

STAGE, SONG and SHOW

"THE MIKADO."

The advent of the arrival of the new London Opera Company was greeted with great satisfaction and interest by the Johannesburg public in general, and lovers of music in particular, and a large and fashionable audience assembled at His Majesty's on Monday last, the opening night, to give the artists a hearty welcome, the same excellent attendance having been fully maintained throughout the whole of this week.

The choice of the management in selecting "The Mikado"—one of Sullivan's many works—for the the most popular of Gilbert and opening performance was a particularly happy one. This comic opera, with its numerous well-known airs, was not only received by the large audience in the hearty manner one welcomes an old friend, but was also thoroughly enjoyed and fully appreciated by all present.

The artists are all new to us, as far as I am aware, except Mr. Edward McKeown, who acted the part of Nanki Poo, which he also took on the previous occasion, under the Williamson regime, many years ago. Historically, the company is well balanced, in fact all the soloists play well together, but vocally they are not a strong combination, the outstanding artist in this respect being McKeown. He has a pleasing, though not particularly strong tenor voice, and his style of acting being easy and natural, he worked himself quickly into the public's favour. The composer's whole conception of the opera is, to a certain extent, a caricature on that Far East Empire, Japan, and I do not quite agree with Mr. Alex. Haviland's interpretation of the name part, as in my opinion he caricatured the caricature. But beyond this defect, he acted and sang well and he was favourably received. David Henley's Pish Tush was a good characterisation of that part, whilst William Hartigan portrayed Pooh Bah well on traditional lines. Richard Andean's Ko Ko was an outstanding feature of the whole performance, although his strength also lies more on the acting, than the vocal, side. Dorothy Westall made a charming Yum Yum, earning much applause for her solo, "The Moon and I"; she was well supported by Audrey Hyslop and Olive McInnes. The only other lady

soloist is Christine Lorimer, who takes the important part of Katisha. She possesses a fine contralto which she displayed to full advantage in her different "soli." The concerted numbers, which are exceedingly pretty and melodious, were all well rendered and had all to be sung "da capo." The male voice chorus at the opening sang very well and made a good impression; unfortunately this was the only time they appeared in this "ensemble." Mr. Frank Tyars, as usual, displayed his fine artistic taste in the painting of the scenery, whilst the efficient playing and accompanying of the augmented orchestra under the able baton of Mr. Gordon Stamford gave proof of careful study and practice, and Mr. Fred Coyne, the producer, has every reason to be satisfied with the success "The Mikado" has achieved.

P. J.

STANDARD THEATRE.

This week we renewed acquaintanceship with our old friends "Potash and Perlmutter," on the occasion of the revival of Montague Glass's bright comedy of that name and from whom we parted last week in the play "Business before Pleasure." In my opinion the piece under review is preferable to the latter, inasmuch as it shows the Jewish character in its most favourable light. The kindheartedness and goodnaturedness which are predominating traits in the nature of our race are seldom placed into the limelight of public opinion to such an extent as they are in "Potash and Perlmutter," the two ever quarrelling partners in the cloak and suit business, but who, notwithstanding, love and stand by each other, as partners should. The representatives of these two sterling men, Messrs. Lew James and Cecil Kellaway, do full justice to these parts, cleverly combining pathos with humour, another outstanding feature of the Jewish character, without ever overdrawing either. Most of our readers are presumably acquainted with this production, and it will do them good to refresh their memories by witnessing it again. Mr. William Mollison is the producer; his portrayal of Henry B. Feldman, the cut-throat lawyer, is a fine character study, and he contributes considerably to the success of the play. Of the ladies, Miss Naomi Rutherford has the principal part, that of Ruth Goldman, who is another example of Jewish gener-

osity and goodheartedness, and in acting this part the gifted actress gives of her best. The other artists are also well in the picture. The staging is good and some of the dresses exhibited should make many converts among the members of the newly-founded Economy League.

P. J.

HIS MAJESTY'S

(Direction: African Theatres.)

LAST TWO NIGHTS.

The MIKADO

Presented by an Entirely
NEW LONDON COMPANY of CO-
ARTISTES.

Production by FRED COYNE.

Scenery by FRANK TYARS.

Augmented Orchestra of 25 Performers.

Costumes by Clarkson and African
Theatres.

Everything New.

BOOK AT ONCE.

EMPIRE

(African Theatres.)

Great Variety Bill.

Matinee To-morrow, 2.30

Nightly at 8.15.

HOLLOWAY and AUSTIN

SKIPPER FRANCIS
MARGARET JEWELL

WILL TAYLER

MAXWELL CAREW

NEWMAN and WYNNE

TERRY WILSON.

TED CHARTER

AFRICAN MIRROR.

THE ORPHEUM

PECK'S BAD GIRL.

AND VAUDEVILLE

THE CARLTON

A Petticoat Pilot

The House of Superlative Attractions.

STANDARD.

Direction: ... African Theatres.

To-Night and EVERY NIGHT.

Potash & Perlmutter

PRICES AS USUAL.

Booking at Carlton Hotel Only.