

Pu-leeze, Doctor! You're Surprising

Local Practitioners Trillie Across Y. W. C. A. Stage in Benefit Performance in Effort to Aid Edgecombe Sanitarium Unit

By OLD DOC POSTON,
(The Ancient Family Practitioner.)

The newly formed auxiliary of Edgecombe Sanitarium presented the doctors of Harlem, assisted by the Girls' Advisory Committee of the Harlem Playground, in a revue, "Surprises of 1933," at the Y. W. C. A. auditorium Friday and Sunday evenings. And believe you us, gentle reader, it was a surprise in more ways than one. Yowsuh.

The first surprise was this. They packed 'em in at the place. Even before the curtain went up Friday and Sunday, they were turning them back out into the night. The second surprise came when a few of the presentations turned out to be really amusing. And the third surprise. Although the house was terribly stuffy, the old practitioners terribly stage conscious, and the alleged gags terribly unfunny, the audience laughed, and laughed, and laughed.

There was Mrs. Ellis' little boy, Harold, for instance, who acted (and how) as maestro of ceremonies. The old maestro's jokes were so very, very funny that when he announced that he had decided to tell no more of them the audience cheered his decision wildly. And there was J. H. N. Jones. "Teddy Bear's" snakehips were nothing to throw Earl Tucker into a panic of fright; his Charleston wouldn't necessarily arouse the envy of Josephine Baker, but his willingness and enthusiasm were all that could be desired.

No Anesthetic.

But, alas, poor Yorick, it was not always thus. Young Lawrence Ervin's "Englishman's Philosophy of Life" left little to be desired. As did the still younger Grant (Slick) Reynolds' "George" in the "Two's Company" skit with Godfrey Nurse and Rae Oiley Mills. Or Walter Delph's George and Vera Reymous' Jay in the "All Aboard" bedroom blackout. The crowning success of the evening was scored by the song and dance numbers of Mae Chinn and little Ernie Alexander. That gal can sing and step!

The "Cross Word Puzzle" number with Mildred Johnson, Ann Jones and Jimmie Granady wasn't so bad either, although "The Pride of the Claghornes," which could have been a biting satire on the purity of white Southern womanhood, did not quite get over despite the brilliant burles-

quing of Anna Murphey and Goldie Whittington, and the "Jasper" of old man Louie Wright. Aaron McGhee, Vernon Ayer, Ralph Young and Jimmie Granady completed the cast.

"Bridge as the Ladies Play It," featuring Delph, Granady, Young, Albert Armstrong, Conrad Edwards and Solomon Peterson in the roles of a group of gossipy bridgettes was another highlight of the evening, with Granady taking the honors for the best dress and form. Oh, doctor! Edwards was a follower-up.

Operates on Piano.

Mrs. Seeley's proud offspring, A. Hudson, contributed a commendable cycle of songs, and little Jimmie Wilson, who has been 23 years away from the piano, returned to it for the occasion. Louis Middleton, Robert Wilkinon, Louise Hoage, Estelle Mourning, Lawrence Ervin and Paul Stevens executed a death house skit on "Better Late Than Never" which

was a bit ghastly but amusing, and Georgie "Bulldog" Williams did a scene from "Emperor Jones."

A "Relatively Speaking" sketch brought Ira McCown, McGhee, Delph, Eddie Best, Miss Whittington and Fredericka Moore out in a relatively laughable act, and Ervin and Ayer's "The Loot" was well received. Two other numbers, "Democracy," with Althea Banks, Roberta Bosley and Jimmie Wilson, and "Moonlight Sonata," with Anna Johnson, Mildred Johnson, the Misses Moore, Whittington, Mills and Jones and Andrew Chooskee were favorably presented as scenes in "Surprises." The production was directed by Gladys MacDonald, who took a bow in the intermission.