

Joan of Arc Comes to Chicago in Cornell's Production

Shaw's Drama Runs True to Old Documents

Actress-Manager Offers Fine Historical Drama for 2 Weeks at Grand.

By Charles Collins.

THE lore of Joan of Arc, alias Jeanne La Pucelle and the Maid of Orleans, supplies a wealth of material for a discourse on Katharine Cornell's arrival in Chicago (tomorrow night at the Grand) with Bernard Shaw's drama, "Saint Joan," as her offering. Historians, scholars, dramatists, and poets have been fascinated with the subject for five hundred years. In modern times two chronic humorists—Shaw and Mark Twain—have been converted into temporary mystics by Joan's strange, well documented story.

The principal source for the modern view of her life and character is a work in five volumes by a learned Frenchman named Jules Quicherat, published by the Société de l'Histoire de France in the years 1841-1849. This contains the complete records, with verbatim testimony, of her trial as a witch, sorceress and heretic in 1431, and also of the legal investigation of 1456 which rehabilitated her character. Most of the other contemporary material relating to Joan is collected in the Quicherat publications. Since then some new information has come to light in the journals of Morosini, a Venetian merchant, and Eberhardt von Windecke, a German, and in documents containing a few auxiliary facts found in the Vatican and Vienna libraries.

Mysticism vs. Abnormal Psychology.

The historical evidence is clear and complete; the only thing lacking is an authentic contemporary portrait in drawing, painting, or sculpture. Shaw's drama is a sound, modern interpretation of her character and also of those currents of medieval thought and statecraft which caused her cruel death.

Her auditory and visual hallucinations—voices in church bells carrying messages from God, and apparitions of St. Michael, Margaret and Catherine—may be defined according to one's personal bent toward mysticism or science. A psychologist would say that these were symptoms of the paranoid mind, and would point to other aspects of her behavior—her military exploits, her taste for male attire, especially armor, her rebelliousness against authority, her domineering attitude toward her associates—as points in favor of his diagnosis. Shaw, always contemptuous of modern medical science, wipes out this argument by calling her a genius, but thereby leaves the psychologist a last word to the effect that the term "genius" often covers much abnormal psychology.

Did Joan Look Like Katharine Cornell?

By coincidence Shaw's description of Joan in his stage directions is a fair thumbnail sketch of Katharine Cornell. He writes:

"She is an able-bodied country girl of 18 or 19, with an uncommon face: Eyes very wide apart and bulging as they often do in very imaginative people, a long well shaped nose with wide nostrils, a short upper lip, resolute but full-lipped mouth and handsome fighting chin."

In his preface to the play he gives his reason for this description, as follows:

"A sculptor of her time in Orleans made a statue of a helmeted young woman with a face that is unique in art in point of being evidently not an ideal face but a portrait, and yet so uncommon as to be unlike any real woman one has ever seen. It is surmised that Joan served unconsciously as the sculptor's model. There is no proof of this, but those extraordinarily spaced eyes raise so powerfully the question: 'If this woman be not Joan, who is she?' that I dispense with further evidence."

Other Plays on Maid of Orleans.

The principal plays in which Joan figures are Shakespeare's "Henry V," Part I; Schiller's "Die Jungfrau von Orleans"; Emile Moreau's "Le Procès de Jeanne d'Arc," and Shaw's. Shakespeare deals with her according to the English view of her time: She has

MAID OF ORLEANS IN SHAW'S PLAY

Katharine Cornell is here depicted as she appears in the early scenes of Shaw's drama, "Saint Joan," before the mystic peasant girl of Domremy puts on shining armor as the warrior Maid of Orleans. Here she is hearing voices in church bells. (Bloom Photo.)



Mantle Names Best Dramas of N. Y. Season

"Winterset," "Boy Meets Girl," "Idiot's Delight" Among Those Chosen.

By Burns Mantle.

NEW YORK. — [Special.] — The Players' club, having capped the theater season, according to custom, with the revival of a favorite play of other days, of which more is related hereafter, it is fitting that your correspondent should also observe the annual custom of selecting the best of the plays that have been produced in this theater capital this particular season.

Although the list of new plays was shorter by ten or twenty than it formerly has been, the average in quality was higher. Therefore, it is with more than usual enthusiasm that we give you these ten to ponder, and to wait for, either in the flesh or on the screen, the next few years.

The Maxwell Anderson's "Winterset," a modern tragedy pleading for social justice, wedded in the writing to a poetic drama form, which won the drama critics' prize.

Play is Vigorous Protest Against Madness of War.

Robert Emmet Sherwood's "Idiot's Delight," a timely, vigorous, and amusing protest against the madness that is war, which won the annual Pulitzer award.

Katherine Daykin's and George Kaufman's "First Lady," a deft satire of Washington social life, which has run the better part of the season with Jane Cowl as its star.

S. N. Behrman's "End of Summer," an observing contemporary comedy of problems facing the inhibited rich and the educated poor, with Ina Claire its active star, which was frequently mentioned as a runner-up for both the critics' and the Pulitzer awards.

Samuel and Bella Spewak's "Boy Meets Girl," the outstanding character comedy success of the year, tossing shafts of barbed satire in the general direction of Hollywood, Cal. This one won the Dramatists' Guild award as the season's happiest comedy.

Laurence Houseman's "Victoria Regina," a sentimental tour-de-force in which the talented Helen Hayes plays Britain's favorite queen and empress from the day of her accession when she was 16 to the day on which she celebrated her golden jubilee—and plays her with persuasive charm.

"Dead End" is Vivid Sketch of Contemporary N. Y. Life.

Sidney Kingsley's "Dead End," a vivid sketch of contemporary New York life related to the birth of the gang spirit and the life of city streets that have cradled a variety of public enemies.

Dodie Smith's "Call It a Day," a wholesome and fascinating picture of English family life that has appealed to large sections of playgoers as the most satisfying of current domestic dramas.

And two dramatizations of popular novels of other days: Owen and Donald Davis' "Ethan Frome," from Edith Wharton's novel, which enjoyed a definite success earlier in

SINGS IN SOPHIE TUCKER'S TROUPE

Dale Sherman is an attractive participant in the cabaret revue which Sophie Tucker is offering in the Terrace room of the Morrison Hotel. She is a fine vocalist. (Maurice Seymour Photo.)



WPA Drama

GEORGE KONDOLF, WPA theater director, announces the New York production, "Triple A Plowed Under" for the Great Northern, to open shortly after the end of the run of the current play, "Chalk Dust," which will close on June 13. "Triple A Plowed Under" requires a cast of over 100 and 25 settings.

The show will run one hour, with no intermissions, and will be presented twice nightly.

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Summer Operas

THE St. Louis Municipal opera began its eighteenth consecutive season in the open air theater in Forest park on June 5, with the Ziegfeld musical play, "Kid Boots."

Among the principals are Vivienne Segal, June O'Dea, Ray Middleton, Janet Reade, Bertram Peacock, Helene Denison, danseuse; George Price, Joseph Macaulay, Audrey Christie, Detmar Poppen, Earle MacVeigh, and Carl Randall. Laurence Schwab, producer and playwright, is directing the Municipal opera offerings for his second season.

Other players in the season will be Helen Gleason, Armida, Billy House, Billy Rayes, Albert Mahler, Noel Francis, Zama Cunningham, Nina Olivette, June Havoc, Inez Harvet, and Rosie Moran. Guy Robertson, Gil Lamb, Ruby Mercer, Edward Nell Jr., John Clarke, John Cherry, and Al Downing, of former St. Louis summer seasons, also will return.

The schedule after "Kid Boots" is: June 15, "The Three Musketeers"; June 22, "No, No, Nanette"; June 29, "Sons o' Guns"; July 6, "The Bohemian Girl"; July 13, "Oh Boy"; July 20, "The Merry Widow"; July 27, "The New Moon"; Aug. 3, "A Connecticut Yankee"; Aug. 10, to be announced; Aug. 17, "The Red Mill"; Aug. 24, "Glamorous Night," book and music by Ivor Novello (American premiere).

fends as familiar spirits and when faced with the stake she pleads pregnancy, naming first the Duc d'Alencon and then the king of Naples as her lover. Schiller's drama, which Shaw calls "a witch's cauldron of raging romance," has been acted by many famous tragediennes. Moreau's (circa 1910) concentrates on the trial scene and makes full, effective use of the actual testimony as recorded in contemporary documents. Sarah Bernhardt acted it with notable success in her last phase.

Beach Walk Gets Elaborate Summer Show

THE Beach Walk, outdoor cabaret of the Edgewater Beach hotel, will open next Saturday. Bernie Cummins will return with a band of 20 musicians. An elaborate floor show will be presented.

The program will be headed by the dance team of Enrica and Novello. Other entertainers will be Emily Von Loesen, ballerina; Harriette Smith's "Lovely Ladies" chorus, increased to 12; the Sherr Brothers, comedy dancers; the Bonners, singing duo, and Paul Gordon, trick cyclist. There will be fifty people in the troupe.

Only two shows will be given each night. Bernie Cummins' orchestra will play from 5 p. m. to closing on the Beach Walk. Herbert Foote's concert ensemble will play in the Marine dining room from 7 to 8 p. m.

The Blackhawk continues with Joe Sanders' band and revue. Barbara Parks, singer, is featured.

"Moonlit Fiestas" are featured nightly in the Continental Room at the Stevens hotel, where Ramon and Renita are appearing with Xavier Cugat's orchestra. Their newest dance is called the "Ravelero." Ramon and Renita have been engaged for the Broadway production "The Forbidden Melody," by Sigmund Romberg and Otto Harbach, to be staged next fall.

The floor show at the Club Royale-Frolics contains Gale, Tracy and Leonard, crooning comedians;

Louise Lucano, dancer; Abbott and Tanner, tap dancers; Virginia Crane, soubrette; Marie Hollis, acrobat; Hal Monte, song-and-dance-man, and Henri Lishon's orchestra.

With its new cooling system in operation, the Chez Paree offers a comfortable summer for its patrons. Paul Draper, exceptionally talented tap dancer, leads the current bill. A new attraction is Ella Logan, singer, who comes here after a successful season in New York, both in night clubs and on the radio. Edna Sedgwick, ballet and tap dancer is held over from the recent Harry Richman revue. She is featured in a new revue with sixteen dancing girls. Bill Steele is master of ceremonies. Henry Busse and his orchestra continue.

Nine girls are making their bows in the floor show led by George Givot and presented in the College Inn. They answer to the title of "College Inn Blondes." All are products of Chicago, as is Dorothy Byton, director of the group. Givot's specialties for the week will be "Cowboy Joe," and "I'm Single Again." The ice skating show, starring Evelyn Chandler, continues.

Lola Ravel, radio singer, is making her first Chicago appearance in the new Chez Paree show which headlines the Yacht Club Boys and Paul Draper. She has been a favorite with the Miami Beach winter crowds for several seasons. She features distinctive arrangements of popular melodies.

Stan Norris and his band are billed as the attraction at the Merry Garden ballroom. Tonight marks the closing party. Extra prizes will be distributed. Merry Gardens will reopen about the first of September. Stan Norris will spend the summer in Hollywood.

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