



USUALLY SHE'S HARD-BOILED; HERE SHE'S TENDER
This sweet young thing is Glenda Farrell, who usually portrays very hard-boiled young ladies. "Mary Stevens, M.D." Roosevelt.

AUDIENCES AND PLAYS IMPROVE

[Continued from page one.]

quate proof of what intelligent players and a smart director can do with an average plot. . . Mr. Colman has a poise and finish to his work. . . Elissa Landi is fascinatingly beautiful. . . The picture is engrossing and enjoyable from beginning to end."

"THREE CORNERED MOON" was credited with being "quite a neat little number. . . all about Mrs. Rimplegar and the four little Rimplegars and what the depression does to and for them. . . You can take the whole family to this one."

"TUGBOAT ANNIE" . . . "You're sure to get a real kick from the current performances of these two grand old troupers [Marie Dressler and Wallace Beery] . . . a briny, folksy drama which, while relying on the good old hokum, will win your hearts and keep you seeing between your merriment and tears."

Bits aBOUTem.

GEORGE BANCROFT will go back to work for Paramount as "Diamond Jim" Brady in a flicker entitled "The World's Greatest Spender." . . LEW AYRES is said to be the best trap drummer in the movie colony. . . CLARA BOW's next film is to be "Hopalong." . . BABY LEROY, the very young man who cooed his way into fame in "Bedtime Story," will next be seen in a flicker entitled "Torchy Singer!" . . . Universal is to make ELMER RICE'S "Counsellor at Law." . . Same company will produce "Zest."

Chicago Playbills

OPENING:
"Ethiopia," revue by Negro players; Garrick theater; opens tomorrow night.

CONTINUED:
"Skidding," comedy; Studebaker theater; seventh week.
"Take a Chance," musical comedy, with Olsen and Johnson; Erlanger theater; ninth week.
"Her Majesty the Widow," comedy, with Pauline Frederick; Cort theater; eleventh week.
"Dinner at Eight," drama, with the original cast; Grand Opera house; twelfth week.

WEEKLY CHANGES:
Palace theater: Vaudeville and cinema; Sophie Tucker, headliner.
State-Lake theater: Vaudeville and cinema; Milton Watson and Peggy Bernier, headliner.
Chicago theater: Vaudeville and cinema; new bill.
Star and Garter theater: Burlesque and cinema; new bill.
Hoffa theater: Burlesque and cinema; new bill.

STAGE NAME ITS NRA MEN

Brock Pemberton, William A. Brady, NRA code, Marcus Heiman, Roland and Lee Shubert have been elected to represent the League of New York Theaters on the National Theater committee for enforcement of the stage's visor to the group.



PROMISING ACTRESS IN "DINNER AT EIGHT"

Jane Wyatt, who has the ingenue role in "Dinner at Eight," is a favorite although her stage career has been brief. Last season she appeared in six or seven New York casts, winning extravagant praise from the critics. The plays failed, but Miss Wyatt was a complete success. In "Dinner at Eight" she acts the society girl who is having a secret love affair with a worn-out motion picture idol.

FERBER'S NIECE IN 'DINNER AT 8'

NOT every young actress is fortunate enough to get her first part in the season's dramatic hit, and, as a result, become well known. But Janet Fox, who plays the role of Tina, maid to the temperamental Kitty Packard in "Dinner at Eight" at the Grand Opera house got her "break" in this manner:

A few years ago, Miss Fox was living on Chicago's south side, and attending the University High school. She cherished an ambition to go on the stage, although, according to family tradition, she should have entered the writing field. Miss Fox's aunt is none other than the illustrious Edna Ferber, co-author of "Dinner at Eight" with George S. Kaufman, and her mother is also prominent in literary circles.

Finishing school was a more logical step in her education, and she began what is the usual two year term at the La Salle Seminary in the east. But the ambition began cropping up again, and at the end of her first year, when, as she terms it, she was only "half finished," Miss Fox left school and went to New York.

Veloz & Yolanda
WORLD'S GREATEST DANCE TEAM.



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N. Y. Theater Stumbles into Winter Season

Local Stage Festivals Seen as Life Savers of the Living Drama.

By Burns Mantle.

NEW YORK.—[Special.]—I have great hope for the new theater season in New York. It has begun so terribly. When we start off with a hit or two, while the immediate effect is to stimulate the spirit, the failures that are fairly sure to follow closely after are doubly depressing.

As we stand now, almost anything that follows two such opening opuses as Ivor Novello's "A Party" and Herbert McCormick's "Love and Babies" is likely to seem pretty good.

I take no pleasure in reporting that Mrs. Patrick Campbell is the star of the more important of these two bad plays. In "A Party" she has what should be a most congenial rôle, seeing she literally is playing herself. But the author has given her no more than a few bits of trivial comedy, which she probably loathes, and Ibsen's speech from "The Trojan Women," to which she gives physical force and impassioned reading but little sympathetic fire, with which to sustain her dignity.

Mrs. Campbell Forced from Great Roles Into Comedy.

Mrs. Campbell was the first of the greater moderns. She played Ibsen and Pinero and Maeterlinck when they stood in the forefront of the advancing stage. She never had any traffic with cheap comedy, nor cared greatly for the classics. It is rather a pity she could not have continued a great modern to the end, in place of being buffeted about in cheap concoctions, forced to sell her name to any manager with the price to buy.

"A Party" is the comedy Novello dashed off a year ago in London to pay his compliments to the then excessively popular Tallulah Bankhead and the more conspicuous of his professional associates who made a practice of indulging in parties after each first night.

These parties, which are common in all play-producing centers, gather in the actors and the town's celebrities. Everybody gets a bit gay, the cats present claw each other, the dogs bark affectedly, everybody congratulates the players on their perfectly lovely, perfectly sweet performances, the practiced drinkers get a little tight and near dawn the morning papers are served with bacon and eggs and the dramatic critics come in for their weekly toasting.

Dialogue Snappy, Plot Feeble in "A Party."

Novello saw the humor of such a party and put one on the stage. The dialogue is bold and snappy and fun for twenty minutes. But when an attempt is made to make a real play out of the casual happenings the party goes dead. Mr. Novello sets a young actress to insulting an old actress, and further introduces a plot in which the ingénue wife of a lordling attempts suicide because the young actress is trying to win the lordling back as her lover. This isn't even clever cheating and inspires ridicule rather than interest.

In the second act there is an actor-party interlude, with songs at the piano by a social comic doubling, in theory, for Noel Coward, and some later day imitations by Cecilia Loftus. Miss Fox has not done this sort of thing since her hair has gone gray and she has made artistic headway as a real actress. She still commands a gift for mimicry, pointed with a devastating sense of burlesque. She does sketches of Pauline Lord, Ethel Barry-

more, Gracie Allen, Fannie Brice and Constance Collier—all picked up in some of their later day dramatic expressions. And does them well.



TWO HEARTS THAT BEAT IN TANGO TIME

[Drawing by Ben Cohen.]

Here is a pen-and-ink impression of the Empire room at the Palmer house while the "dinner show" is on the bill. The dancers are Veloz and Yolanda, a romantic looking young couple who are leaders in the present vogue for ballroom dancing in the cabaret shows. They are specialists in the tango and other Spanish measures, and their vogue among the World's Fair entertainment seekers recalls the tradition of Vernon and Irene Castle. The leader of the orchestra (upper left) is Richard Cole.

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Boston, Detroit, Milwaukee Plan Theater Festivals.

I think it would be wise for any city of size and importance to consider this dramatic festival idea that is just beginning to sweep the country. It is practical and there is a wealth of enthusiasm back of it. It might easily lead the revival of interest in the living theater that is just around the corner from the corner around which prosperity hid for so long.

Robert Henderson and his Ann Arbor spring festival are largely responsible for the spreading of the idea. He is still its most alert and active head. I saw him for a moment just before he sailed for Europe (he was going over to see the Karmisarsky production of "Macbeth" at the Stratford Memorial theater), and he told me that he was in a bit of a rush because he had to be back early this fall. No less than three of these dramatic festival events are to be organized under his practiced hand during the season—one in Detroit, one in Milwaukee and one in Boston.

He had just come from Detroit after signing an agreement with E. D. Stair to take over the Case theater, which, he tells me, is one of the automotive center's proudest playhouses, and stage a ten week festival there beginning in mid-September.

THE WEEK'S VAUDEVILLE BILLS

MILTON WATSON and Peggy Bernier are the features of this week's vaudeville program at the State-Lake theater. Watson recently appeared in the musical comedy, "Strike Me Pink." He had a long run in Chicago at the Great Northern theater in "The Desert Song."

Miss Bernier was one of the principals of "Good News," the collegiate musical comedy. She played in New York in "Heads Up!" and with Lou Holtz in "You Said It."

The State-Lake program also includes Tenka and Okini, magicians, in "Surprises of the Orient"; Hilton and Garon, comedians; the Donatella Brothers and Carmen, in a singing and dancing sketch, and Bob Hall, a topical rhymester.

The bill of stage entertainment at the Palace theater this week contains: Sophie Tucker—The singing comed-

enne, in a new program, Ted Shapiro, as usual, at the piano.

Joe Penner—A musical comedy, screen and radio jester.

Britt Wood—A harmonica comedian.

Miles and Kovar—With a company of dancers, they present a ballet revue.

Case Brothers and Marie—Acrobats.

Manager's Schedule.

Arthur J. Beckhard has acquired a list of six plays from which he will select several for his activities in the new season. They are: "Rats of Norway," by Keith Winter; "By Your Leave," by Gladys Hurlbut and Emma Wells; "Who Sings with the Devil," by Hubert Footner; "Harvey House," by C. A. Avery; "Pilate," by H. Campbell-Duncan, and "Brittle Heaven," by Vincent York and Frederick Pohl.

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