# EVENING PUBLIC LEDGER-PHILADELPHIA, SATURDAY, MAY 8, 1920

I went personally to see him. After a long argument he reluctantly consented to let me have a pair. To show my ap-preciation I offered him a pass to the theatre, telling him that I was a ma-

Grace George as Manager

Grace George as Manager Grace George, who comes to the Adel-phi in "The Ruined Lady," scored a suc-cess as a repertory manager in New York with her Piayhouse Company. Luring her season as an actress-man-ager Miss George produced, among other, plays, George Bernard Shaw's "Major Barbara" and "Captain Brassbound's Conversion" and James Bernard Fagin's much-discussed newspaper play, "The Earth."

Charlotte Greenwood's Songs

Charlotte Greenwood, in "Linger Longer Letty," at the Opera House, has some very bewitching music and two of the songs which prove the most haunt-ing are "Linger Longer Letty" and "Slowtown is Jazztown Now,"

## THE PLAYGOER'S WEEKLY TALK

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IE two literary societies of the Uniwersity of Pennsylvania, the Philo-action and the Zelosophic, are plan-ing very interesting offerings for the nefit of playgoers interested in come-ing more stimulating and informing an the commercial theatre. For sev-al years both societies have varied de-ting, oratory and other standard ac-villes with dramatics, and some of eir revivals of the classic, early Ameri-n or poetic drama have been of gen-ne artistic quality, as well as edifying on the educational standpoint. The fections this year are especially interthe this year are especially inter-

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will be Synge's "In the Shadow of the Glen." Zelo, which will soon celebrate its contenary, is to continue its custom of reviving old American plays of hisforic plus intrinsic worth. This year "The Broker of Bogota." by Robert Mont-genery Bird, a prominent figure in local annals when Philadelphia was the lit-erary center of the United States, will be produced under the general super-vision of Dr. Clement Foust, to whose remearch is due the authoritative blog-remearch is due the authoritative blog-remearch is due the authoritative blog-remearch of his plays, and their initial presentation on the printed page. This is one of the several dramas of Bird's which Edwin Forrest, the greatest name in the history of the Philadelphia stage, presented successfully. It is said to be not at all of the dry-as-dust type, but to have keen characterizing, dramatic not at all of the dry-as-dust type, but to have keen characterizing, dramatic ituations and effective dialogue. It will be given at the Bellevue-Stratford allroom on the evening of May 21. The biosophic Society, by the way, several mara ago preduced a number of plays y Lady Gregory, Yeats and the other ap-Irlah playwrights.

TAUDEVILLE is responsible for

AUDEVILLE is the general public many notable artists and noted person-alities, but it is doubtful if it ever has resented a more interesting and novel feature than the appearance of Helen Keller, the blind, deaf and formerly dumb woman, who comes to Kelth's Theatre next week as the headliner. Born in the South thirty-nine years so, deprived of her sight, hearing and reach at the age of less than two years. Miss Keller has been the pupli of Anne Sullivan (Macy), who was sent to her through the advice of Alexander Gra-ham Bell, inventor of the telephone. Miss Keller has been the pupli of Anne Miss Keller has been the full of the sullivan (Macy), who was sent to her through the advice of Alexander Gra-ham Bell, inventor of the telephone. Miss Keller hearned lip reading and the Frailles system of finger reading. The issue on the lecture platform. She is a where she graduated with honors. For several years Miss Keller has been on the lecture platform. She is a writer of wide reputation. As a vaude-ville star she has proved a positive sen-tation. This will be Philadelphia's first opportunity in years to see this re-markable woman.

TTHO would ever think that being in "Linger Longer Letty." has a claim funny was a serious business? Well take it from Torn McNaughton. totous comedian of the "Magic Mal-by" that it, is one of the most serious contions in the world. Tom McNauchton Wher were Bold." when he said:

"Oh, my noble lords and ladies. Jesting isn't a joke."

The Magic Melody' at every rehearsal



FOOTLIGHT FAVORITES ON CURRENT BILLS

into almost too sure a recognition of their tunes. But on the sample of the very agreeable entertainment provided in the current version, now on view at the Forrest, audiences give glad enough welcome to the "Follies" even when welcome to the they come late.

B member of the "Century Midnight AUDEVILLE is responsible for Whirl," authorizes the announcement that she has not signed any contract to appear in motion pictures. She is going in the silent drama were sent out with Frances Nordstrom Supports Grace out her knowledge.

# George in "A Ruined Lady" Back of Frances Nordstrom's arrival as an author—Miss Nordstrom being responsible for "The Ruined Lady." in A DISTINCT novelty in the "Century Midnight Whiel" will be participated

A Midnight Whiel" will be participated in by the audience. The management announces that a limited number of stage. This will afford an opportunity for those who wish to share the lime-light with the principals and the "millionaires" chorus." The seats will be auctioned off at the beginning of each performance at the Shubert. responsible for "The Ruined Lady." Is which Grace George comes to the Adel-phi Monday—is a successful career both as an actress and writer of vaudeville in the cried, and snatched the rabbits from my hands. Nothing would persuade him to surrender his pets to one who

Her interest in the theatre began to was in league with Satan. manifest itself during her convent school years, and it was not long thereafter before she went on the stage. She ap-peared first with Mrs. Fiske in "Mary

IN HER OWN PLAY

## RELATED TO MANY STARS Cyril Ring's Record by Birth and Matrimony

of Magdala" at the old Manhattan Theatre. For a solid year she spoke one line and thought she was an actress. Cyril Ring, with Charlotte Greenwood Then came a training in stock, in in "Linger Longer Leity," has a claim on the hall of fame as being the husband of one star, the brother of another and brother-in-law of two more. Miss Greenwood is Mrs. Cyril Ring in private hilfe. His sister, Blanche Ring, has been a musical comedy star for years, being the best known of four sisters who have won fame on the stage. Charles Win-time the stage in the stage of the cast supporting Grace Mordstrom. To her credit Miss Nordstrom has some of the cast supporting the best known of four sisters who have won fame on the stage. Charles Win-time the stage of the cast supporting the two-a-day.

niger, husband of Blanche, has been fifty sketches done in the two-a-day. McNaughton is a veteran and a niger, husband of Blanche, has been fifther and a starred in several Cohan revues, also in the starred in several Cohan revues, also in "Friendly Enemies" with Lew Fields.



**Bills at the Theatres** 

New Attractions

SHUBERT—"Century Midnight Whirl," an extravanza-revue, with Bessie McCoy Davis, Frank Fay, Winona Winter, Felix Adler, Kryra, the dancer, and the White Way Trio. This show, which will be the first Broad-way midnight entertainment to strike Philadelphia, has had a three-year run on the Century roof.

#### Continuing Attractions

Minstrels

Stock

Burlesque

Future Attractions

tured.

for the Next Week

FORREST — "Zlegfeld Follies," thir-teenth edition of an entertainment that is unique. More than 150 per-sons are concerned, including Mari-lynn Miller, Eddle Cantor, Bert Wil-liams, Van and Schenck, George Le-maire, Johnny Dooley, Ray Dooley and Eddle Dowling, Last week.

and Eddie Dowling. Last week. OPERA HOUSE—"Linger Longer Let-ty," a Morosco musical play, featuring the elongated and lithe Charlotte Greenwood in the title role. There are sixteen, delightful musical num-bers and a farcical plot dealing with the Cinderelia sister of some society folk who makes a social plunge. Oscar Figman and Louise Mink are among the well known supporting players. BROAD — "Macushla,", Rida Johnson Young's romance of the Emeraid Isis, which provides a dashing part for the notable Irish singing actor. Chauncey Olcott. It is a costume drama which blends mirth, sentiment and melody. The star sings several new ballads. Last week.

The star sings several new ballads. Last week. GARRICK—Thurston, the magician, m. # repertoire of familiar but still mys-tifying feats of levitation and pres-tidigitation, with additions of fresh and baffling stunts. The most promi-nent feature of his new program is a Chinese spectacle. Last week.

Chinese spectacle, Last week. LYRIC---The Magic Melody," musical play. Julia Dean, Flavia Arcaro, Tom McNaughton and Charles Purcell fea-tured. The composer of "Maytime" has written delectable music for this comic opera version of a romantic vendetta. Last week.

### Vaudeville

Vaudeville KEITH'S — Helen Keller, assisted by Anne Sullivan, her teacher, demon-strating a triumph over obstacles of being blind, deaf and formerly dumb; the "Creole Fashion Plate," female impersonator; Anna Chandler, singing comedienne; Mme. Rialto, artistic pictures, James Mullen and Anna Francis, comedian; Harry Holman and company, sketch; Bertram and Sexton, songs; Frank and Milt Brit-ton, xylophonists; Hazel Moran, lariat artist.

artist. ALLEGHENY — Fritzi Scheff, prima donna; Nat Nazarro and company, in diversified entertainment; Jack In-glis, comedian; Emile and John Nathans, athletic novelty; Rome and Gaut, comedy songs, and photoplay. "The Forbidden Woman," with Clart Kimbali Young.

Kimbali Young. GLOBE — "A Night in a Police Sta-tion." musical comedy: Clark and Verdi, comedians: Frankle Rice, im personator: Murphy and Lachmer. skit: Gold. Jane and Edwards, song and dances; Kane and Maher, wheel-ists: Henry Toomer, in sketch, and Lancey and Parsons, in song and chotter. chatter.

chatter.
"The WILLIAM PENN—"What Love Will Do," musical comedy; Frank Orth and Ann Cody, skit; Dotson, dancer; Moran and Wiser, boomerang haiser Case," with Pauline Frederick. Bert Earl and His Eight Girls head bill aunt-and BROADWAY—Dave Roth, entertainer; "Sweet Sixteen." musical .comedy;
Cantor to Be Starred Eddie Cantor, comedian with "Ziegfeld Follies." is to be featured next season in a musical revue to be produced by F. Ziegfeld, Jr. Gene Buck is writing the lines and lyrics of the new piece. The revue will be by Dave Stamper. The revue will be presented for the first time in this city early in September.









cight full encores to one number in The Magic Melody' at every rehearsal and never skinned a bit of business. In fact, I couldnt. I enjoy it all too much. You see, we have a company of over 125 and in a small rehearsal hall they make a good, discerning audience, and we all really enjoy the comedy situations in the play at rehearsals and as keenly as a first-night audience does. This furnishes the inspiration and makes the workouts beneficial. "Malcing people laugh is no funny matter. It takes energy, alertness, quickness of mind and body, and you must be physically fit to stand up to that schedule. That's why I say being a comedian is no funny business...it's nighty serious, but I'll confess mighty pleasant, too. "The America the people laugh at your tokes while they are in the theatre, but in England they don't laugh until they heave the theatre." was Tom's parting shot to the Playsoer. He likes America with the exception of the eighteenth amendment.

TOHN DRINKWATER, English poet. playwright and author, whose drama

I playwright and author, whose drama "Abraham Lincoln" has been the theatri-cal sensation of New York and Wash-ington, the only two cities in which it has appeared, pays the following tribute to "The Follies" "The composite mind that produced the Ziegfeld Follies' show that I saw is a master dramatist with a superb sift. Mr. Ziegfeld, if I may name him so, has a vivid and personal zest of grace and wit and fooling. It is clear that he immensely enloyed making this drama of pattern and vernacular, and it is as dear that he can please a great mis-cellaneous audience. Here I saw for the first time what I have always feit the revue might be. And when we get it we have some cant in our minds if we pretend we don't like it. "It is the sham intellectual drama

"It is the sham intellectual drama that presumes to be serious without a slimmer of what seriousness really is That presumes to be sciousness really is timmer of what scriousness really is that debases the theatre, not this wholly sincere kind of sayety. I cannot do with solernn chatter about love on the stage that is salaclousness trying to keep company with its betters, but I affore a spectacle like this of pretty women who know how to move, even though they sometimes imperil illu-ston when they speak. I am bored when the so-called comic type is thrust into a play to relieve one tedium with another, but my wife and I haugh about the decorum of an American audience (that's a genial retort from England) when Eddle Cantor and George Le Maire and Miss Ray Dooley are being funny because they have fun in their imaginations. I am unmoved by the beading lady, who is merely paid by her

funny because they have fun in their imaginations. I am unmoved by the eading lady, who is merely paid by her H author to be graceful and beautiful, but when Miss Marilyn Miller dances, grace and beauty are alive before me. "I see right through the stage me-chanics that passes for good construc-tion in the work of the fashionable playmongers who know as much about form as an automatic stamping machine. but I am inspirited by the genuinely or-ganic pattern that informs the work of Mr. Ziegfeld. He makes holiday with a fine air, and brings truth to his jes-ture, and I beg leave to lift my hat to Mr.

