

March 1931

## AT THE THEATRE ROYAL

At the Theatre Royal on Saturday night, when Vincent Wallace's light opera, "Maritana," was successfully presented by the Elder Conservatorium opera class. The opera was sufficiently old to be perfectly "new" to a vast majority of the audience, until the tenor burst into "Let Me Like a Soldier Fall," an evergreen that has lived on its own through the ages. Miss Alison Lane, in the name part, makes her first appearance as Maritana the gipsy, wearing a cerise satin skirt and jacket with a deep biscuit silk blouse effect and sash, fringed with green, and a brigand-like black hat with a green feather across the front. Later, when she marries Don Caesar, she wears a long white satin frock veiled in silver lace, and a long lace veil arranged in Spanish style over a wire frame.

One of the most effective scenes was "The Angelus," when the whole crowd in gay-toned Spanish dress, knelt and sang the number. The national costume is very becoming, and the ladies of Madrid wore long, full, brightly-colored silk skirts trimmed with flounces of fine black lace, tight-fitting bodices of floral satin, and wide-brimmed black satin hats. Miss Phyllis Leitch, solo dancer and ballet mistress of the Conservatorium opera class, made her first appearance as a gipsy in apricot silk skirt with black velvet bolero. Later, with her sister in the second act, they were the leading performers as man and girl in the grand waltz, wearing handsome poudre costume.

Madame Delmar Hall, who had played the role of Maritana in London, was well qualified to arrange and design the costumes, which in every instance were colorful, the men competing with the girls in grandeur, as the costumes are of the days of Charles II., when the feathers, laces, and ringlets of the courtiers almost outdid those of the court ladies.

Among those present were the Lord Mayor and Lady Mayoress, the Chancellor of the University (Sir George Murray), Miss Murray, the Vice-Chancellor (Sir William Mitchell), Professor and Mrs. Harold Davies, Professor and Mrs. Kerr Grant, Professor and Mrs. A. E. V. Richardson, Mr. and Mrs. Kenneth Bakewell, Misses Bakewell, Dr. and Mrs. Alfred Stokes, Misses Amy and Dorothy Jessop, Mr. and Mrs. F. Villeneuve Smith, Dr. Violet Plummer, Miss Eleanor Plummer, Mr. and Mrs. John Grose, Mrs. Angus Johnson, Mrs. Charles Dashwood, Mr. J. Johnson, Mr. Lindsay Dawkins, Miss Webb, Mr. and Mrs. E. W. Holden, Misses Holden, Mrs. T. R. Scarfe, Mrs. Pirie Bush, Mr. and Mrs. Charles Abbott, Dr. and Mrs. G. R. West, Mr. and Mrs. Eric Hamilton, Mr. and Mrs. Whiteford, Miss Bobbie Read, Mrs. Leitch, Dr. and Mrs. Rex Plummer, Mrs. Seymour Pank, Miss Thelma Baulderstone, Mr. Stewart, Mr. and Mrs. Hamilton, Mrs. Hittman, Mr. and Mrs. David Bower, Mrs. W. T. Mortlock, Miss Doswell, Miss Bennett, Mr. and Mrs. C. Schilsky, Mr. and Mrs. Gregory Bruer, Miss M. Hill, Mr. H. Burrows, Mrs. Edwards, Miss Wanda Edwards, Mrs. A. Wells.

## "MARITANA" STAGED

### Romantic Opera at Royal

With nothing but an overture for assistance it is not easy to imagine the days when kings and queens and gipsies mingled in the streets, singing and dancing. But when the adjustment of the mind is made the true delight of "Maritana" is revealed.

The play, which is produced by the Elder Conservatorium Opera Class, opened at the Theatre Royal tonight. It is not lacking in music or dancing. Rather there is scarcely a pause between songs. Miss Alison Lane, who played the name part, went through her exceedingly strenuous role with a delightful voice and a commendable lightness of step. As Lazarillo, the ill-treated lad, Decima Harvey gives some skilful little sketches. John G. Jonas as Don Saesar appeared easily the most skilled of the actors.

Like most gipsy plays, "Maritana" is not without its romance. The opening scene is a public place in Madrid, and the whole atmosphere is one of glamor and strange customs. When Maritana, the clever gipsy lass, tells the fortunes of the company the real interest begins.

His Majesty the King (played by Victor Innes-Morcom) earns the dislike of Don Jose (Jack Prider), and the latter spends most of his time trying to win the attentions of the queen and leading the king into difficulties.

The gay Don Saesar, who is sentenced to death by hanging for having disobeyed the command of the king, is informed by friends that he may be shot if he marries quickly. There the intrigue of the plot really catches the audience, for they know that it is Maritana, heavily veiled, who comes along to marry the disgraced cavalier.

The tale, of course, has a happy ending. The play will continue during the week, the cast of actors being changed for Tuesday, Wednesday, and Friday evenings.

## "MARITANA" GOING WELL

### PREPARING FOR SATURDAY'S OPENING

Vincent Wallace's light opera, "Maritana," should be a good show. The company had a full-dress rehearsal at the Theatre Royal last night, and even the producer (Mr. Harold Denton) must have been pleased with the prospects for the opening of the season tomorrow night.

Nearly all good producers take their coats off. It makes the chorus think they mean business. Mr. Denton looked



Mr. Winsloe Hall Mr. Harold Denton

the part last night, and he kept his Spanish maids and lads on the move in the square in old Madrid. There is fine chorus work, and the voices blended richly in happy songs. The costuming is colorful, and the scenery effective.

Principals stood up to their tasks with an experienced air, making love while they sang, and plotting while others danced.

Mr. Winsloe Hall expected everybody to cast a discreet eye on the stick, as he kept orchestra, principals, and chorus on the beat, and if he did become wroth at times it was because he was determined that all rough edges should be smoothed off before the company faces the audience.

The Conservatorium Opera Class has worked well, and as the office reports increasing interest in the box-plans, the reward should be a successful opening and a good week's run.