

THE PLAYGERS' WEEKLY TALK

Two literary societies of the University of Pennsylvania, the Philomathean and the Zoelophilic, are planning very interesting things for the benefit of playgoers interested in something more stimulating and informing than the average theatrical production.

Philadelphia, organized in 1813, will give a series of four one-act plays in the Academy of Music on the evening of May 19, William Butler Yeats' "Land of the Living" and "The Shadow of the Glen" and the high-water mark of Gaelic imagination and symbolic mysticism will be one of the pieces.

Yeatsville is responsible for bringing before the general public many notable artists and poets ever has presented a more interesting and novel feature than the appearance of Keith's woman, who comes to Keith's theatre next week.

Naughton is a veteran and a world's champion in his class at the game of being funny. "I treat my rehearsal's just as a fighter treats his training," Naughton admitted.

John Drinkwater, English poet, playwright and author, whose drama "Abraham Lincoln" has been the most successful production of New York and Washington, the only two cities in which it has appeared, pays the following tribute to "The Folies":

"The composite mind that produced the Ziegfeld Folies shows the same quality 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 to be funny, business, and a little bit of everything else."

"In America the people laugh at your jokes while they are in the theatre, but in England they don't laugh until you leave the theatre, and that was my partner's shot at the playgoer. He likes America with the exception of the eighteenth amendment."

"I see right through the stage mechanics that passes for good construction in the work of the fashionable playgoers who know as much about form as an automatic stamping machine, but I am inspired by the genuinely comic pattern that informs the work of Mr. Ziegfeld. He makes holiday with a fine air, and brings truth to his nature, and I beg leave to lift my hat to him."

The salute is well deserved. Mr. Ziegfeld has originated and developed something as indigenous American as any playgoer has seen in the theatre since Twain's picaresque romances. They have gained raciness of the soil, an authentic taste of Americana, and they have relinquished the raciness, in another sense that once characterized their entertainments, the earlier "additions" they were undeniably loud, gross and sometimes coarse. They have lost none of their capacity for comedy, their power to charm the eye and their allurement to the ear, as they have developed from years to years in delicacy of touch and mood, pictorial effectiveness and the sense of topical satire on current events. One has to regret that the show reaches this city with the objectives of the ironies and travesties hit have been caricatured.

FOOTLIGHT FAVORITES ON CURRENT BILLS



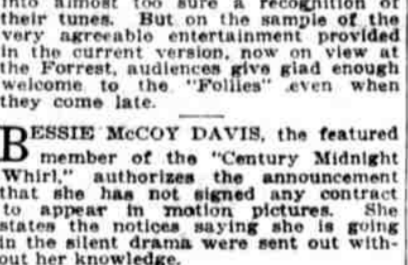
BESSIE MCCOY DAVIS "MIDNIGHT WHIRL" Shubert



GRACE GEORGE in "THE RUINED LADY" Adelphi



CHARLES PURCELL in "MAGIC MELODY" Lyric



ANNA CHANDLER in "LOOK" MME. RIALTO



GUY HITTNER in "CENTURY MIDNIGHT WHIRL" Shubert



ROBERT HIGGINS in "LINGER LONGER LETTY" Opera House



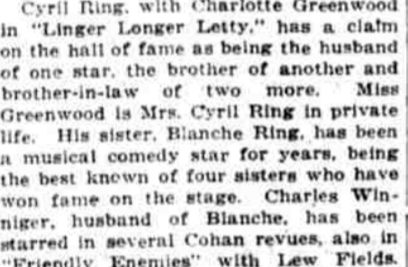
FRANCES NORDSTROM in "A RUINED LADY" Adelphi



OLIVE VAUGHN in "ZIEGFELD FOLLIES" Forrest



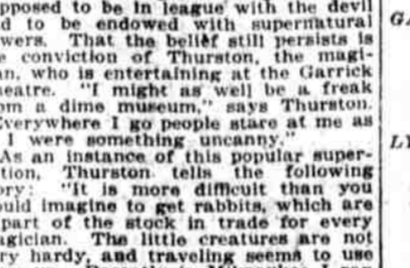
FLAVIA ARCAURO in "MAGIC MELODY" Lyric



CYRIL RING in "RECORD BY BIRTH AND MATRIMONY" Adelphi



CHARLES PURCELL in "MAGIC MELODY" Lyric



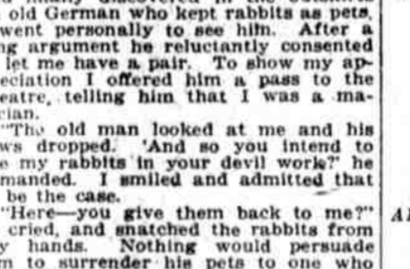
CHARLES PURCELL in "MAGIC MELODY" Lyric



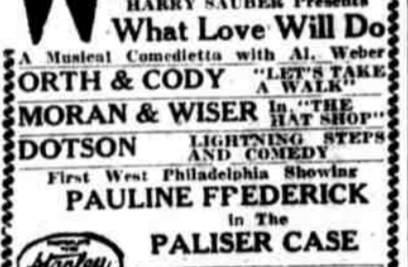
HARRY SAUBER in "WHAT LOVE WILL DO" Adelphi



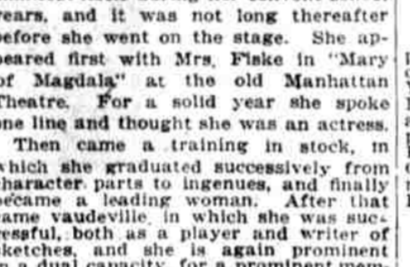
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PAULINE FEDERICK in "PALISER CASE" Adelphi



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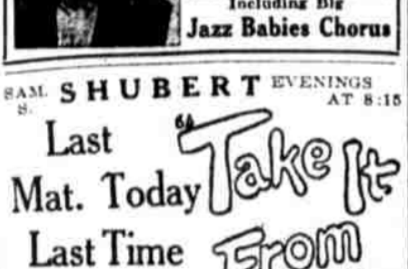
FRANK X. SILK in "JAZZ BABIES" Adelphi



CHARLES PURCELL in "MAGIC MELODY" Lyric



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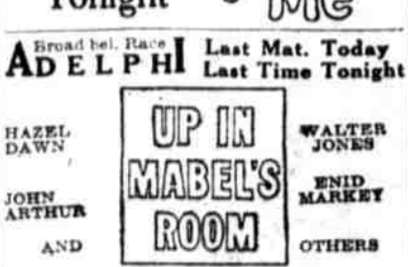
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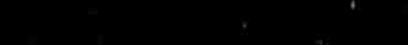
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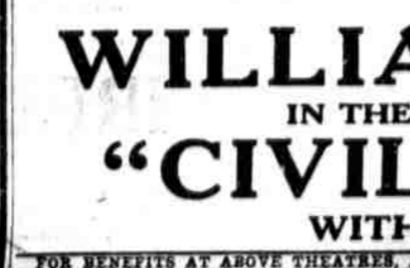
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