

'Follies,' D'Oyly Cartes Begin Last Week on Chicago Stage

Comic Operas, Popular Revue Ready to Move

Tallulah Bankhead in 'Reflected Glory' Gets Debut Here March 15.

By Charles Collins.

THE annals of success in the theater can be dull reading, except for the small group of people who are personally interested in the box office reports. For example, the Chicago stage in its Lenten phase is like the happy nation that has no history, well satisfied with itself but offering no stimulus to the pursuers of novelty.

Here is Charlotte Greenwood, rounding into her sixteenth week in "Leaning On Letty," the town's oldest theatrical inhabitant. There is nothing new to be said about her and the odd play, half mystery and half farce, which she adorns except to announce that she has just broken the record for runs at the Selwyn since 1928. Here is the "Ziegfeld Follies" entering its tenth week at the Grand Opera house, so familiar that Gypsy Rose Lee has become a household word for warning. It requires only a footnote to the effect that next Saturday night's performance will be its last in Chicago, and then it will proceed on its tour.

Here, too, is the D'Oyly Carte Opera company, now beginning the last of its Gilbert and Sullivan revival at the Erlanger theater, the prowess of these singing men has been extolled in seven reviews—one for each of their nine and four Sunday articles, and this subject may be considered as done to a turn. After remarking that their visit has been a blessing to followers of the much-neglected art of comic opera, and that the American stage knows nothing like them, one need only say, hail and farewell.

Coronation Takes D'Oyly Cartes Back Home.

The D'Oyly Cartes' final performance, next Saturday night, when "The Mikado" will be the bill, will probably be marked by a stirring demonstration of leave-taking on the part of the audience, for two years may pass before they come here again. Their tour will carry them eastward toward Boston, where they will sail within a few weeks to reach their home theater in London, bearing the historic name of Savoy, in time for the coronation festivities.

Last of all, because the youngest, here is "You Can't Take It With You," a comedy of gently tunatic variations on a standard theme, now beginning its fifth week at the Harris theater with every prospect of remaining through the summer. This well-acted and highly diverting play illustrates a new trend in theatricals which seems to be characteristic of the movement in the nation's dramatic life. Its humor is blended with the milk of human kindness.

For a number of years American playwrights, as manifested by their Broadway successes, have seemed like a species of snarleyows, teeth-grashers, spite-splitters and tear-downers. Their spiritual life, as expressed in their works, has resembled that of the wry-necked mongoose. [The mongoose is an extremely ill-tempered animal; the wry-necked variety has been known to bite off its own tail.] They have broken many people of the habit of play-going.

Drama Begins

Era of Good Feeling.

"You Can't Take It With You," written by a pair of leading satirists, suggests that a certain balance has come into the play-writing soul. This is a welcome change. It has already been recognized as a trend of theatrical affairs on Broadway. Thus Brooks Atkinson, drama critic of the New York Times, wrote recently:

"After several years in which very comedy had to be compounded of wry jests and caustic gibes the theater seems to have glided into a world of forbearing humors and pleasant characters. Three months ago the celebrated authors of 'Once in a Lifetime,' who perfected the vitriolic style, left 'the fancy wags' and accepted the universe with 'You Can't Take It With You,' a merry prank that openly endorses tolerance. The Broadway theater had hardly adjusted its neckwear before 'Brother Rat' turned up with a friendly endorsement of youthful mischief in a military academy. Within the past few weeks the era of good feeling has extended to 'Yes, My Darling Daughter,' 'Having Wonderful Time,' and George N. Cohen's 'Fulton of Oak Falls'—although Mr. Cohen has never absented himself long from the good feeling that prevailed in the theater when he dominated Broadway."

Miss Bankhead's

First Chicago Visit.

The next new play in sight is "Reflected Glory," a comedy by George Kelly, with Tallulah Bankhead as its star. It will begin an engagement of two or three weeks' duration in the Grand Opera house on Monday, March 15. This will be Miss Bankhead's first appearance on the Chicago stage.

This actress, daughter of the present speaker of the house of rep-



FRENCH FLOOR SHOW GIRL

Aina Constant is one of the pretty cabaret girls who wear ornate costumes in "Paris-Montparnasse" the entertainment now in performance at the Morrison hotel.

[Maurice Seymour Photo.]

Empire Room Offers Spring Floor Show

Anson Weeks' Orchestra Comes to 'Beach' Hotel Next Friday Night.

THE "Melody Revue" enters its second week in the Empire room at the Palmer House with Tito Coral, singing star, and Bartell and Hurst, adagio dancers, heading the billing. Tito Coral won his reputation on the legitimate stage in "A Night in Spain" and other productions, and in the motion picture "Going To Town" [with Mae West], before entering the café field.

Others in the Palmer House Revue are: the Four Vespers, an acrobatic act; Carl Simpson and his Marionettes, which appear in the 10 o'clock show only; June and Adele Parrish, sisters who play violins and accordions as they dance, and the Abbott Dancers who give a difficult tap number to the "Poet and Peasant" overture. George Hamilton and his orchestra continue. The Four Aristocrats are auxiliary musicians.

George Olsen's orchestra will end its stay at the Edgewater Beach hotel next Thursday. Anson Weeks and his orchestra will follow. New performers in the floor show include Charles and Helen Stone, musical comedy dancers; the Three Jackson Boys, acrobats; Ben Beri, comedy juggler; and Jue Fong, Chinese tenor.

The third of the Sunday cocktail dancers at the Drake hotel will be held today in the Gold Coast room. In addition to the music of Clyde Lucas' California Dons, a floor show headed by Donald Davis, lyric tenor; the Karrer Le Baron adagio trio, and the Oehman Twins, dancers, will be presented.

Emil Boreo, master of ceremonies in Clifford C. Fischer's revue, "Paris-Montparnasse," now at the Casino Parisien, recently acted a leading part in a film production for British-Gaumont entitled "Interlude Romance." He has a contract to return to London to star in another next June. This is Boreo's first visit to Chicago in three years.

College Inn's "Crazy Show" continues under the direction of Roger Pryor. Featured stars in the show are the collegians known as the California Varsity Eight. Others on the bill are Lois Still, singer; Garis and Purcell, dance team; the Lindy Hoppers; Sonny and Son, tap stars; the Gertrude Hoffman ballet girls; Jess Willard and Bill Hurley, badminton champions, and Ed Rickard.

At Harry's New York cabaret Marion Morgan, exotic dancer, continues. Supporting her are Buddy Walker, master of ceremonies; Bernice Hart, tap dancer; Dorothy Blaine, blues singer; Paddy and Peggy Palmer, dancers, and the Eight Texas Debutantes. Others who entertain are Arthur Buckley, Dorothy Johnson, Diane Roberts,



"LOVE IS NEWS"

Loretta Young's many admirers will be delighted to see her picture this morning and be reminded of the fact that she's back on the screen again in the Chicago's current movie, "Love Is News." Miss Young has entirely recovered from her recent illness. Featured with her in the film are Tyrone Power and Don Ameche.

and Red Hoffman. Austin Mack's orchestra plays.

Marion Wilkins and Jack Walters, appearing at the Congress Casino, have over fifteen numbers. Tannhäuser's "Evening Star," Berlin's "Alexander's Ragtime Band," and Lincke's "Glow Worm" are among their musical accompaniments. They have been dancing together for four years.

Frank Franklin, a new magician, and Frankie Masters' orchestra continue in the Continental room in the Stevens hotel. Donna Dee, young tap dancer, and the Stevens Sextet, vocalists, are other entertainers.

Emil Di Salvi's orchestra, offering classical selections and dance rhythms, continues at L'Aiglon restaurant. The featured singer in the band is Dolores Marcelli, a contralto.

Dudley Crafts Watson returns to the Old Heidelberg Inn next Wednesday afternoon, March 10, to begin his third series of travel talks with the subject, "New Impressions of Mexico." He recently made a tour of Mexico.

The floor show in the Blue Fountain room of the La Salle hotel is headed by the King's Jesters and Majorie Whitney. Charles Hoffman, magician, and The MacArthur's, Donna and Darrell, dancers, are also on the program.

Dolly Kay, blues singer, now in her twenty-third week at the Royale Prolis, continues as star of the revue, with Phil Philips at the piano. Others are Claude and Clarence Stroud, identical twins, who are comedians and masters of ceremonies; Adair and Richards, adagio and ballroom dancers; Frances Wills, control and acrobatic dancer; Edwards and Fahrner, tap dancers; Peggy Moore, dancing soubrette, and Jack Hillard, tenor, in numbers with the ballet. Two

Chicago Playbills

OPENING:

"Mississippi Rainbow," farcical comedy with all-colored cast; WPA production; Princess theater; opens tonight.

CONTINUED:

"You Can't Take It With You," comedy; Harris theater; fifth week.

D'Oyly Carte Opera company in Gilbert and Sullivan revivals; Erlanger theater, fifth and final week; "Mikado," Mon., Sat.; "Pinafore," Tues., Wed., mat.; "Patience," Wed. night; "Iolanthe," Thurs.; "Pirates of Penzance," Friday.

"Ziegfeld Follies," revue with Fannie Brice, Bobby Clark; Grand Opera house; tenth and final week.

Charlotte Greenwood in "Leaning On Letty," comedy; Selwyn theater; sixteenth week.

"The Good Old Summer Time," comedy by WPA company; Blackstone theater; third week.

"O, Say, Can You Sing?" revue, staged by WPA; Great Northern theater; thirteenth week.

WEEKLY CHANGES:

Palace theater: Cinema and stage show; Ethel Shutta, headline.

Chicago theater: Cinema and stage show; Fred Waring's "Pennsylvanians."

State-Lake theater: Cinema and stage show; new bill.

Oriental theater: Cinema and stage show; Maj. Bowes' "International Revue."

Bluffs theater: Burlesque; Ada Leonard in "Wine, Women, and Swing."

COMING:

Tallulah Bankhead in "Reflected Glory," comedy; Grand Opera house; opens March 15.

Continuous dancing to four dance bands.

Frances Faye, singer from New York's night clubs, will open at the Yacht Club next Wednesday night. Grace and Charlie Herbert, Jonny Wells, Anthony Marks, the Phelps Twins, and Bob and Fleurette and Bob Gilbert are the current bill. Two bands, Nino Rinaldo and Roland Hanel.

The Six-O-Six Club show has Dick Hughes, Nora Ford, Dorothy Wahl, and eight other "girl acts."

The entertainers at Parody Club are Molly Manors, Phil Kaye, Freddie Janis' band, and Henry Simons.

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AMUSEMENTS.

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FRIDAY EVE. MAR. 12 at 8:15 TRIAL BY JURY, followed by THE PIRATES OF PENZANCE
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ENGAGEMENT POSITIVELY ENDS SAT. EVE., MARCH 13TH
ORCHESTRA HALL—TODAY, 3:30
SCHNABEL PIANO CONCERT
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Kaufman and Hart to Write Musical Show

GEORGE KAUFMAN and Moss Hart, co-authors of "You Can't Take It With You" at the Harris theater, are clearing the decks for work on a new show. It will be a musical comedy, with book by Kaufman and Hart, music by George Gershwin, and lyrics by Ira Gershwin. Clifton Webb will be leading man and there is strong probability that Ina Claire will be the leading actress. If so, this will be her first appearance in a musical show since the "Ziegfeld Follies" of 1915.

Present plans are for Kaufman to join Hart in Hollywood about April 1, just as he did last spring when they conceived "You Can't Take It With You." They aim to turn over their text early to the Gershwins so that the latter will be able to work out score and lyrics through the summer, and rehearsals

can start in the early fall. Already a theater has been booked in Philadelphia for two weeks beginning Nov. 8, with a New York premiere to follow. Sam H. Harris will be the producer.

Mr. Harris has produced three musical successes, "Face the Music," "As Thousands Cheer," and "Jubilee," for which Moss Hart supplied the books, and "Of Thee I Sing" for which George Kaufman and Morris Ryskind supplied the book.

AMUSEMENTS.

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