

What the Theaters Offer

Theaters

STUART WALKER'S production of "The Book of Job" which played at the Brandeis yesterday, to turn away business, will be held over at that playhouse, for two additional performances, tonight and tomorrow night, in order to accommodate the hundreds who were unable to secure admission yesterday.

"The Book of Job," is probably the most impressive entertainment ever staged. It is, of course, eloquent drama, but it is something more, something that cannot easily be described in words. It creates an atmosphere of majestic simplicity. The settings, the plastic grouping of the figures, the harmony of the lighting, the primitive music and above all the forceful presentation of the text all constitute a noble performance, which carries the audience to real spiritual heights.

Painted with a brush that is at once vivid, prodigious in its colors, superbly artistic, the third annual production of that gayest of all the perennial revues, the Greenwich Village Follies, comes to the Brandeis theater for three days, commencing next Thursday night. The annual visit of the picturesque Greenwich Village Follies to this city always marks a significant date in the theater calendar, for these "Follies" have a smart and ingenious manner, a grace of carriage and a magic of construction that quite distinguishes them from all their contemporaries.

The current "Follies" blazes with resplendent stage pictures that reflect the subtle imagination and wizard touch of its creator, John Murray Anderson. Anderson's artistry is notably in evidence in the De Lipsey transformation scene, the Beardsley pumber in black and silver, the Reminiscent Melody episode, the delicate "Snowflake" incident, with its luscious love scenes, and the vivid tableau in "The Last Dance." The De Lipsey transformation scene is a distinct artistic contribution to the native stage. Through the deft manipulation of light on color, fabric and texture, an interior is changed to an exterior before the very eyes of the audience.

The "Follies" radiate wit, satire, travesty and burlesque, at every fantastic turn. Unlike most revues, humor is not sacrificed on the altar of beauty. Rather it is blended in with it in a harmonious spectacle. Nor are song and dance neglected in this fleet fantasy. Agile toes flirt about distractingly, and the music is of the type that tantalizes the toes, just as much good taste has been exercised in the choice of players as in the design of the revue. The company is headed by Ted Lewis, known the length and breadth of the land as the king of jazz, and includes such renowned personalities as Joe E. Brown, a comedian of distinction; Eva Fock and Sammy White, a dancing pair that know no superior; Bird Millman, most famed of all aerial artists; O'Hanlon and Zambonis, Molly Dodd, Valodia Vestoff, Maren Berdine, John Mahan, Marie Holly, Roy Purviance, Reed Hamilton, Basil Smith, Albert Deano and Billy West.

A tribute to the feminine youth and beauty of America are the 30 famous artists' models, a group that feature all the lyric and pictorial moments in the performance.

Prosper and Maret, a couple of sensational collagians and entertainers of distinction, bring their smart offering to the World theater as one of the headliners in a diversified six-act bill. Equally important are Clayton Kennedy and Mattie Rooney, a well-known comedy couple who introduce their latest laughing success, "Can You Imagine?" The Kirksmith Sisters, five of them, introduce an artistic musical act. Vocal and instrumental numbers ranging from semi-classical to popular syncopated melodies make up the routine offered by this classy quintet. Fred Sosman and Gladys Sloan bring new comedy, new songs and new dances as their share of the program. Songs of kidland, all of them in humorous vein, is the offering of Mabella Phillips. Lillian's Comedians have a unique act with heaps of fun crowded into a fast-moving 10 minutes. Arthur Hays will be heard to advantage upon the great World organ.

Herbert Rawlinson stars in the full-length photoplay feature, a romantic tale with an exciting mystery angle called, "Another Man's Shoes."

Vocal talents of the well-known American baritone, Henry Santrey, have been given to jest and jazz. He comes to the Orpheum this week, opening this afternoon, and brings with him 10 eccentric musicians, an organization known as a symphonic orchestra. Breezy bits of mirth and melody are to be contributed by Harry and Anna Seymour as one of the



Henry Santrey ORPHEUM
Nancy Lorne BRANDIS
Ida St. Leon - BRANDIS
One of the Kirksmith Sisters - WORLD

show's featured offerings. Their dancing and their youthful vivacity greatly endear them to vaudeville audiences. An entertaining feature is to be presented by D. D. H. The identity of this individual may not be a mystery, but it is a secret. Rumor has it that he is a college professor who has taken to the stage.

A study of endurance is to be presented by the American athletes, Rath brothers. Their performance is as picturesque as it is remarkable. Described as "the dark cloud of joy," Bill Robinson sings, dances and talks.

"The Piano Movers and the Actress" is presented by McDevitt, Kelly and Quinn. The actress has been deserted by two young men who were to appear with her in her part. How she utilizes a pair of husky piano movers as her assistants, is humorously developed. An international revue of dances is presented by the Andrieff trio. Their dances are of the fantastic kind.

Once again the cartoon comic, Accep's Fables, will be a screen feature. Topics of the Day and the Paths Weekly will also be shown.

So unusual that they are a sensation wherever they appear, the Erotos, hand jampers and balancers, are scheduled to offer one of vaudeville's most unusual features at the Empress for four days starting today. Three men and two pretty girls constitute the act and each has his or her sensational feat to do. A musician will be offered by Michael Kurzene, violinist, and his pianist, Miss Vonja. Their offering will consist of the better class music, mingled here and there with popular numbers. McConnell and West, singers, dancers and creators of comedy situations, will introduce much musical comedy material. Character songs, written by himself, will be supplied by Harry Gilbert. His voice is pleasant and he has an original manner of introducing his songs.

Attractive in themselves, the Three Weber Girls promise an interesting surprise in their forthcoming performance at the Empress next Thursday. Appearing first as singers and dancers, they will go into a series of gymnastic and acrobatic feats, which on numerous occasions have been described as astounding. All three girls are said to be as accomplished in the arts of song and dance as they are in their more strenuous stage pastimes.

Al Reeves celebrates his 30th year as a producer and his 20th year as an exponent of burlesque with this season's presentation of his "Beauty Show." He comes to the World theater for the current week with daily matinee.

George Ward and Hilda Giles are the featured players in a new idea of singing and dancing comedy effects; the All-American Trio, eccentric entertainers, feature harmony; Ada Lum, prima donna, Lee Hickman, character delineator, are vaudeville features, and Al Reeves with his banjo and "Give Me Credit" song. Assistant

Greenwich Village Follies Brings New Life and Higher Art to the Lighter Aspects of the Theater

The Greenwich Village Follies, the third version of which opens at the Brandeis theater Thursday night, January 25, is assuming the proportions of an institution. The first of the Greenwich Village series was produced in the summer of 1919. John Murray Anderson and Maurice Green conceived the notion of producing a show in Greenwich Village, and shortly put that notion into execution. Anderson and Green, at that time, were sponsors for an elaborate cabaret at the Palais Royal, one of New York's most famous after-theater dancing rendezvous.

All went well with the new production until the week prior to the announced opening date. Then the Green-Anderson bankroll, never very healthy, showed signs of complete collapse. Once these symptoms became evident, two or three gentlemen who had been lending their moral support to the enterprise withdrew even that, and the opening was postponed. It was not only postponed once, it was postponed four distinct and separate times. The reason for the postponement was not made public at the time, but it has since developed that the cause of the repeated adjournments was the unwillingness of the costumers and shoemakers and hosiery designers to furnish these necessities before they were paid for.

The Green automobile went into pawn, and so did the Green watch. Anderson, in the meantime, sacrificed, and finally the show opened in the diminutive Greenwich Village theater—its seats but 300—and a temporary difficulty had been bridged. Enter now A. L. Jones. Mr. Jones, a close observer of things theatrical, was the owner of a chain of theater ticket agencies on Broadway. Crowded houses greeted the first few performances of the Greenwich Village Follies, and Mr. Jones found that his agency could not obtain tickets for his customers. Therefore he did a very canny thing. He bought the controlling interest in the show, and the producers became known as the Bohemians, Inc.

No sooner had he become an active partner than Mr. Jones announced that he would move the "Follies" uptown. The wise ones wagged their heads knowingly and made evil prophecies. Of course, they admitted, the "Follies" was a sensation, but that was because it was a fad in the Village. Uptown it would not be regarded as a fad, but would be tested openly with other shows of the type. Mr. Jones welcomed the comparison. A student of theatrical maneuvers, he knew that the show could not long remain in the village, where capacity houses at \$5 a seat did not provide a sufficient gross to pay the operating expenses of the company.

So this first Greenwich Village Follies was moved up from Christopher street in Greenwich Village to the Nora Bayes theater—the roof of the Forty-fourth Street theater—and there it proved an even greater sensation than it had in the Village. Jones was vindicated. The show played for six solid months without an empty seat at the Nora Bayes, and then toured the road for an entire season. It closed here two years ago. In the

cast of this first "Follies" was Ted Lewis and his band, James Watts, Al Herman, Irene Olsen, Jane Carroll, Hickey Brothers, Sylvia Jason and Emily Fitzgerald.

In August of 1920 the second of the series was produced by John Murray Anderson in the Greenwich Village theater. After a month's stay in the Village it moved to the Shubert theater on Forty-fourth street, where it enjoyed a long and successful run.

The third annual version, the one which plays here, was produced in August of last year. It opened in Atlantic City, the Greenwich Village theater proving too small for the show, and then proceeded to the Shubert theater, where it ran on until March. The fourth of this pictorial and antic series will be seen here next fall. It made its metropolitan debut at the Shubert theater six weeks ago.

Each season there is a "Follies" in New York and a "Follies" on tour. The Bohemians, Inc., are especially fortunate in having for a director and stage manager John Murray Anderson. Anderson gives to his productions a grace and style of construction, a novelty and originality of design that sets them quite apart from contemporary revues. For sheer beauty of staging, lighting and costuming his creations are unsurpassed on the native stage. Each of them has an individual artistry that distinguishes them from all their kind. Each of them is a distinct contribution to our girl-and-music stage.

Richard Walton Tully's screen version of "Tribby" will not only have a Tribby with a pretty face, an actress of merit, but they will see the woman with the prettiest feet the Tully organization can find. It may be that Mr. Tully will bring his Tribby from England or France or Italy, but he has not as yet found the woman he wants for this big role and his assistants in this country, both in the east and west, are quietly lining up the most acceptable candidates for Mr. Tully to make his decision when he returns from abroad. Then it will be known whether Mr. Tully's Tribby will be American or foreign. Feet will decide. And the woman who wins this prize role will have to stand comparison, when she appears on the screen, with the feet of all the women in the world, possibly the women of China excepted.

The film colony in Los Angeles has been thinking in feet ever since Mr. Tully's assistants began casting around for the possible selection.

Katherine MacDonald's leading man in her new release, "Money, Money, Money," is a war hero. His name is Jack Dougherty, Irish, red-haired and six feet one. Dougherty appeared in several Broadway musical plays before Ned Wayburn took him to London for the Hippodrome. When the United States entered the war Dougherty enlisted in the marine corps and won a croix de guerre and a distinguished service cross.

Julian Eltinge comes to the Orpheum next week as the stellar attraction. His plans for next season are to appear in another musical play. Meanwhile he is again appearing in vaudeville. One of the featured offerings of the show is to be contributed by Claud and Fannie Usher in their sketch, "The Bide-a-Wee Home." Songs and sayings are to be contributed by Billy Gilson as another of the featured acts. "Working for the Railroad" is the title of the skit to be amusingly offered by Glenn and Jenkins. These funsters do their work in blackface.

The current theatrical season will bring no more eagerly-awaited play to the Brandeis theater than "Lightnin'," which John Golden announces for an engagement of seven days starting Sunday night, January 28. The special cast that will introduce "Lightnin'" to this city has been organized for engagements in large cities that have clamored for it for more than three years. Thomas Jefferson, a son of the late Joseph Jefferson, has the title role and among the other principals are Bessie Bacon, Charles E. Evans and Ida St. Leon. The seat sale will open Monday, January 22.

The Rigoletto brothers appear with the Swanson sisters as the headline attraction at the World next Saturday.

Eva Tanguay has been engaged by the Pantage circuit and appears at the World theater shortly. Miss Tanguay is supported by a syncopated band.

Blood will tell. You can't tell Marion Davis that it doesn't after the request made for a Christmas gift by a little colored boy. While the star of "When Knighthood Was in Flower" was giving out presents to 3,500 New York poor children, little Rastus came along in the line.

"Which would you rather have, a pair of roller skates or a baseball bat?" Miss Davies asked, smiling down into the solemn ebony countenance. Rastus shook his head at both suggestions.

"Lady, ah wants a pair o' dice!" he answered.

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Santrey's Songs Gave Him His Big Start With Vaudeville Crowd

Henry Santrey, among others, discovered recently that California climate is conducive toward the raising of other things besides choice fruits and vegetables. This occurred when Mr. Santrey informed his staff that he wanted a baby not more than 3 days old to appear in "Shadow," now playing at the Rialto theater.

For not fewer than 150 babies whose voracious mothers insisted they were under the three-day age limit, had been admitted to the picture plant on Mission Road when the gate man was ordered to hang out a sign bearing the words, "Not Casting Babies Today."

Some of the ambitious infants actually seemed to have been lamed by the stork within a few hours solely to fill the requirements of the story. Others were developed to an extent that indicated something nearer school age, while one of the "three day olds" actually stood in line with its proud mother.

one tries to achieve, merchant or actor. Like the merchant who couldn't interest the public in his sale the first time, the vaudeville actor has often to keep improving his efforts, making changes here and there and eliminating this or that until he has perfected his article until it finds a sale, as it were.

In as simple but precise a manner as he recites his orchestralogue, which is one of his best efforts, Mr. Santrey impresses his "private audience" as the serious-minded, albeit genial good fellow he appears on the stage, and is.

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? D. D. H. ?

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