taken, proved herself an adept in low comedy work, and her partner was a quiet, but effective feeder. Le Mounier re-appeared in his exhibition of strength, science and grace, and afforded plenty of interest with his methods of defence. A tug-of-war—five men aside—proved the impossibility of breaking his grip. Dainty Nora Burke also returned and made a pleasing addition to the bill in a couple of light numbers. Mr. Louis London, who is in his last week, kept the house entertained with his breezy style, and was obliged to extend his allotted time. Mr. Leonard Nelson had them all lustily singing "Abe, Abe" and introduced new character numbers. The remainder of the bill was upheld by Corporal Joe Nathan, Miss Maggie Buckley, Tilton and West and Kitchie and Kliffie.

THE STUDENTS' CARNIVAL.

JUBILANT PROCEEDINGS.

Continuous rain had no effect on the ardour of the Auckland University College students, their eagerly anticipated procession taking place as arranged last Thursday. Crowds of spectators lined the streets and enjoyed the clever burlesques and caricatures so effectively expressed by disguised students. His Majesty's Theatre was given over to their revels on Thursday, Friday and Saturday evenings for the production of "The Bolshy," a crisp satirical extravaganza written by Mr. L. P. Leary, one of the college graduates. In neat, facetious style it treats of the Bolshevistic craze, the author ingeniously transferring the *mise en scene* from Russia to New Zealand as the incidents develop in the course of two acts, thus skilfully introducing witty topical allusions that covered every controversial subject from profiteering to house-hunting, and, needless to say, were a source of delight to the audience. Mr. Leary, as Lenin, a Russian dictator holding the reins in New Zealand, sketched the character with fine judgment and conviction, while his handling of a topical song fairly brought down the house, and he had to pay the penalty with a generous response. Mr. F. J. Easter, who was Mr. Leary's coadjutor in producing the farce, supplied plenty of fun of the robust type in his grotesque role of Lenin's pet assassin. Three local celebrities prominent in politics, university and school were amusingly caricatured by Messrs. W. A. E. Leonard, A. G. Davies and N. T. Sinclair. The vagaries of a comic guard on the lines of a beauty chorus created shrieks of laughter, the whole production being a credit to all concerned. The orchestra, conducted by Miss Inez Stretton, was no unworthy adjunct to the performance, and—even if comparisons are odious—there was the jazz band too. The students were naturally well in evidence amongst the audience each night and made the most of their traditional license, quips and jests and oranges (apologies to O. Henry)

being gaily exchanged. A wire extending from the "gods" to the stage offered facilities for vegetable offerings to make their descent easily to the performers, and hilarity ruled all through. But there was no spoiling of the performance, a favourite ecclesiastical drummer, at the instigation of the revellers for a speech, ensuring uninterrupted by a few tactful words at the commencement. On Saturday night the curtain was rung down on a wild scene of enthusiasm, expressing the pent up feelings of the students on their resumption of gaiety after a lapse of six years.

Miss Vera Pearce has left on a trip to America.

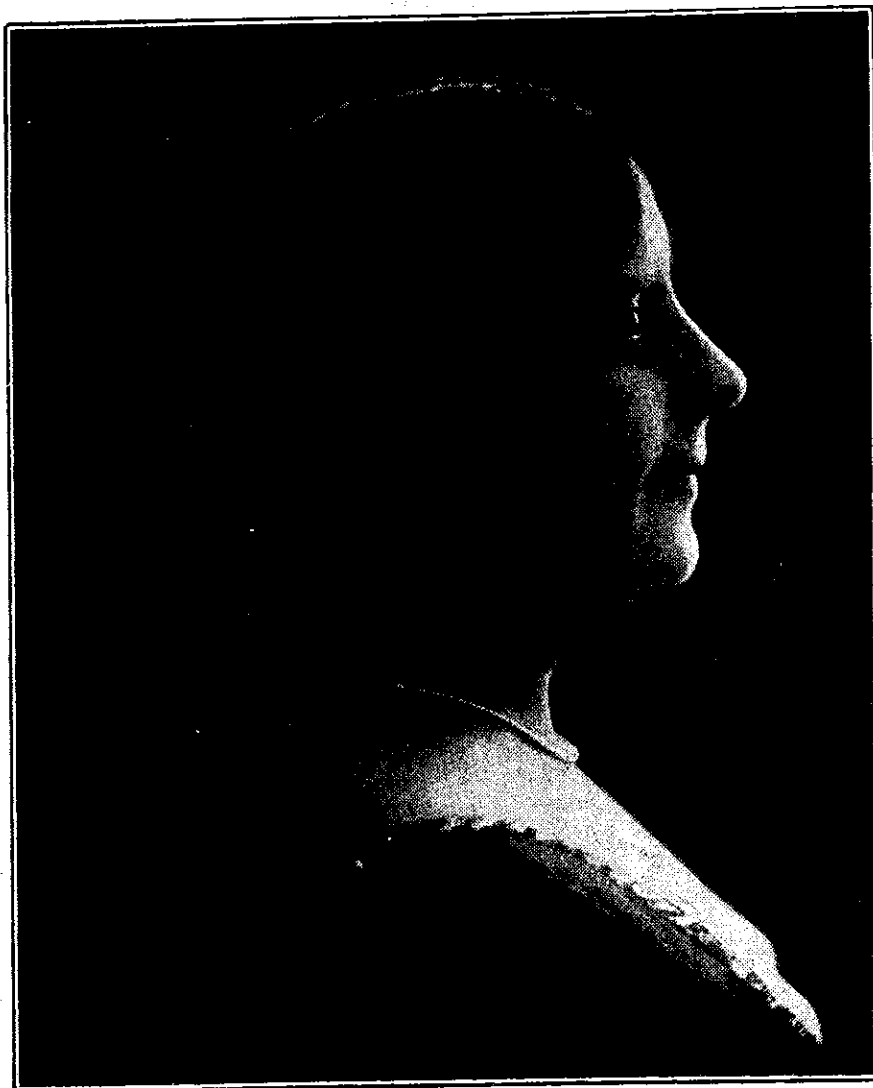
Mr. Scott Colville arrived from Australia by the Maheno on Monday preparatory to the Dominion tour of Carter the Great.

BATHIE STUART.

Something unique is promised in Miss Bathie Stuart's entertainment which she will present at the Concert Chamber to-night (Wednesday), Thursday, Friday, Saturday. Miss Stuart has gained golden opinions everywhere for her ability as a comedienne and character impersonator, and in Maori songs, which are her special metier, she has made a name all through New Zealand. Another feature of the performance will be the harmonising of popular melodies in conjunction with her Musical Maids, and an additional draw will be the Hawaiians in ukelele and steel guitar numbers. Their rhythm is delightful and they are past masters in expressing the soft, languorous music of their country. Miss Liane Le Fevre in Eastern dances, Miss Iliana Page (soprano), Miss Dorothy Baker (violinist), and Miss Clarice Wood (accompanist) will give support individually and with Miss Stuart.



MISS BATHIE STUART, the versatile comedienne who will give a four nights' season at the Town Hall Concert Chamber, Auckland, commencing to-night (Wednesday).



MISS AMY EVANS, the famous Welsh soprano, who will shortly open a tour of New Zealand in association with Mr. Fraser Gange, under the direction of Chappell and Company, in the Town Hall, Auckland.

A SINGER OF STRENGTH AND SWEETNESS.

CESARONI, ITALIAN BASS.

"I come now three times to your Auckland," said Signor Cesaroni, chatting in his delightfully inflected English to a "Review" representative, "and I write it in my memoirs how much I like that they appreciate me." Cesaroni was here first with the Gonzalez Grand Opera Company, and the second time with Cappelli, under Mr. John Hopkins' direction. Now he is the star on tour. With a voice that matches his physique in robustness, Cesaroni demonstrates that a bass is not only a bass. We have had many basses that belong to that domain only, but Cesaroni's voice is remarkable for its great flexibility, and its facility to traverse from crescendo to *dimuendo*. Starting in the regions of E flat he soars to G with utmost ease, getting almost the effect of a lyric soprano. This is an attribute that one may expect from the baritone and tenor, but only in exceptional cases from the bass. So this is one big point on which he scores.

Cesaroni, who is descended from one of the noble families of Rome, has profited by the world's best training. For six years he learnt under Professor Parvesi, Italy, and made his debut in Venice in "Faust," next appearing at the Municipal Theatre, Geneva, in "Les Huguenots" (Meyerbeer). Then he left for London with the Castilano Italian Opera Company which went on tour in England. He also sang at special concerts in the Albert Hall, and enjoyed the distinction of being the first Italian to sing in English Balfe's "Laughing Song," the London press giving him highest praise. He has sung before the rulers of various countries, the King of Siam presenting him with silver links inscribed with the Royal initials. Nearly all the world Cesaroni has travelled—America, Japan, China, Russia, Java, the Philippines, Sumatra. Then to Australia with the Gonzalez Grand Opera Company in 1916, over here the following year, and on the disbandment of the company in Australia later on Cesaroni remained, married an Australian and quickly added the English tongue to his long list of languages. A three years' residence in Wellington has given him a further mastery in expressing himself, and his richly-modulated voice with its suggestion of accent gives an extra charm to a striking personality.

Whether grand opera will attract him again he is not certain. "I prefer better the concert," he says. "You can choose your own songs and give more variety." He certainly has everything in his favour—voice, range, flexibility, phrasing, embellishments, and the repertoire. Also he is young and he has the presence.

The supreme story of a woman's heart is unfolded in "Everywoman," now being screened at the Princess Theatre. In it hundreds of beautiful women are figured, gowned in the most exquisite creations of the world's fashion makers. Intimate glimpses of love and intrigue make the picture a fascinating one and help to its enthrallment. Passion, wealth, youth, beauty, modesty, conscience, are materialised in the grand quest for love, and leave a lingering impression in the minds of those who witness "Everywoman."

Miss Rosa Walton, one of the hardest worked artists with the Cesaroni party, is a prominent Melbourne accompanist and song-at-the-piano entertainer. She came over to New Zealand in January, under engagement to Mr. John Hopkins for his Dandies, and after strengthening that organisation in her dual capacity for five months, has been transferred to the Italian basso's company, where her distinctive art also finds worthy recognition. Miss Vera Carew, also a Melbourne girl with Conservatorium successes, is a dainty addition to the party. Her soprano voice is of penetrating quality and round colouring, and she charmingly establishes the concert atmosphere.