

THE DRAMATIC STAGE

FARCE · COMEDY · TRAGEDY

A DEPARTMENT OF NEWS AND OPINIONS Conducted By GORDON WHYTE

(COMMUNICATIONS TO THE BILLBOARD 1409 BROADWAY, NEW YORK, N. Y.)

Still Consider Equity Agreement Decision of Managers Is Expected Shortly in Favor of Acceptance

New York, Nov. 17.—The Producing Managers' Association, as a body, has not yet returned an answer to Equity as to their acceptance or rejection of the agreement negotiated between Equity and Lee Shubert. The matter is still in the hands of the managers' "steering committee", which is getting the agreement together in definite form for submission to the body of the association. Neither side is saying anything about the chances for ultimate acceptance of the agreement, but it is generally believed that the Erlanger side of the managerial forces will swing to the Shubert cohorts and the agreement be entered into.

Various stories have been in circulation during the week purporting to come from a group of producers who are said to threaten a third circuit of theaters rather than sign the agreement with Equity. No names are mentioned and Broadway promptly wanted to know, when the story was first heard, where the theaters were coming from. It is pretty generally believed that there is little, if any, foundation to the tale and that when the time comes the recalcitrants will sign, unwillingly perhaps, but just as surely as tho they were in whole-hearted sympathy with the proposed treaty of theatrical peace.

During the week Owen Davis, on behalf of a group of playwrights, tried to start negotiations going that would include the dramatists in the proposed settlement. Mr. Davis suggested a board consisting of actors, managers and authors to legislate for the theater, but it did not meet with either the wishes of managers or actors, apparently, for nothing has come of it save a little airing in the newspapers.

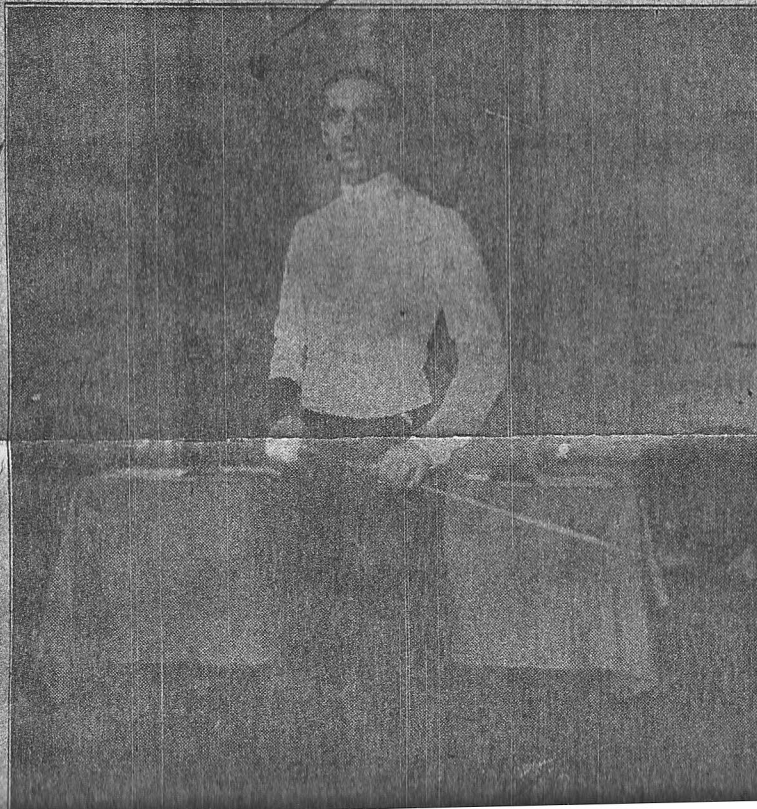
The meeting of the P. M. A. to discuss the proposed agreement will probably be held next week and a decision arrived at then. In any event, an answer will have to be returned to Equity some time during the week, for the three weeks allowed by Equity for consideration of the proposal by the managers and in which time they have to accept or reject it, will expire on November 25. It is considered certain that before that time has elapsed the Shuberts will have signed with Equity and it is considered almost certain that Erlanger will have his name on the dotted line

whelmingly of the opinion that the managers as a body will accept the agreement and before the week is out the theater will be able to look forward to fixed conditions for the next ten years.

FARLEY PLAY SET TO MUSIC

New York, Nov. 19.—The Housam Production Company's first offering, "Why Prohibition?", a comedy drama by Joseph Robert Farley, is scheduled to open tomorrow out of town for a preliminary tour preparatory to a Broadway engagement. The play, which is announced as not one of propaganda, is laid in four acts and six scenes, the second act of which has five musical numbers, with a cabaret setting. The cast is headed by Howard Bouton and Marion Merrill, and includes Jack Pines, Lionel Berryman, Davis Scott, Edith Merrill, Thomas Hughes, Armand Ferschner, Jean Betty and Julia O'Brien.

BASIL RATHBONE



Basil Rathbone Eulogizes The American Actress

When our dramatic critic, in his review of "The Swan", defined Mr. Basil Rathbone as "the leading man par excellence, with the looks, bearing and acting capacity which should go with the genius," we decided that we had a clue worth following in our search for interesting personalities. But getting a seat for a performance of "The Swan" was like getting poor Humpty Dumpty up again. It was only due to the cancellation of a third balcony box reservation that we succeeded in viewing that ideal couple, the fair LeGallienne and the stalwart Rathbone. We gazed so long from our dizzy heights thru the lenses of an opera glass that we became dizzy and were obliged to seek the wings backstage for a closeup of Mr. Rathbone. We found him surrounded by a bevy of femininity and reporters. Closing our eyes to everybody's claim of prior presence we began harping on Mr. Rathbone's name in varying keys until one of them registered in that gentleman's ear. He bowed deeply to signify that his attention was ours, but he submitted to an interview about as gracefully as a caged Bengal tiger, gliding hither and thither until we would have given our meager kingdom for a pair of roller skates that would have enabled our five feet five to keep pace with the long sweeping six feet plus Rathbone glides. Finally, we asked him for his impressions of America, whereupon his little goat, enraged by the trifteness of the question, almost broke from the leash of good breeding and chased us from the theater. After pulling up the reins on the little beast Mr. Rathbone graciously promised us that he would write his impressions of America and deliver them at The Billboard office the next morning.

We didn't believe he would write them; and he didn't. Instead he called in person to register his opinion that the question was silly, and he didn't know what it was all about, anyway. Signaling the keeper of the gate to throw a cordon around the building so that our magnificent quarry might not escape we coaxed him to a seat where he would have a full view of the passing Broadway show. (It's a trick that usually works—the psychological appeal to vision). The passing show immediately caught his eye and interest and he forgot all about the SILLY question and that he didn't know what all the fuss was about.

"There," he exclaimed, "that is what I think of America—hurry, hurry, hurry! Wonderful city, instinct with vitality! It vitalizes me, too! If I had my way, I should tour back and forth across America, gathering vitality in New York, ozone in the majestic Rockies, inspiration from the Great Desert—and California, gosh, how I love California! I'd settle down in California to rest—if I COULD rest. But I could never be faithful to one place long. My temperament is too restless. I believe constant change is as necessary to the person of imagination as color and form variety are to nature and art. To rest means to rust—mentally."

"What do you think of our actors and actresses?" we asked.

"I think your actresses are far superior to your actors. Your actresses are the stars."

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METROPOLITAN THEATER LEAGUE MOST PROMISING

Of the new organizations in New York, one of the most promising is the Metropolitan Theater League, of which Mrs. Blanche Hammond Camp is president and director and Mrs. O. Albert Schultz, vice-president and secretary. It is interested in all creative and interpretative arts. It presents, encourages and aids worthy artists, bringing together men and women who are congenial, and tries to promote a feeling of understanding between the artists and audience.

The dues are three dollars a year and entertainments will be given at the Waldorf Hotel, dates of which will be published later.

Mrs. Camp will be remembered as having been most successful for years as a vocalist. In addition to many activities at present, she is chairman of Socials for the Professional Woman's League, and presented that organization with a most delightful program October 22.

Lester Bryant, the Chicago manager, has secured the rights to "Around in Par", a golf comedy by W. Lee Dixon and Leslie M. Hickson. He expects to give the comedy a production in his native city at the Playhouse during Christmas week.

Distinguished English actor, whose portrayal of the lovesick tutor in "The Swan", Molnar's comedy at the Cort Theater, New York, is a shining example of the art of character expression.
—White Studio, New York.

ALEXANDRA CARLISLE STRUCK BY AUTOMOBILE

Chicago, Nov. 16.—Alexandra Carlisle, leading woman in "The Fool", was struck by an automobile in front of the Selwyn Theater, where she is playing, Tuesday night after the performance. The actress suffered cuts and bruises, but was not seriously injured.

Miss Carlisle's engagement to John Elliott Jenkins, well known in Chicago society, was recently reported in the newspapers.

"MEET THE WIFE" AT KLAW

New York, Nov. 16.—Francine Larrimore has one more week to go with "Nobody's Business", when the Klaw Theater will be turned over to Rosalie Stewart and Bert French for their first production of the season, "Meet the Wife". This Lyn Starling comedy will have Mary Boland in the principal feminine role.

Congested booking conditions are reported responsible for the closing of Grace George's season in "All Along Susie". Miss George contemplates reopening the production either in New York or Chicago next month.

"THE RED HAWK" CAST

New York, Nov. 16.—George Broadhurst, gunning for a cast for "The Red Hawk", has bagged a brace of players in McKay Morris and Julia Lydig Hoff, in addition to Dodson Mitchell, Walter Risham, H. Paul Doucet, Andrew Molony, Thais Lawton, Zeffie Tilbury, Julia McMahon, Katherine Brunow, Dan Hanlon and Franklin Bogart. The production will make a short flight to Washington, where it will open at the Garrick Theater on November 26.

LIONEL ATWILL RETURNS

New York, Nov. 16.—Lionel Atwill has returned from Chicago, where he appeared in "The Heart of Cellini", under the management of B. C. Whitney. It is not definitely known whether the play is being rewritten or permanently put on the shelf. Whitney, incidentally, has several other productions which he hopes to present in the course of the present season.

The report that "Thieves in Clover" was to open next week at the new Berkley Theater, New York, is without foundation, according to a statement by Eugene Walter, the author.

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"What do you think of our actors and actresses?" we asked.

"I think your actresses are far superior to your actors. Your actresses are amazingly beautiful, intellectual, imaginative and versatile! And how beautifully gowned they are! Speaking of this comparison of men and women of the profession, it applies to America generally. I feel that this is a woman's country. Woman is by far the dominating force. While the male of the species hurries, hurries, hurries in his quest for money and more money, the woman plays, and plays intellectually. And how intelligently she dresses! Why, it is amazing how many beautifully gowned women there are in New York. Beautiful women, beautifully gowned! One feels like stopping to stare and admire, and would if it were not rude."

After thanking Mr. Rathbone on behalf of the women of America, we asked him what he thought of America's theater.

"The theater in America is as much of an institution as the railroads. It is necessary to your people's progress and existence, for they LOVE it. They do not go to the theater in quest of relaxation, as so many aver, but because they LOVE it and because it stimulates them. It is the great panacea that keeps your men from becoming mere working automata!"

How brilliant this young English actor is! And how handsome! He reminds me of Lou Tellegen in a way—the same classic head and profile, made more dominant and vital by a darkness of coloring suggesting Norman ancestry.

As to history, Mr. Rathbone was born in Johannesburg, Transvaal, Africa, June 13, 1892. After graduating from Repton College, he chose a business career with the Globe Insurance Company. But business held no charm for his restless temperament. He decided that it made him unhappy to live in a state of gray monotony, concentrating constantly on one thing. So he sought the stage, finding in its ever-changing aspect the versatility of pursuit his

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