

U. C. Fresh Painters Present Delightful Musical Comedy

PREVIOUS productions by the Fresh Painters, those eager and ambitious young campus thespians of the University of Cincinnati, have revealed histrionic talents of professional caliber among the student body, and Libby Holman and Donald Beddoe are among those who were graduated to the Broadway stage. But "Tarts Are Trump," latest musical comedy offering by the U. C. organization, which was given its premiere at the handsome Wilson Memorial Auditorium Monday night, focuses the spotlight on a promising young satirist and playwright in the person of Dan Tobin, who wrote the book and many of the lyrics for the show. For "Tarts Are Trump" is not only clever and creditable in the originality of its conception and treatment—perhaps more so than any of its predecessors—but it is strictly up to the very latest theatrical trend of the times. In line with Broadway's current hits, "Face the Music" and "Of Thee I Sing," it is a smart and merry satire, with penetrating shots at prohibition, politics, depression and other timely topics. Its humor is of broader appeal than the average college production, and not dependent on the typical thrusts at strictly campus personages and happenings, while the dialogue is bright and witty.

In addition to a highly meritorious book, however, there is also a musical score of considerably more than average rhythmic sprightliness and melodic charm. The lyrics accompanying the tunes likewise reflect commendable ability, contributing substantially to a production which may safely challenge favorable comparison with many professional offerings in these particular departments.

Space and time limitations do not permit of individual mention of all those responsible for the delightful performance which opened the week's run of this strictly student enterprise Monday night, but the finished result, under the careful direction of John Redhead Froome, bespeaks infinite patience and tireless effort on the part of all who co-operated.

Prominent in the cast are Marybelle Mills, who has a pleasing lyric soprano voice and uses it most effectively; Ramon Black, one of the best singing leads ever heard in a Fresh Painters' show; Lucy Greeno, an elongated comedienne strongly reminiscent of Charlotte Greenwood; Duncan Frame, Allen Lishawa and Ed Hoff; a trio inimitably droll in mannerisms and make-up; Louis S. Eaton as the scheming Ace of Hearts, amusingly satirizing the old type of villain; Elizabeth Strauss as the Queen of Hearts, and Spencer Booz as the king.

Scores of pretty co-eds also participated in the singing and dancing choruses and some entertaining specialties were introduced in the Whisper Club scene, particularly by a pair of unusually clever acrobats. The settings and costumes, striking an ultra-modern note, are unusually effective and are greatly enhanced by the artistic lighting equipment of the new auditorium.

"Tarts Are Trump," with all the zeal and zest of a high-powered amateur undertaking and few of the customary crudities, sets a new mark for the Fresh Painters.

WILLIAM C. STIEGLER.
—The Cincinnati Times-Star

U. C. GROUP SCORES HEAVILY WITH SHOW

By Jerome A. Lischkoff

BEFORE an audience of stiff shirts and late arrivals, the Fresh Painters of the University of Cincinnati presented Monday night their ninth annual musical comedy, "Tarts Are Trump," in Wilson Memorial Auditorium, on the University campus. As the various excellencies of the production were unfolded the forbidding formality of the members of the audience disappeared, for they applauded most enthusiastically. They remained after the final curtain to register emphatically their approval.

The current production is a fantasy with keen satirical thrusts at prohibition, methods of alleviating the depression, racketeering and the blunders of government. Taking as his setting the kingdom of Hearts, Dan Tobin has worked out in a novel manner the banning of the favorite tarts by royal edict and the subsequent development of the successful whisper club, where the delicacies are sought out.

Another Fresh Paint
Success
The
Fresh
Painters
1932
*The Best in Collegiate
Shows and Talent*

The locale of the play gives rise to the freshest note in any of the Fresh Painters' productions—simple, clever costumes and unpretentious fanciful settings. Instead of aping commercial producers with their lavish costumes and expensive and conventional scenery, the Fresh Painters have used ingenuity and intelligence and pocketed the extra dollars for perhaps some worthy charity. Beryl Ullman and Evelyn Westerfield are credited with the designing of the costumes and Mel Bernstein and William Harvard the settings.

In the singing and acting of the principals and in comedy "Tarts Are Trump" surpasses most of its predecessors. Ramon Black, as the hero, the Jack of Hearts, has one of the finest voices of which any Fresh Painters' group can boast. Louis Eaton, Elizabeth Strauss, Marybelle Shriner Mills and Spencer Booz are excellent in the other major roles.

In addition to Lucy Greeno and David Rosenblatt, who have carried off comedy honors in previous Fresh Painters' offerings, "Tarts Are Trump," offers an exceedingly funny trio consisting of Duncan Frame, Allen Lishawa and Ed Hoff. With big ears, squeaky noises and unexpected mannerisms, this three-some is one of the hits of the show.

—The Cincinnati Post

"TARTS ARE TRUMP"

In settings and costumes that would be unusual for the most lavish production ever conceived by a revue producer, the Fresh Painters, musically and satirically inclined theatrical organization of the University of Cincinnati, offers its ninth coat of varnish in "Tarts Are Trump."

This ninth coat is different than any of the other glossings contributed by the brushes in the hands of student wielders in previous years. "Tarts Are Trump," true to a general collegiate tradition, if not true to Fresh Painters' past performance, contains an idea, an idea satirical of a national state of affairs.

It matters little that the idea is often side-tracked by the necessities of musical comedy procedure. The idea prevails. It is a distinct advance over the purely sentimentally romantic plots that found habitat in Graustarkian kingdom or Havana.

A mythical kingdom still is the setting of the present vehicle, but we doubt if the most critical can cavil at the selection of the Kingdom of Hearts, bereft of tarts by the machinations of a minority, while the boys are away warring with suits in the deck, for the present show.

Too, "Tarts Are Trump" follows directorial convention that introduces the ponderous, plot-halting specialties, romantic interludes, comic duets and choral numbers. It is difficult to weave these extraneous moments in with plot, and consequently the story suffers. But that fault is not individual to "Tarts Are Trump" but is a theatric state that is slowly making an exit.

Why bother with a fault in plot that proves an entertainment boon? In the asides is to be witnessed the dancing of several vivacious choruses, male and female; these "faults" permit several dancing and singing specialties, to say nothing of the vocal and pedal efforts of the principals.

Dan Tobin, who is responsible for the book, "Tarts Are Trump," has established a new precedent for the University of Cincinnati Fresh Painters. It is to be hoped his efforts are enlarged upon in future production.

To tell of the work of the principals in the musical extravaganza would be to begin at the beginning of the program and follow through to the end. Following that procedure the first name under surveillance would be Louis S. Eaton, the Ace of Hearts, a dark-haired villain whose machinations all but ruin the happy ending.

Eaton plays his role with the assurance that his pip is supreme when hearts are trump. He learns though, that kings, jacks and tens take tricks when the ace is gone. Eaton contributes a zestful satire on villains of the old school down to their mouthings and small finger pointing. In addition he raises his voice in song on occasion and discloses an acceptable barytone.

Next is the king, Spencer Booz, more acted upon than acting, who contributes no small bit to the ridicule in the piece.

Elizabeth Strauss aids the ace in his villainy and goes unpunished. Miss Strauss in song tells of the "Surest Way To the King's Heart," and with the ace does "Put the bee on the king."

HERMAN J. BERNFELD.

—The Cincinnati Enquirer.