

# THERE IS A TREAT ON VIEW AT ENGLISH'S

Winthrop Ames Has Sent a Perfect Gilbert and Sullivan Organization Here in Three Good Operas, Including 'The Mikado.'

AM GIVING a warning—There is a treat waiting everyone at English's this week. Am speaking of the Winthrop Ames Gilbert and Sullivan Opera Company.

I know that this week is a serious week, but we have big music done in the sweetest taste by a company that knows how to put over the words of Gilbert and the music of Sullivan.

Generally, I do not start telling you about a show by shouting a warning. I know you will blame me for not even shouting the praise of this company even in louder type. Many people came to me while I was smoking between acts and deplored the fact that every seat in the theater was not filled for 'The Mikado.'

There were many reasons for such statements. In the first place, this is the best balanced Gilbert and Sullivan organization I have seen in my life. Then there are the tunes that have stood the test of these many years, such as 'A Wand'ring Minstrel,' 'Three Little Maids,' 'For He's Going to Marry Yum-Yum,' 'The Flowers That Blossom in the Spring' and that classic of fun 'Tit-Willow' as done by Ko-Ko. And then the sweetest of all, 'There Is Beauty,' sung by Katisha and Ko-Ko. And it takes a capable company as well as a big production to catch the beauty of this light comic opera.

First let us get acquainted with the cast as follows: John Barclay Nanki-Poo, his son, disguised as a wandering minstrel. William Williams Ko-Ko, Lord High Executioner of Japan. Fred Wright Poo-Bah, Lord High Everything Else. William C. Gordon Pasi-Tuck, a noble lord. J. Humbard Duffo Yum-Yum. Lois Bennett Petti-Sing. S. Suissabell Sterling Deep-De. Bettina Hall Three sisters, wards of Ko-Ko. Katisha, an elderly lady in love with Nanki-Poo. George E. Lebrun The Mikado's sword-bearer. Paula Langen Schoolgirls—Florence Barbiers, Barbara Bronson, Dorothy Collier, Nina Deane, Jane Emmons, Sarah E. Fiske, Mely Forsyth, Virginia Fox, Mildred Harrington, Ann Houscott, Rita Horland, Mollie Stockard. Nobles and Attendants—Joseph Ames, Adolph L. Benson, Hartwell DeMille, Melvin Hennrich, Harry Lauder, Benn K. Leavenworth, Lawrence L. Lewis, Ray Melton, Walter Owens, Allen C. Sauer, J. Gordon Selwood, John Sundell, Miller Sparks, George Wharton, Victor S. Wynn.

I am willing to stand on my verdict that this cast is the best I have ever heard in 'The Mikado' and I do not care how far back you dig up your pet 'Mikado' cast. Fred Wright makes Ko-Ko, the Lord High Executioner, the comedy scream that he should be. He reaches his highest peak of fun while singing 'Tit-Willow' to Katisha, an old dame of court who had

a terrible face, but a marvelous right heel. Then there is William C. Gordon as Poo-Bah, Lord High Everything Else, everything but the kitchen sink. Here is delicious high comedy fun. This man has a real voice. There is no bad or fair singing on part of the cast in 'The Mikado' as it is of the best.

Then if you are looking for sweetness and everything that is dainty, you have Lois Bennett as Yum-Yum, S. Suissabell Sterling as Petti-Sing and Bettina Hall as Peep-Bo. Here are three charming singers and players. They are enough to compensate one going to English's.

And then we have the Mikado of John Barclay, fine as to voice and acting. And you will find lots of fun in the Katisha of Vera Ross of fine voice and splendid sense of theater. I could rave on and on and still be justified. The chorus is one of the best ever brought here in opera. You are going to agree with me, I am sure.

On Wednesday afternoon and night 'Tolanthe' will be the offering.

THE GRAY FAMILY ON VIEW AT LYRIC

Here is a case of a company fooling its audience. Sometimes this has a reactionary effect that is not so good for the players. The Gray Family gives all indications that their presentation is going to be a short dramatic skit. The setting halfway indicates this. Then they tell you that the act is to be a musical one.

They have a number of dances of the eccentric and tap variety that are good. They do solo, duets and ensemble dances. And they sing several popular songs. This is all good, and outside of the opening nothing exceptional.

However, they have a little girl in the company that is a real 'blues' singer. She has the manner, the walk, and the voice. And what is more she is not afraid to use them all. She is really the best of the company.

Another dance presentation is that of Mario and Rosita. Their dances are said to be of a native Argentine character. They are fast and have a passion all their own. These two do an Argentine Bowery dance, with the assistance of Don Alberts native orchestra. They do the ballroom tango and lastly a form of Apache dance. This has more realism to it than any I have ever seen. This is a dance presentation that is a lot of study.

The B. F. Goodrich Silvertown Cord Orchestra has a lot of possibilities, but fail to make the most of them. I am letting myself in for adverse criticism, for this orchestra has made a name for themselves over the radio. But they fail to live up to my expectations of them. They have a novelty number that is good. Their playing is very ordinary. The silver mask tenor is only an ordinary singer singing several semi-classical numbers and among them are 'Ah Sweet Mystery of Life' and 'My Little Log Cabin of Dreams.' For an organization that has such a name it is rather disappointing to hear such a mediocre musical act.

Wilson and Keppe have a dance act that is very good. One of the men is a clog dancer and the other a tap dancer. They introduce their act by bringing it on the stage on a double decked bus. The clog dancer does his first number sitting on top of the bus. A good dance act this.

Vard and Raymond have one of these comedy skits where pronunciation is depended on to put it across. I will say for them that they put it across in a good manner. It is really funny most of the way through.

Another act of the same sort is that of Edmunds and Fanchon. The man is a dialect comedian and the woman spends her time being his foil. They do a burlesque on the Tango that is good.

The Three Orontes have been here before. They have an acrobatic turn that is sensational. Two of the men do all the acrobatic while in the air. The other supports them.

At the Lyric. (By the Observer.)

ONLY FAIR BILL ON VIEW AT KEITH'S

The show on view at Keith's today and tomorrow is only fair, the strong feature being the work of Ray and Rose Lyte and Eddie Prince in 'The Spotlight Revue.'

This act gets only an average start, but takes on important interest when Ray and Rose Lyte get busy with their dancing.

The dancing chorus of this revue do the conventional thing until near the end of the revue and then they blossom in regular fashion. This act has real talent on part of its principals. They know how to dance. The stage setting is elaborate for the full stage set. Fred Jarvis and Freddie Harrison have a mighty weak skit in 'The Love Burglar,' a story concerning twin brothers. The wife of one gets the brothers mixed. Poor stuff. Ray Vaughn works hard in putting over his syncopeated melodies. Good. I am confused over the name of the dog, pony and monkey act. The animals are only fairly trained. Joe and Gail Rositter offer

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