

March 1931

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**THEATRE ROYAL**

**Commencing Saturday Next, March 7.**

ELDER CONSERVATORIUM OPERA CLASS, in conjunction with J. C. WILLIAMSON, LIMITED, WILL PRESENT THE WELL-KNOWN LIGHT OPERA BY VINCENT WALLACE,

**For One Week Only.**

A BRILLIANT CAST OF 60 ARTISTS, headed by Beryl Kekwick, Alison Lane, Decima Harvey, Evelyn Kekwick, Marjorie Hill, Lois Dunn, John J. Jonas, Colin McArthur, James Currie, Len McLaughlin, Jack Prider, Victor Innes Morcom, Lindsay Dawkins, Peter Hooper, Harold Burrows, Harold Porter, Dr. Arthur Welch.

ORCHESTRA OF 30 MUSICIANS.

Opera produced by HAROLD S. DENTON. Musical Director, H. WINSLOE HALL. Dances and Ensembles by PHYLLIS LEITCH.

**PLANS AT ALLAN'S PRICES—R.S. and D.C., 5/. plus tax.**

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**"MARITANA"**  
**Second Cast Does Well**

By ALEX BURNARD

Last night, at the Theatre Royal "Maritana" had its third performance of a series of six, and this occasion saw an entirely new cast in action for the first time. Entirely new, that is, except for the absence of James F. Currie, who unfortunately contracted laryngitis. This was the more disappointing as great things were expected from him. However, the other Don Caesar, John G. Jonas, filled the breach—eclipsing, if anything, his first appearance. Congratulations must be offered to Mr. Winsloe Hall (director and conductor), Mr. Harold Denton (producer), and the whole of the participants—cast, orchestra, and ballet—for their high standard of performance.

**Outstanding Characters**

Beryl Kekwick was delightful in the name part. It is seldom that one is privileged to hear quite so pure a soprano as is hers, and she has little dainty ways that endear her acting to everybody. She was marvellously clear in the "Fairy Wand" episode, with its sparkling roulades, while the old favorite in the last act, "Scenes that are Brightest," was gloriously pure, and in every way a treat to hear. As Lazzarillo, Evelyn Kekwick likewise did fine work. Although a little shaky on the highest note of "Alas Those Chimes," it was in the main very effective, but her best efforts were in the duet and trio with the two Dons, and with Maritana in "Sainted Mother," which was deservedly encored.

John G. Jonas's Don Caesar must again take first place among the male characters. His acting was as virile and convincing as ever, and his singing showed a marked improvement. There were again some forced upper notes, and his intonation seemed rather to forsake him in the same song, "Flower that Bloometh," but other vocal numbers, notably the old stager, "Let Me Like a Soldier Fall," were excellently sung. Leonard McLoughlin, as the villainous Don Jose, was moderately blood curdling. His acting was fair, although stocky occasionally, and his voice had a rather turgid quality which, combined with a pronounced upward scoop, made "In Happy Moments" rather negative that quality. "This Heart By Woe" was much better. Lindsay Dawkins made a very fine king—voice and acting combining well to drive home the part tellingly. Harold Porter and Marjorie Hill were good as the marquis and his lady, and the minor characters filled in the remaining crannies.

The chorus, whose singing, grouping, and general deportment were admirable, were at least a point better than on the opening night, and Miss Phyllis Leitch and her ballet again provided a finishing touch to the artistry of the production.

The season will run for only three more nights.

**THEATRE ROYAL**

LAST 5 NIGHTS AT 7.55 SHARP

**The Elder Conservatorium Opera Class**

in conjunction with

**J. C. WILLIAMSON LTD.**

present

Vincent Wallace's Famous Light Opera

**MARITANA**

With a Brilliant Cast of 60 Artists

**Orchestra of 30 Musicians**

Musical Director, H. Winsloe Hall.  
Producer, Harold S. Denton.

Dances and Ensembles arranged by Phyllis Leitch.

BOXPLANS and DAY SALES (for Day of Issue Only) at Allan's till 5 p.m. Later at Theatre Office. Prices—5/, 3/, and 2/. All plus tax.