FACTS AND FICTION

fected by the Revolution

While an Indiana newspaper man sat in the Moscow Art Theatre watching the interplay of emotions in a Gorky drama, blood shed by the Terrorists was dreing the snow a few blocks away. But Russia, in the grip of the first exhuber-ent slaughters of bolshevism, kept herent slaughters of bolsbevism, kept her playhouses open, and the newspaper man kept his eyes open. The result is this excellently informed and enthusi-astically written brochure, "The Rus-ian Theatre Under the Revolution." Its author, Oliver M. Sayler, selected the most uncomfortable of all times to

man kept his eyes open. The result is this excellently informed and enthusiastically written brochure, "The Rustian Theatre Under the Revolution."

Its author, Oliver M. Sayler, selected the most uncomfortable of all times to study the acted Slavic drama. His book, therefore, has something of the passion of an artistic pilgrimage, as well as being a record of esthetic rarities, To his double task he has brought a boyish sest and a wholly American detestation of bafflement. He studied the Moscow Art Theatre, fountainhead of Russian dramatic art, from cellar to flies; he pried and peered into the guarded aristocracies of the ballet; he saw "The Bird" done imaginatively, and Blue Bird" done imaginatively, and Salome" done cubistically. His bubling responsiveness to the Russian theatre's ideals may strike the western mind as excessive; but his volume jus-

nind as excessive; but his volume justifies itself on the grounds of informative richness.

Much space is given the Art Theatre, "the world's first theatre." One learns that no applicate, positively none, is the great Stan. sermitted; one reads of the great Stanbreaking who turns out to be the cashier of a bank and a friend of the family whose house he was charged with entering. The questions are at once raised whether his death was due to natural causes or whether he had been murdered and, if murdered, what was the motive. Miss Lincoln devotes about 300 pages to answering these questions. The disappearance of the man who handed a glass of water to the "burglar" in the police court complicates the plot, and it is still further tangled when a telegram hearing his signature is received from a distant city, and it is later discovered he has not been in that city. Miss Lincoln setraightens the tangle and explains everything in a plausible manner before she finishes. islavsky's versatile gifts; and, in the that America has sampled the true mad genius of Slavic dance, restricted and fermalized in its own land. Chapters commed with interest are devoted to the Kamerny "theatre of revolt," where experimentation is encouraged, and the school of monodrama—the idendiffication of the soul of the piece enter not lacking in unconsciously humornus points for the irreverent Anglo-

Mr. Sayler's love of the Russian thestre leads him into occasional paths of debatability. He says little of Rusan musical representations, and it is a startling ref. THE RED SEAL. A mystery story. By a story of the "masterpieces of Glinka" Appleton & Co.

THE SEAV THEATRE
UNDER BOLSHEVISM

American Newspaperman
Writes on the Stage as Affected by the Revolution

(whatever they may be), it is just as well. His bland assumption that "the tractical absence of footlights permits the actors to dispense with all exaggeration and assume the semblance of life has a comically cocksure middle western ring to it. But, minor flaws aside, the work remains an authentic and colorful monograph. To Americans, who have recently had their interest in Russian drama quickened by Tolstoy's who have recently had their interest in Russian drama quickened by Tolstoy's "Redemption" ("The Living Corpse"), with the extraordinary John Barrymore, and performances of Gorky's "A Lodging for the Night," it should be as instantly stimulating as its illustrations are varied, novel and instructive.

THE RUSSIAN THEATRE UNDER THE REVOLUTION, By Oliver M. Sayler. Beston: Little, Brown & Co.

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