Miss Katharine Cornell 
Returning to Chicago 
After 2 Year Absence

by Cecil Smith.

AFFER an unenviable absence of nearly two and a half years, Katherine Cornell, one of the outstanding stars of the American stage, returns to our city tomorrow evening at the Harris theater in S. N. Behrman's comedy "No Time for Comedy." In her last engagement here, in May, 1937, Miss Cornell appeared in the two play repertoire consisting of Maxwell Anderson's "Hedda Gabler" and George Bernard Shaw's "Caedmon." In the first of these, which nobody thought to be Mr. Anderson's most successful drama, she scored a personal triumph over an inaccurate script with her sensitive portrayal of a Maury woman uncomfortably transplanted to New England. When it came to "Caedmon" there was, of course, little chance the play in this late date, but there was a great deal of the inevitable disdain this modern classic always seems to whether or not the actors were a satisfying ensemble. I thought she was and saw something as all-time strength in the fight, at least one outstanding performance of the sort sort.

A great deal happens in two years and a half. Two later works by Maxwell Anderson, "The Soyl Wagon" and "Kluckhohncker Holiday," have been presented here professionally since May, 1937. And the volatile "Caedmon" has returned to life once more in this period. What has Miss Cornell been doing with her time for 20 months past? To begin with, she enjoyed her true with her two plays for a month or so after the close of her Chicago engagement. Then, for the first time in a number of years, she decided to take the extended rest. She had not attempted to stop work at all. Indeed, a world tour, to occupy a year, had been planned. But the continuation of unrested world conditions and the tragic death in an airplane accident of Ray Henderson her trial lawyer representative for the tour, led Miss Cornell and her producer-brother, George McClure, to abandon the idea altogether.

Month followed month, until 16 had passed. Unable to endure inactivity any longer, Miss Cornell set out to prepare "Hedda Gabler," a translation of a German romantic play upon biblical subject matter, a brief tour of such "key cities" as Pittsburgh, Buffalo, and Detroit revealed "Hedda Gabler" to be too weak an effort to contend with Broadway competition. With 2 weeks before Christmas Mrs. Cornell and Mr. McClure toured it aside.

As luck would have it, S. N. Behrman at just this time was looking for an actress to play the heroine of his newly completed "No Time for Comedy." Miss Cornell met her during darkest moments with the underlined "Hedda Gabler" and promptly started the wire to booking between Detroit and New York. After a few weeks of study and rehearsal, "No Time for Comedy" (Continued on Page 32.)

Newest Saroyan Play 
Hailed as Masterpiece 
by Drama Followers

BY BURNS MANTLE

NEW YORK--One by one the head papers that William Saroyan, who was one of the outstanding of the theater a year ago, now on his way to becoming one of its poets. His newest play, a study of character in a San Francisco bar-room called "The Time of Your Life," is hailed as a masterpiece of entertainment if not of construct, and all the Saroyans are being happy looking about asserted "I told you so!"

Mr. Saroyan, to a bit deeper into the his of his rise and triumph, is the gifted young Armenian, California born, who acquired a cult by writing a series of seminal short stories, the most quoted of which was called "The Darling Young Man on the Flying Tropico," for which the admission his literary success brought him, young William suddenly sought a new world to stage in the theater. He wrote a fanciful one-act-drama entitled "My Heart's in the Highlands." It was produced experimentally by the Group theater but spring, and received with such an outpouring of bricks and boosers as to fill the Broadway auditorium with gossip for a week. Then the theater sold out, and it ran a not a subscription period. This saved the gold the entreaty of finding another play for its subscribers, who had been promised a season.

The only thing I liked about "My Heart's in the Highlands" was the line, and Robert Price wrote this. An entertainment in the theater, said on Broadway theater people, it was, I insisted, a chid. The day after this opinion was printed I hid a wire from Mr. Price saying, "Wish you will see it again some time, because I'm pretty sure that is not gay, but good and great. Kill me, thanks to hell." Miss Price's in the "Hightops," did not know anything very long, but before it was withdrawn Mr. Saroyan had practically finished his second play, which he had told us to be "The Time of Your Life," which we have on with now.

Mr. Saroyan's play, but not nearly as gay as to defeat of established play forms as "The Hightops." The heart of the author in this instance is in Pacific stage at the time of "The Hightops" in San Francisco. Here his friend Nick Ross a restaurant and entertain of which the human craft is heavy, and picturesque and the questioning of (Continued on Page 32)

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