

EXCELLENT SATIRE IS U. C. OFFERING

By Jerome A. Lischkoff

In the cleverly written synopsis in the program for the current University of Cincinnati Fresh Painters' musical comedy, "G'wan 'n' Kiss Her," which opened Monday night at the Shubert, the author, William Leach, explains that his work is a satire. Has pointed thrusts at stupid collegiate productions with their usual mythical romantic settings, at student graft, at fraternity rushing, at loyalty to alma mater must have pierced even the dullest college student without Mr. Leach's explanation. But the synopsis is justified because it has some good humor.

With an interesting book and brilliant dialog as their foundation, the Fresh Painters have fashioned one of the best shows of their eight-

year history. The vocal ability of the principals, the dancing (of which there is as usual too much), the comedy, the settings and the acting are all excellent; however, the show has no outstanding musical numbers and it is slow in getting started. Since on the opening night the production ran until almost 11:15, there will be some judicious cutting, we feel, ere many nights pass.

Margaret Terry and William Hudson, who play the leads, have fine voices, good stage presence and satisfactory acting ability.

The comedy roles are widely distributed with elongated Lucy Greene heading the list. Her bit at the end of the first act almost stopped the show. David Rosenblatt, Marybelle Shriner, Miss Louis Geland, Duncan Frame and Sid Mullikin are others who bring forth many laughs.

Other leading roles are taken by Juanita Vain, Charles Shear, Jim Conway and Matt Lukens. Specialties are given by Mary Katherine Ackermann, Elia Treitgar, Katherine Pauley and William Tayce.

Murdock Williams, that excellent pianist formerly heard thru WLW, entertains in his inimitable style during the intermission.

John R. Froome again is responsible for the general, Harry Wiley for the musical, and Josef Castle for the dancing direction.

"G'wan 'n' Kiss Her" is being given every night this week, with a matinee on Saturday.

—Post

For the benefit of our Fresh Painters' audiences—and the business department is praying fervently that there will be audiences—let it be understood here and now that "G'wan 'n' Kiss Her!" is supposed to be a satire. A satire is a good-natured laugh at something. This particular satire comes in very handy, because a good-natured laugh is always to be desired, especially among a musical comedy cast that hasn't laughed for weeks.

We hope that our audiences will read this piece before the start of the performances and learn that "G'wan 'n' Kiss Her!" is a satire, because the first act may be a little vague without that knowledge, and the second act will be downright unintelligible. As a matter of fact, no one in the house need feel too badly about not locating the satire. The author himself is still looking for it.

We really did have the best of intentions to take a page from collegiate musical comedy and present it on the Shubert stage this week. Much of the situation, if any, in "G'wan 'n' Kiss Her!" is actual, and the problems which the characters of our show must face are likewise the problems in regular production. Our only regret is that the story could not have been written after "G'wan 'n' Kiss Her!" was produced—we've lots of new ideas now.

"G'WAN 'N' KISS HER."

Another coat of paint has been added to the already colorful career of the Fresh Painters of the University of Cincinnati. That lively organization presents as this season's musical comedy offering, "G'wan 'n' Kiss Her," which opened a week's engagement last night at the Shubert Theater.

Now that musical comedy production has become a definite part of the college curriculum, along with languages, science and philosophy, we may as well accept the inevitable with as good grace as possible. There is much to be said against the plan of a college competing with the Meeser, Shubert, Ziegfeld and Hammerstein, but on the other hand it can be denied that musical comedy offers an outlet for the excess energy of the students and gives them a chance to show their talent in many different fields.

"G'wan 'n' Kiss Her," the book of which was written by William Leach, compares very favorably with other collegiate shows of the same type. In fact, in the department of humor it is above the average. In most college shows the cast is young and the pages are old. Not so with this one. It has a strong current of clever satire—the satire, strange to say, being aimed at this very same branch of student activity referred to in the above paragraph. That the opportunities for satire are almost unlimited may be well imagined. Mr. Leach, who was also the author of "Sittin' Pretty," has plenty experience and knows whereof he writes. He has made much of his opportunities, and has filled the production with some hearty chuckles. Especially amusing are the jibes directed against the stage hands.

The book is so written as to allow for a pleasing variety of costumes, settings and song and dance numbers. Several of the dance numbers are exceptional, the finale of Scene 1, Act 2 being novel and fanciful. The music, for the most part, is agreeable, but not sufficiently distinctive to be memorable.

Considerable vocal, histrionic and terpsichorean ability is found in the cast. The roles of the temperamental lovers are commendably sung and acted by Margaret Terry and William Hudson, both of whom temper the sentiment with humor. Lucy Greene, a rival of Charlotte and David Meeser, has enough vocal power to make his stage name of Mr. Froome mean something. Other parts are enacted with spirit and animation by Juanita Vain, Charles Shear, Marybelle Shriner, Miss Louis Geland, David Rosenblatt. Diverting specialty numbers are presented by Mary Katherine Ackermann, Elia Treitgar, Katherine Pauley and William Tayce. Two orchestras—one professional and one made up of college men—provide the music. The chorus, youthful and buoyant, does the real, CARL B. ADAMS.

—Enquirer

Synopsis of G'wan 'n' Kiss Her

ers always make it a point to present something distinctly different.

When the hero finds that his role in the show calls for more—ah—experience than he can muster, he is thrown into consternation. (See end of first scene for particulars.) But love for the girl forces him to conceal the truth—the awful truth, we meant to say—and he wins her affection under false pretenses. The cad!

Of course, murder will out every time—the Fresh Painters will be out next Saturday—and all the rah-rah lads and lassies discover that the hero really isn't what he's cracked up to be. This is a terrible shock to them all—provided Mr. Froome has been able to drill the cue into the chorus—and when it looks like the leading lady is going to find out, a plot is hatched to force our hero to forget his bashfulness and to play the part of a Beau Brummel. Incidentally, that plot idea was a life-saver.

Fortunately, Gertie from Kansas drops in just in time—(author's note: author's license; dramatic critic's note: if authors were required to have a license, where would you be?) and she tells everybody what a wow the leading man was back in Kansas. You can imagine how embarrassing this is to the leading man, especially when the leading lady comes in at the first act curtain and sees him in Gertie's arms. The curtain is coming down so fast that there isn't time to explain, giving us a climax for the first act.

The plot of the second act, for those who don't intend to stick it out, concerns the misunderstanding between the boy and the girl and its effect upon the Hira Hall musical comedy. For a while it doesn't look very encouraging at all, but love will find a way, and around 11:00 o'clock the cast becomes tired and patches up its difficulties. The author must remain until 12:00 to patch up his.

Last year many of our well-wishers suggested that we take the production on tour, preferably just before opening night in Cincinnati. We were unable to do so at the time, but expect to leave town immediately after the final performance on Saturday evening. The Cincinnati Chamber of Commerce is anxious for us to advertise Pittsburgh.

Apologetically,

Bill Leach.

U. C. Students Present Lively Musical Show

Fresh Painters Score in Latest Offering at Shubert

"G'wan 'n' Kiss Her," the current edition of the series of annual stage offerings of the University of Cincinnati Fresh Painters, being given at the Shubert Theater, this week, attracted a crowd to the opening performance, Monday night. Many went as skeptics, but left—when the final curtain had been rung down—completely convinced of the error of their premature judgment. Those who went to the Shubert, Monday night, expecting to see "just another of those college things," were disappointed. This year's opus is more than that. It is one of the best, if not the best, of the Fresh Painters' productions.

Of course, the college atmosphere has been preserved throughout, but the smoothness and finesse of the presentation lifts it far above the average college offering. It has an original plot—involving the trials and tribulations attached to the production of a college play—a lot of clean, wholesome humor, toe-tickling music and catchy lyrics. William Leach was responsible for the book. Lyle Franz, Clara Louise Zinke, Murdock Williams, Dorothea Blume, Winston Rock, Harry Bechtold and Virginia McBride collaborated on the music. Melba Phillips, Grace Feis, Dorothy Hughes, Virginia Gumbert and Wila Busch furnished the lyrics. The score was arranged and orchestrated by Harry Rabourne. John Redhead Froome, Jr., production director; Harry Wiley, musical director; and Josef Castle, director of dancing, all deserve highest credit for their fine workmanship.

As to the principals, they also are above the average. Margaret Terry and William Hudson, who have the leads, both are possessed of pleasing voices and display flashes of histrionic capability. Juanita Vain and Charles Shear also played as the second leads. Lucy Greene, an elongated young woman with an unmistakable flare for comedy, proved the hit of the show. Marybelle Shriner, Jim Conway, David Rosenblatt and Sam Meeser all contributed valuable assistance as principals.

A song specialty by Katherine Pauley stamped her as one of the bright lights of the production. It is to be regretted that she wasn't afforded greater opportunity to display her splendid vocal talents. Other specialties were given by Mary Katherine Ackermann, Elia Treitgar and William Tayce. A jazz band, playing on the stage, added to the entertainment.

Space limitations prohibit a more detailed mention of the many features of the musical comedy. Suffice it to say that it is well worth seeing and is another feather in the hat of the Fresh Painters.

JERRY HURTER.

—Times-Star