

Chicago Stage Gets Gilbert and Sullivan Experts

D'Oyly Carte Troupe Opens Here March 4

Fifty Years of Famous Operas in Background of London Savoyards.

By Charles Collins.

A WEEK hence the Chicago stage will lose "Roberta" to gain the D'Oyly Carte Opera company of London. Tears for the departing and cheers for the approaching guest are in order, for "Roberta" is a swell show and the D'Oyly Cartes are a historic institution of the lyric theater with a repertory of six swell shows in their baggage cars.

The new visitors are bringing the Gilbert and Sullivan operettas, interpreted with solid British authority. They come from the inner shrine of this famous cult in lyric entertainment—the Savoy theater of London, where the master librettist and the brilliant composer first framed and produced the unique frolics that have delighted the playing world for more than half a century.

From Source of Great Tradition.

This company, a permanent institution of the London stage, inherits the original tradition by direct descent. Its impresario, Rupert D'Oyly Carte, is the only surviving son of Richard D'Oyly Carte, who brought the collaborators together and staged the works that have made so much theatrical history. There has been no break in the story of the Savoy, although Gilbert and Sullivan quarreled over the price of a roll of carpet and parted company in 1889. Death has closed their careers, new fashions in operetta have come into the theater, but the Savoy still lives with a D'Oyly Carte at its helm, giving the full catalog of lyric satires the richly humorous treatment that they deserve. This continuity of background imparts a special flavor to the modern D'Oyly Cartes.

The company's present American tour is the first in five years. It arrived in New York last October, expecting to remain only a few weeks before going to Canada. The Broadway critics, who have had to endure a great deal of second and third rate Gilbert and Sullivan, attended the D'Oyly Carte premiere with customary nonchalance, expecting to encounter a certain amount of classic boredom. They departed in ecstasy and sprayed hyperboles of praise all over the New York press.

Broadway Hit for Classic Operettas.

The Manhattan public also threw its collective hat into the air and cheered lustily. The result was that the D'Oyly Cartes remained in New York for months and months. Their projected tour became a victorious Broadway run, with all the usual phenomena except the sale of the movie rights.

And so the coming Chicago engagement in the Erlanger theater, limited to two weeks, becomes the exploitation of a New York hit as well as the exhibition of a group of classics. I make this remark because of the fact that a certain



"AFTER OFFICE HOURS"

The man with the winning smile and the cute mustache is, of course, Clark Gable. He's showing at the Chicago theater this week in the photoplay, "After Office Hours."

element among Chicago's playgoers can't get excited over anything unless it is fresh from Broadway with a reputation of box office prosperity.

The Gilbert and Sullivan pieces require a special technique of interpretation, and the New York verdict ran to the effect that these D'Oyly Cartes, who are not a collection of doddering veterans but a brisk ensemble of fairly young experts, have that technique to perfection. They have the racial instinct for Gilbert's British drollery and Sullivan's British melody, they are excellent singers, and they are adept in the most important phase of their work—clear enunciation and communication of the texts, both in the lyrics and the dialog.

"Cox and Box" Not by Gilbert.

The principals are merely a list of names to me at present, but I will recite them: Muriel Dickson, Marjorie Byrre, Kathleen Frances, John Dean, Dorell Fancourt, Charles Goulding, Sidney Granville, Dorothy Gill, Bileen Moody, Eliz-

Stage Benefit

THE annual benefit of the Showmen's League of America will be held in the College Inn on Monday night, March 4. The proceeds go to the league's hospital and cemetery funds. The program will contain prominent theatrical and radio talent. The organization will take over the College Inn for the entire evening.

For twenty-five years the league has cared for indigent and unfortunate members of the profession. It maintains a permanent ward in the American hospital and a lot in Woodlawn cemetery.

Children's League, Richard Walker. Their six programs will be: "The

Gondoliers," "H. M. S. Pinaree," preceded by "Cox and Box"; "Iolanthe"; "The Pirates of Penzance," preceded by "Trial by Jury"; "The Yeomen of the Guard," and "The Mikado." The performances of the latter favorite will coincide with its fiftieth anniversary.

The "Cox and Box" curtain-raiser calls for a footnote, for it may puzzle Gilbert and Sullivan votaries. It was composed by Sullivan, but not written by Gilbert. The librettist was F. C. Burnand, once an editor of "Punch," who based his work upon a Victorian farce by Madison Morton.

Child Actress.

Harriet Noble Cain was chosen from 150 applicants to play a 12 year old child in "Sixteen." She is a sophomore at Sullivan High school, and is the daughter of Noble Cain, choral director for the National Broadcasting company.

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FRENCH CASINO

CLARK AT LAWRENCE

New Show at College Inn; Cabaret Bills

CHARLIE AGNEW'S band and troupe of cabaret entertainers replaced the Olsen-Shutta organization in the College Inn last Thursday night. The performers include Jackie Heller, well known singer; Chas Chase, the comedian who was recently featured in Earl Carroll's "Varieties"; Dusty Rhoades, drummer and singer; Emrie Ann Lincoln, young "blues" singer, and Olive Olsen.

On March 2 the Agnew organization will be succeeded by Art Jarrett's band, which will have the director's wife, the beautiful young swimming girl known as Eleanor Holm, as one of the singers. This will be her debut as a cabaret entertainer. Olsen and Shutta, who are appearing at the Chicago theater this week, will return to the College Inn next October.

Kay Kyser and his orchestra returned to the Blackhawk cafe last night after a tour among the colleges of the south. The special entertainers in this organization are Sully Mason, Art Wright, "Ishkabibble" Bogue, and Bill Stoker.

Next Friday night a complete change of program, including the dance band, will be made in the Walnut room of the Bismarck hotel. In the meantime Art Kassel's orchestra and the current cabaret performers are making their concluding performances on this occasion. Kassel has been the feature of the programs in the Walnut room for the last five and a half months.

Harry's New York cabaret has Earl Rickard as its chief comedian. Others on the bill are Margie La Tour, dancer; Julia Lyons, a singing comedienne with a Miss West style; Edna Leonard, Christina Fiane, Art Buckley, Reggie Page, Sadie Moore, and Richard Pierce. Joe Buckley's band plays for the afternoon dancing; Floyd Town's band presides during the night festivities.

Ronnie Van, and Kamplain, known as the Music Hall Boys, are appearing in the Drake hotel's Gold Coast room. Santoro and Po-

OLSEN AND SHUTTA IN VAUDEVILLE

THREE stars occupy the Chicago theater stage this week in the persons of George Olsen, band leader; Ethel Shutta, his comedienne-wife, and that amazing performer on the concertina, Raphael, recently of Lucienne Boyer's "Continental Varieties."

Olsen and Miss Shutta, fresh from a five months' engagement at the College Inn, give a revue featuring Jack and Rita Carleton, dancers; Hotscha Gardner, Bob Elton, Jack Gifford, Adrian Friche, and Bobby Berger. Raphael makes the concertina sound like a violin.

The current vaudeville at the Palace theater contains Gene Raymond, young leading man of the films, with stories of Hollywood and songs from his recent movies; Weaver brothers and Elvira, rural entertainers, with 20 assistants; Benny Ross, comedian,

who have been held over for another two weeks. Dorothy Page has postponed her film tests, and her contract is still heard to music by Ben Marshall's Gold Coasters.

The annual Mardi Gras party of the Edgewater Beach hotel was held in the Marine dining room last night. Herbie Kay's orchestra continues.

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B'way Premieres

NEW YORK, Feb. 23.—[Special.]—The four openings of next week along Broadway include the return of two famous plays—"The Barretts" and "Green Pastures." Here are the announcements:

"The Barretts of Whimloe Street"—Opens Monday at the Martin Beck. Katharine Cornell is bringing back the Knott Bester play with which she has had so much success.

"Strange Child"—Opens Monday at the Majestic. A Russian drama by the Moscow Art Players.

"The Green Pastures"—Opens Tuesday at the Forty-Fourth Street. The country's most famous modern drama is returning on the fifth anniversary of its opening.

"Times Have Changed"—Opens Tuesday at the National. An adaptation by Louis Bromfield of a play by Edouard Bourdet of Paris.

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