[Continued from page one.]

of life a prevalent diversion. There is no plot, and no more story than develops from the presence of the human drifters. Chief of these is a young man with money and a great sympathy for the ill-housed, illclothed, and ill-fed section of humanity. He keeps himself in a state of semi-intoxication by drinking champagne. Yet he knows what he is

In the play's most exciting scene at its close, he is able to rescue a frail sister of the streets from a vice squad tough and send her away to San Diego to marry an honest truck

Otherwise this is an evening of comic and dramatic incidents, some good, some poor, all human, Mr. Saroyan writes in symbols. He offers you characters and you may weave your own stories about them, Nick the barkeep, McCarthy the policeman, Kitty the street girl, Joe the mystery man with money, Carson the old-time scout, Blick the vice man-they each represent their kind, and you with imaginations can make much or little

Many of the things that Mr. Saroyan gives his assorted characters to do are interesting, and always a little pathetic. They are poor, ignorant, groping, wishful, puzzled, unhappy humans. None of them wants to be

. . .

We spend a part of a day and evening with them and, save for Kitty of the streets and the truck driver, we leave them practically as we found

Eddie Dowling, co-producer with the Theater Guild, plays the rôle of the compassionate champagne Joseph in the mood and manner in which he played the muddled stage hand in "Here Come the Clowns" last spring. It is a calm and thoughtful performance, convincing in its sincerity.

tress who was the devout worshiper of force him into the revolutionists'

St. Bridgid in "Shadow and Substance." is Kitty in "The Time of Your Life," and it takes a bit of forgetting to picture her in the rôle. I doubt if she is happy None of her friends can be happy

for her. Yet for her. Yet
She does [Lucas-Pritchard Photo.] her best to suggest the type and prob-

ably was ever so eager for the job. Len Doyle has a grand time giving a W. C. Fields touch to the scout and there are half a dozen well played

. . . We have also been playing with another bit of freakishness in the theater this week. That would be the production of something out of Dostoievsky, called "The Possessed," by a newly organized Chekhov Theater, supported by the rustle of an American angel's wings shedding checks. Just why these enthusiasts of the

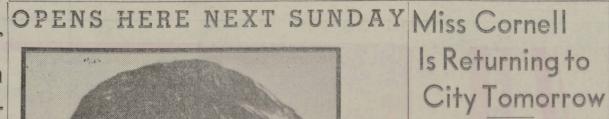
theater insist upon bringing their dramatic oddments into the commercial competition I cannot quite understand, but I suppose it is the only way they can attract a satisfying amount of attention.

Michael Checkov, a nephew of the great Anton and himself a disciple and graduate of the Moscow Art The- hearsal of the night's bill. They kept ater, has charge of "The Possessed." at this practically until curtain time. He has been preparing for its pro- Their opening performance, while duction for months, having trained a not flawless in the estimation of those cast of young American amateurs at dance critics who know more about this art than I do, seemed pretty fine considerable cost to some one.

He has achieved quite remarkable to me. It was entirely satisfying also results in production. The scenery is to a house bulging with enthusiasts. weirdly skeletonized and hauntingly | The Ballet Russe is starting its lighted. The players have been given annual tour of America. Its first pro such careful and intelligent instruc- gram included a revival of "Le Lac tion and have been rehearsed so des Cygnes," which would be "Swan painstakingly that their performances | Lake" to us; "Devil's Holiday," which have been taken on the polish of ex- is "Le Diable s'Amuse" to them, and "Gaite Parisienne," a favorite and perienced professionals.

But "The Possessed" remains a colorful revealment of the gayeties of vague sort of thing having to do with Paris, including such a can-can as the search for a leader among the our burlesque theaters have never revolutionists. They want one who, equaled. springing from extraordinary people, The one newcomer among the dance will be able to organize and direct a ers that I saw is a tall youth named mob of ordinary people whose lives Andre Eglevsky, whom I suspect will demand spiritual and physical adjust- be sensationally acclaimed in the near

future. Otherwise the older favorites, Verkhovenski, a Mephistophelean including Leonide Massine, the popu type, shadows the movements and lar director, came in for the expected thought of Stavrogin, a superior per- ovations



A week from tonight, Edward Everett Horton, filmdom's

famous comic, will emerge upon the Erlanger theater's stage

as the hero in a revival of Benn Levy's successful farce,

"Springtime for Henry."

half of the Ballet Russe Waltzes complete the list.

day morn-

ing of last

week. The

into a re- season,

Recordings

son of radical tendencies, seeking to

party. Stavrogin, vacillating and un-

tically. There are twenty-odd charac- ist.

tures to hold attention.

[Continued from page one.]

was tried out publicly for the first time last March in the English the ater in Indianapolis. After 24 weeks at the Ethel Barrymore theater in New York, Miss Cornell and her company began a cross-country junket early in October-and here they are.

"No Time for Comedy" creates a double suspense as it approaches the Harris theater stage. Not only have we been forced to remain total abstainers from Cornell for an unusually long period but for many seasons before her long vacation we had not known her as an actress in comedyif the period comedy of "Candida" be excepted. We have associated her almost wholly with plays presenting serious characters and serious themes, whether from the pen of Shakespeare or of Rudolf Besier. Now we are to see her in drawing room comedy, in the part of an ac tress married to a quixotic and hardto-manage playwright.

Guthrie McClintic has brought together a superior group of players to appear as Miss Cornell's colleagues. Francis Lederer, last seen here in "Seventh Heaven" last summer, is the playwright, with his [1623].

comes from the more authoritative Second Quarto [1605] and First Folio Moonlight." Laurence Rivers, Mr. name changed in the script from the [1623]. original Easterbrook to Esterbruch, cellent English diction. Margalo Gill. Greet alternately gave the complete producer of "The Green Pastures." more, who acted with Miss Cornell First Quarto text and the complete to the Cornell-McClintic fold to im- of Forbes Robertson, no less than Saturday, Sunday, and Monday eve-James, an irresistible Negro actress Booth version. who is seen as the maid, John Wiliams, Tom Helmore, and Larry

0 0 0

let," and at all evening performances durcertain, is more interested in the peace of his own soul than he is in Continuing its pleasant custom of fortnight's ng the the ambitions of his tempter. He releasing an occasional miniature engageeventually finds peace in a return to the simple religious faith of his moththe simple religious faith of his mother. Her Christ, I think he decided, in company is this month offering of p e r a is a better leader than the man-God in compact form 10 songs by Lily house, the Verkhovenski would have him be- Pons. The renowned French colora- curtain tura is assisted by an orchestra con- will rise The one scene of the play that ducted by her husband, Andre Koscomes to life shows a meeting of revolutionaries. This is the sort of telanetz; also by Frank La Forge, We dnesday thing the Russians stage so realis- planist, and Frances Blaisdell, flut- and Satur day mati

ters in the scene and each of them The songs which Miss Pons has nées will becomes a definite part of the action. chosen to record are mostly of the begin For a few minutes there is exciting light, sparkling kind so admirably o'clock. The

no more than the unusual stage pic- There are Benedict's "The Wren," hours from first to last curtain. Maids of Cadiz," and the Dell' Acqua ences and footnotes to the uncut young Chicagoan, C. G. Arnold, seems has taken to the stage herself. Re. ner is the order of the day at the After a two week postponement,

After a two week postponement, due to what they have been calling a Ispahan"; Liadoff's "The Musical portant discovery of Prof. Napier ever I can say will be a 'classic of ert Morley's comedy, "Goodness, How leaping and hoofing his way to stellar war on the other side, a missing half of the university of the Evans production celebrates half of the university of Chicago, that the Evans production celebrates the centenary of the first "Hamlet" wers successful, although the legitimate the term of the legitimate the legitmate the l performance in Chicago. The swampy me about the legitimate theater. Until credit for a good personality and but seldom to better advantage than Ballet Russe de Monte

Ballet Russe de Monte de Monte usual high standard. The brightness speare's tragedy on Oct. 15, 1839. ern hick, having never seen a profesta a mere society amateur. rived in of Miss Pons' voice and the limpidity Eighty years earlier, in July, 1759, sional job done on the stage. All amaport Thurs- of her style are admirably preserved. the first recorded American performance took place in Philadelphia, which customed to the movies.

was then both the political and the cultural capital of the new world. A The late Sidney Howard had applay called "Hamlet" was presented Chicago by acting than you could by a satire in Herbert Farjeon's "Little The late Sidney Howard had apparently completed most of his drammediately to the stage of the Metropolitan Franklin" at the time of his death. Robert E. Sherwood will finish what little there is left to be done and with Portland opolitan done and, with Dudley Digges in the he could, shows plainly the extent to Opera house title rôle, the Playwrights' company which Shakespeare made use of the and went expects to put the work on late this earlier, more melodramatic play

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CORNELLand

AMUSEMENTS.

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AMUSEMENTS.

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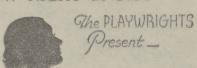
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OPENING:

'Hamlet," uncut version of Shake speare's tragedy, with Mauric Evans; Grand Opera house; open

'No Time for Comedy," comedy, by S. N. Behrman, with Katharine Cornell and Francis Lederer; Harris theater; opens Monday.

CONTINUING:

advanced. . . ."

Edward

Everett

Horton will

return to

the stage at

the Erlang-

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next Sun-

day eve-

been repre

sented in

Chicago by

four plays.

'Spring

imefor

Henry," on

its first

visit, was

director.

ning, has

'My Dear Children," farce comedy by Catherine Turney and Jerry Horwin, with John Barrymore Selwyn theater; twenty-fourth week The White Steed," drama, by Paul Kane; Erlanger theater; third and

COMING: Springtime for Henry," revival of Everett Horton; Erlanger theater

Leave It to Me." musical comedy by Samuel and Bella Spewack and Cole Porter, with Victor Moore William Gaxton, and Sophie Tuck er; Auditorium theater; opens Nov.

Outward Bound," revival of Sutton Vane's drama, with Laurette Taylor and Florence Reed; Harris theater; opens Nov. 27,

Shakespeare repertory Sir Philip Ben

"Hamlet" must inevitably stir up a musical, "I Married an Angel," plays a lot. feeling of nostalgia in Whitford Kane. in Milwaukee at the Davidson theater For it was in order to play the Grave- tomorrow, Tuesday, and Wednesday,

the "Hamlet" cast. He is perhaps the most celebrated and experienced Grave-digger in the history of the 20th century American stage. Besides

Mr. Eyans he also be als Mr. Evans, he also has played the

theater. The rest of the time there is suited to her voice and personality. performance runs approximately four where "My Dear Children" keeps zooming along in its fantastically suc- who made front page news some time

Graham Satire.

Martha Graham, American dancer

Unlike Father.

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A beautifully and meticulously written play .- Cecil Smith, Tribune. It was like a coat of shoddy decked with buttons of gold.

—Ashton Stevens, Herald-American.

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--Lloyd Lewis, News. Carries the salty sting of resounding performance.

—Claudia Cassidy, Journal of Commerce.

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(Send Self-addressed Stamped Envelope)

theater in the middle west. You cannot conceive of the vast ignorance of that is so rampant in this section of the country. Perhaps you could or ganize a theater of your own here in La Salle Music tre de la Rose." Chicago. . . . "I cannot understand how you

have tolerated Chicago so long unless you have some idea such as I have The Little man was very much loyal patrons of the Stevens hotel are there last week when the Hotel La Salle introduced a new band in its Benn W. Levy, who wrote "Spring- smart Blue Fountain room. Out of time for Henry," the headlong farce the dark ages of crystal sets and hand cranked phonographs came that Little man to remind Chicago of the days when "Because They All Love You" and "Hold Me" and "Jealous" were the hit songs. And with him came an orchestra picked from the modern crop, to prove that the Little man not only was there the other day but doesn't intend to go away.

Little Jack Little has come up to fame the hard way. Starting as a financially embarrassed University of lowa medical student he took the keyboard air line into show business. His resonant, deep voice and lively fingers made him a natural radio attraction and before long the nation's Small." The Jack Little-Paul Small crisp white surroundings of the smart by a cast headed by Henry Hull. Jane Cowl appeared here in "Art and Mrs."

duet had a counterpart in the Little Michigan avenue supper room. Coming into the white tie and tails circle Cowl appeared here in "Art and Mrs. tion which made "Jealous" so fa- after a notable career in the ball-Bottle." Basil Rathbone was starred in "The Devil Passes," and Edith and at the head of his own band.

Bottle." Basil Rathbone was starred mous. Then it was Little as a single musical "savvy" by toning a large and at the head of his own band. In his extensive peregrinations in Horton's present producer, will be rebut introduces them with a strain "listening" music also good dancing membered particularly as the lucky from Ravel's "Bolero," which is now music. Knowledge of the likes and more, who acted with Miss Cornell as far back as "The Green Hat" (in New York, but not in the earlier Chicago performance, when Ann Harding played Venice Pollen], returns ding played Venice Pollen], returns of Forbes Robertson, no less than "Room Service," by John Murray difficulties only when its creators, room circuit, enables Williams to pre-Kathleen Quinn, a cute blonde personate Miss Cornell's rival. The 1,300 lines were deleted. Nearly as nings, Nov. 11, 12, and 13. Sam Wanaother supporting players are Gee Gee many were missing from the Edwin maker is the group's newly appointed just finished a plate of jumping Xavier Cugat, Bud Freeman's Summa

At tomorrow night's opening of digger in this very Evans production with the following cast: Karen Van opened Friday night in the Walnut club Nov. 20 for four weeks, some-Maurice Evans' unabridged "Ham- that Mr. Kane gave up the rich part Ryn, Vivienne Segal, Dennis King, room of the Bismarck hotel, Art Kas- what ahead of original schedules, of Canon Lavelle in "The White Bobbe Arnst, Norman Roland, Dan sel, who continues to break house Steed "after the Philadelphia opening last winter. Despite his success in ton, Isabelle Kimpal [Miss Van Ryn's revival of his popular steeplechase Verker these nights.]

Ralph "Cookie" Cook's madhouse records for attendance, is planning a magic even crazier at Harry's New verker these nights. "The White Steed" at the Erlanger theater [where it now begins its final week] Mr. Kane cannot fight off a twinge of regret over leaving the first off a twinge of regret over leaving the first off a twinge of regret over leaving the first off a twinge of regret over leaving the first off a twinge of regret over leaving the first off a twinge of regret over leaving the first of th

The "So-That's-It" Department: Tommy Dorsey, sentimental sensation of the Palmer House's gay Empire room, offers this definition of Katharine Cornell and her compart with both John Barrymore and pany will give a special matinee of swing: "Rhythm is the result of ac-Walter Hampden. Too bad Mr. Hamp- "No Time for Comedy" at the Harris cented and unaccented tones in regden is not in town so that Mr. Kane theater Friday, Nov. 17. The procould revive old memories with all ceeds will go to the Actors' Fund of the Hamlets at one time! three of his Hamlets at one time! America, which cares for sick, aged, depends upon the phrasing or the and indigent actors, and provides free grouping of these accented and unac-Mr. Earrymore, by the way, re-burial for those who die penniless. notes are grouped for emphasis and Winston Churchill's daughter Sarah,

Huë's "To the Birds," Delibes' "The A few additional marginal refer- cessful run. A recent letter from a ago by marrying a vaudeville artist, Tap dancing in the strenuous man-

Paul Haakon, whose ballet is again breathtaking hit in the Chez Paree

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JACK AND JILL JUVENILE PLAYS ALI BABA \$1.00.75.50.25

ter. We are just learning about the theater in the middle west. You cannot conceive of the yest ignorance of reer this summer in an appearance with the Fokine Ballet and the New York Philharmonic orchestra. Among is numbers were "Scheherezade," "Prince Igor," and the lovely "Spec-

Loyal sons of the Stanford Red and



1930. He received his earphones were reproducing the Ph. D. [Doctor of Popular Harmony] music of "Jack and Paul, Little and degree last Saturday night in the Wisely combining the nostalgic band down to the requirements of a with the new, Little features the old rather small room, without losing any songs every one has liked for years, of the vitality that makes good his trademark. He plays them, further, in solid swing that gets into in the wide open spaces of the ball-

Bands coming into Chicago spots beans, adds a pleasing dash of comph | Cum Laude orchestra, and possibly to the almost continuous proceedings. Bob Crosby and Orrin Tucker. Earl The advent of Maurice Evans' Dwight Deere Wiman's famous The opening night crowd liked Little "Fatha" Hines is already here, at Grand Terrace, and Eddy Duchin is not too far off. . . . Sophie Tucker To augment the new revue that joins Cross and Dunn in the Colony

. . Bill Baird, magician, is making a single in eastern theaters

AMUSEMENTS.



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NIDA-Sat. at 8:00-Lushanya, Branzell, Baum, Czaplicki, Love. Cond., Weber. CARMEN - Sun. at 8:00 - Longons Della Chiesa, Tokatyan, Czaplicki, Cond. Weber. Littlefield Ballet, Special Perf. Prices: \$1, \$1.50, \$2, \$2.50, \$3.

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