

# Forty Stage Attractions Hold Forth on Broadway

## Forty Shows Holding Forth on Broadway

'Accent on Youth' Proves Most Ingratiating of Season's Romances.

By Burns Mantle.

NEW YORK. — [Special.] — We have had an active holiday season in the theater. Enough new attractions have come in to boost the current Broadway list to forty, which is approximately ten more attractions showing than have been on view since the days of the first crash.

Doubtless a number of them will be fading out shortly. Illness and accident have taken their toll. Charlie Winner twisted an ankle and they had to close "Revenge with Music" for two weeks in consequence. Tallulah Bankhead got herself involved with a fever, including a crop of fever blisters (and how humbly frail that makes a leading woman) and had to close down "Dark Victory" in consequence.

Still the list held up surprisingly well and showmen are pretty happy about it.

Playwright's Secretary Proves His Drama Is Valid.

One of the happier experiences involved in the holiday rush was that of seeing a comedy by Samuel Raphaelson called "Accent on Youth" evolve as the most ingratiating romance of the current season. It is a piece lightly reminiscent of Franz Molnar's "The Play's the Thing" and the unreal realities Pirandello loves to toy with. Being the romance of a middle aged playwright who gets himself entangled with the hero of his newest comedy. The Raphaelson characters, however, are quite definitely real. It is easy to accept Stephen Gays as a playwright who has written twenty successful comedies and one last tragedy. It is the tragedy that bothers him. In that play a man of 60 seeks to justify his love for a young girl and the result is disastrous.

Gays is about to abandon the piece. The May and December romance is phony. He will go for a holiday with a willing actress instead. Then his secretary, a young woman of attractions he had overlooked, calls him back. Now that she has been discharged, she can speak freely. She can tell him that not only is his tragedy possible but the love situation is true. She knows, because she loves him, and has loved him for a long time.

Youth's Call to Youth a Sour Note.

Fired by this new enthusiasm, Gays calls off the holiday, resumes rehearsals, coaches the secretary in the heroine's rôle, and produces the play. Now the playwright, also in his early fifties, is in love with the young secretary. Accepts her as his mistress. Is about to marry her when he is again tortured by her better judgment as a playwright. Youth should call to youth, and probably has. His heroine doubtless is in love with the juvenile, as she should be. And when he finds them in an embrace in his office he is convinced he is right. "You don't know it, my boy," he calls to the juvenile who has just protested his love, "but that is the curtain line!" Then he disappears.

The secretary and the juvenile are married. A year later they are ready to fly at each other's throats. Youth has called youth and



LEADER OF EMPIRE ROOM BALLET

Josephine Buckley is one of the most popular members of the ballet group at the Empire room, known as the Abbott International dancers. She has been active in these cabaret programs for many months, and has risen to rank among the principals of the show. (Bloom Photo.)

has been answered. The secretary comes pleadingly back to her first love. He still is suspicious, but he resumes his dictation. "Accent on Youth" is the old "bachelor's romance" — "Professor's Love Story" idea revitalized. It is almost as sure in the theater as the Cinderella theme. In this instance it happens to be exceptionally well played by Nicholas Hannen, an English actor with a fine record, and Constance Cummings, a screen actress of talent and charm recently returned to the stage. An unusual cast also includes Irene Purcell, Ernest Cossart, and Ernest Lawford.

Jane Cowl Returns in a Theater Guild Play.

A new Jane Cowl play, or, rather, a new Theater Guild play with Jane Cowl as its leading attraction, is called "Rain from Heaven," which would be the quality of mercy. Samuel Behrman of "Biography" and "One Brief Moment" wrote it. It has stirred a lively critical and subscribers' interest. It may have greater popular values than I think it has. It seemed to me a little heavily discursive and not too soundly based romantically to appeal to an average audience.

Miss Cowl is lovely, as usual, in it. Interesting that she should return to Broadway after a two year

absence just as Katharine Cornell came in with "Romeo and Juliet" and replaced her upon the throne reserved for "the greatest Juliet of her day." Cowl won a like honor ten years ago.

In "Rain from Heaven," the "greatest Camille of her time," as Miss Cowl has been called, is playing a titled English woman, Lady Violet Wyngate, no less. A lady of liberal views, she has taken in several interesting but homeless émigrés, a music critic exiled from Berlin because his great-grandmother was a Jewess, a Russian pianist, and a Russian scholar.

In her train, too, just to make the conversation thoroughly cosmopolitan, is an American millionaire bent on combining the youth of England and America in a Fascist movement that shall protect all rugged individualists and their fortunes.

Jew Suggests Unique Reason for Not Murdering His Race.

You can see how this group would inspire a lot of talk. Interesting, intelligent talk it is, most of it, and greatly benefited, I hear, by recent clipping. Mr. Behrman, of course, has felt strongly about the Hitler ideology and injustice toward Jews. But he is fairly gentle in his statement of his prejudices. His exiled critic, incidentally, was expelled from Germany because of a satirical pamphlet he had written called "The Last Jew," in which he advanced the amusing theory that the rulers of the world, discovering that they had killed off all but one Jew, realized the awful predicament of a soft world left without any one to hate. The thought gave them so much concern that they took particular pains to preserve the last Jew and pay him well to resume active propagation.

One fairly startling line, spoken by the boorish American industrialist in his cups, was hurled at the Jew: "We don't hate you because you killed Christ," he shouts, "but because you gave birth to Lenin."

Miss Cowl's performance is earnest, intelligent, suavely sophisticated, and altogether agreeable.

## 'Roberta,' with Music by Kern, Opens Tonight

"ROBERTA," the musical comedy which had a full season's run in New York, will begin an engagement at the Erlanger theater tonight. It is the only musical comedy on tour in the United States this season.

"Roberta" is the work of Jerome Kern, who composed the score, and Otto Harbach, who adapted the novel, "Gowns by Roberta," by Alice Duor Miller, for a vehicle for two duers of principals and a large chorus. Among recent pieces by Jerome Kern are "The Show Boat," "Cat and the Fiddle," and "Music in the Air." Harbach was librettist for "Rose Marie," "No, No, Nanette," "Kid Boots," "High Jinks," and "Madame Sherry." These authors have a hundred outstanding successes on their records. The song hit of "Roberta" is "Smoke Gets in Your Eyes." It has swept the dance floors and radio studios.

Max Gordon is the producer of "Roberta." Last season he had four successes on Broadway, including "Roberta." He produced "The Cat and the Fiddle," "Three's a Crowd," "The Band Wagon," "Design for Living" and others. His current Broadway attractions are "The Great Waltz," "Dodsworth," and "A Farmer Takes a Wife." The principals in "Roberta" are Tamara, Fay Templeton [famous musical comedy star of an earlier generation], Raymond Middleton, Odette Myrtle, Marty May, Booby Jarvis, Sidney Greenstreet, Parker Steward, and the California Collegians.

"Ah, Wilderness," Eugene O'Neill's comedy with George M. Cohan in the central rôle moves from the Erlanger theater to the Grand Opera house to continue its Chicago run.

## Ballet Russe Will Return in Early March

Two Dances Will Be New to Chicago, 'The Public Gardens' and 'The Ball.'

COL. DE BASIL'S lovely Russians of Monte Carlo have come and gone and are now on their way to the Pacific coast, but they leave behind them the glad news that they will pass here on their way back to the east. March 8, 9, and 10 are good dates to mark down on the calendar, for they record the times when the company will again be at the Auditorium.

By that time they will be ready to present two new ballets to the Chicago public, and not merely revivals from last season, but works that have never been seen here. One is called "The Public Gardens," drawn from a novel by André Gide, with music by Vladimir Dukelsky, choreography by Leonide Massine, and scenery and costumes by Jean Lurcat. It sets forth a day in a public park—any park, anywhere, park workers, nurses, children, a poet, a would-be suicide, rich lovers, poor lovers, police, old people, finally dusk and the departure of the crowd.

Other Celebrities of Dance and Song Coming.

The other is "The Ball," to music by Vittorio Rieti, choreography by Georges Balanchine, scenery and costumes by Giorgio de Chirico. It is a bit of gay nonsense at a masked ball, wherein a lady raises her mask to show herself as an old woman to the young man who has been flirting with her, but later showing that the appearance of old age is only a second mask and that beneath it she is young and beautiful. An old astrologer in his turn proves that he is really young, and the two dance away to the consternation of the first young man.

In the meantime Miss Grace Denton, who brought the Monte Carlo ballet to Chicago, will be presenting a number of other notables of dance and song. On Jan. 13 Doris Humphrey of Oak Park and Charles Waldman of Nebraska, both rated as stellar dance artists in New York, will give the third program in the Bohemians' dance series at the Auditorium. On Jan. 28 and 29 the mighty Chaliapin, famous Russian basso, will also be at the Auditorium.

News of Interest to Lovers of Music.

Jascha Heifetz, appearing at Orchestra hall this afternoon under the auspices of the Travelers' Aid society, will play a different kind of program from any since he first lifted a fiddle bow to the Chicago public. It will consist mainly of sonatas. With Emanuel Bay he will play Brahms' Sonata in D minor and the Beethoven "Kreutzer," and without him he will play the Bach Sonata in G minor for violin alone. At the end there will be a group of short pieces.

Mario Fiorella, baritone, who made his operatic debut with the Chicago Civic Opera company in 1930 and has done considerable operatic singing since then, will give his first song recital at the Studebaker theater.

The Blackhawk Brings Midnite Fliers Back Again on Monday Nites featuring

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## DANCES IN REVUE

One effect of the Russian revolution has been the spreading of Russian ballet girls all over Europe. Here is one of them in the "Vienna-Paris" frolic at the French Casino — by name, Suzanne Choumetsky. She is a member of the Koumarova ballet. (Maurice Seymour Photo.)

After this afternoon. A feature of his program will be a group of three English songs with lyrics from the pen of Mrs. Frank G. Logan of Chicago. Elsewhere a highly varied list of songs will present works by

Respighi, Martucci, Handel, Rossini, Mascagni, Cadman, and Tosti. Fiorella is a former pupil of the late Mario Sammarco, in the old days one of the glories of the Chicago opera.

## ERLANGER—TONIGHT 8:15 EVERY NIGHT INCLUDING SUNDAY—MATS. WED. & SAT. FIRST MATINEE WED. ALL MATS. \$2 TOP

THOSE WHO ARE MELODY-MINDED—HEAR— "SMOKE GETS IN YOUR EYES"—"YESTERDAYS"—"DEVASTATING"—"THE TOUCH OF YOUR HAND"—"SOMEONE'S GOT TO HAPPEN"

## MAX GORDON PRESENTS "ROBERTA" BY JEROME KERN AND OTTO HARBACH

THIS MUSICAL COMEDY WAS GIVEN 352 TIMES LAST SEASON IN THE HUGE CAPACITY NEW AMSTERDAM THEATER, NEW YORK, WITH A \$4.40 TOP PRICE FOR ORCHESTRA SEATS—THE PRICE HERE WILL BE \$3.30 WITH THE ORIGINAL PRODUCTION AND BRILLIANT CAST—INCLUDING 23 SINGING AND SPEAKING PARTS. THE MINIMUM PRICE IS 83c—A RATE UNHEARD OF FOR A SHOW OF THIS MAGNITUDE.

NIGHTS, INCLUDING SUNDAY, \$3.30, \$2.75, \$2.20, \$1.65, \$1.10. WEDNESDAY AND SATURDAY MATS., \$2.20, \$1.65, \$1.10, 83c.

## GRAND OPERA HOUSE TOMORROW NIGHT at 8:10 SHARP 5th WEEK Mats. Wed. and Sat. at 2:10 Sharp (NO SUNDAY PERFORMANCE)

## LAST 2 WEEKS UNDER NO CIRCUMSTANCE CAN THIS ENGAGEMENT BE EXTENDED ANY LONGER

"AH, WILDERNESS!" AND GEORGE M. COHAN MOVE TO THE GRAND BY POPULAR DEMAND!!!

The Theatre Guild Presents "AH, WILDERNESS!" Eugene O'Neill's Comedy with GEORGE M. COHAN A. T. S. SEATS STILL AVAILABLE—CALL FRA. 4590—HOURS 2 to 4 Eves. 83c to \$2.75. Wed. and Sat. Mats. 83c to \$2.20 Seats now for all performances at box office

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TUESDAYS 6:45-8:00 P. M. GREAT WRITERS IN THE LATIN COUNTRIES: SPAIN AND ITALY—10 lectures by members of Romance Dept. (10 lectures, \$3.00; 5 lectures, \$1.50.) WEDNESDAYS 6:45-7:45 P. M. SHAKESPEAREAN DRAMA—5 lecture-recitals by Davis Edwards. (Jan. 9 to Feb. 6.) (Series, \$1.50.) ASPECTS OF BOLSHEVISM—5 lectures by Samuel N. Harper. (Feb. 13 to March 13.) (Series, \$1.50.) FRIDAYS 6:45-7:45 P. M. NEW DEALERS AND SOCIAL PLANNING DURING THE AMERICAN REVOLUTION—3 lectures by Marcus Wilson Jernegan. (Jan. 11 to Feb. 8.) (Series, \$1.50.) WILD LIFE IN CAPTIVITY AND FREEDOM—5 lectures by George F. Morse (Feb. 15 to March 15.) (Series, \$1.50.) Single admissions, 50c (Tax Exempt) On sale at UNIVERSITY COLLEGE, Room 1100, 18 South Michigan Avenue. Telephones: Dearborn 3674 and Midway 0800

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## CONCERT AND RECITAL

Today at 3:30—Jascha Heifetz, violin recital; Orchestra hall.

Today at 3:30—Mario Fiorella, baritone, song recital; Studebaker theater.

Monday at 8:15—Vivian Martin, Alice R. Deal, Clara Gronau, Mary Ruth Craven, auspices Chicago Club of Women Organists, sonata-symphony recital; guest speaker, Frank Van Dusen; guest soloist, Philip Gates, bass; Kimball hall organ ason.

Tuesday at 3:15—Chicago Symphony orchestra in cooperation with Apollo Musical club, Jeannette Vreeland, soprano; Rose Hampton, contralto; Dan Gridley, tenor; Chase Baromeo, bass, in Bach's Mass in B Minor; Frederick Stock, conductor; program repeated Thursday at 8:15 and Friday at 2:15; Orchestra hall.

Friday at 8:30—Bernice Higgins, soprano, song recital; Chicago Women's Club theater.

Saturday at 8:15—Chicago Symphony orchestra, popular program, Eric DeLamarer conducting; Orchestra hall.

## ORCHESTRA HALL CHICAGO SYMPHONY ORCHESTRA TUES. AT 8:15, FRI. AT 8:15, THURS. AT 8:15

## BACH'S MASS IN B MINOR SOLOISTS:

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ORCHESTRA HALL SUNDAY, JAN. 20 at 3:30

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CHICAGO WOMAN'S Friday, Jan. 11, at CLUB THEATRE Debut Recital—Coloratura Soprano

## Bernice HIGGINS

SEATS \$1.10, Office Bertha Ott, 59 E. Van Buren.

## FIRST TIME IN CHICAGO—DORIS HUMPHREY CHARLES WEIDMAN

AND THEIR DANCE GROUP AUDITORIUM THEATRE

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2,000 SEATS at 50c, 83c, \$1.10, \$1.65, \$2.20, \$3.00, \$4.00, \$5.00, \$6.00, \$7.00, \$8.00, \$9.00, \$10.00, \$11.00, \$12.00, \$13.00, \$14.00, \$15.00, \$16.00, \$17.00, \$18.00, \$19.00, \$20.00, \$21.00, \$22.00, \$23.00, \$24.00, \$25.00, \$26.00, \$27.00, \$28.00, \$29.00, \$30.00, \$31.00, \$32.00, \$33.00, \$34.00, \$35.00, \$36.00, \$37.00, \$38.00, \$39.00, \$40.00, \$41.00, \$42.00, \$43.00, \$44.00, \$45.00, \$46.00, \$47.00, \$48.00, \$49.00, \$50.00, \$51.00, \$52.00, \$53.00, \$54.00, \$55.00, \$56.00, \$57.00, \$58.00, \$59.00, \$60.00, \$61.00, \$62.00, \$63.00, \$64.00, \$65.00, \$66.00, \$67.00, \$68.00, \$69.00, \$70.00, \$71.00, \$72.00, \$73.00, \$74.00, \$75.00, \$76.00, \$77.00, \$78.00, \$79.00, \$80.00, \$81.00, \$82.00, \$83.00, \$84.00, \$85.00, \$86.00, \$87.00, \$88.00, \$89.00, \$90.00, \$91.00, \$92.00, \$93.00, \$94.00, \$95.00, \$96.00, \$97.00, \$98.00, \$99.00, \$100.00

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## IMPRESSIONS OF BALLET RUSSE



(Drawing by Ben Cohen.)

Say au revoir but not good-by to the brilliant dancers of the Monte Carlo Ballet Russe. Their engagement in the Auditorium ended last night, but they will return in March. In this drawing you will find impressions of some of the principals in action: Irina Baronova and David Lichine as Passion and the Hero in "Presages"; Roman Jasinsky at Fate in "Presages," and Yurek Shabelevsky in "Igor."

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