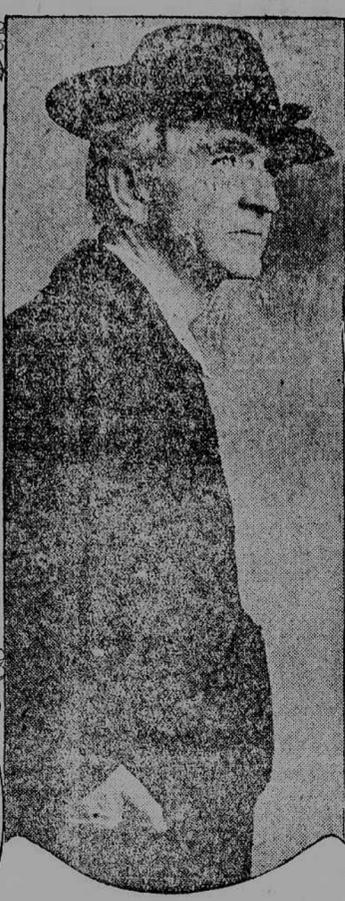


CHRONICLE AND COMMENT OF THE STAGE



Renee Adoree in "Oh What a Girl" ABEBA PHOTO



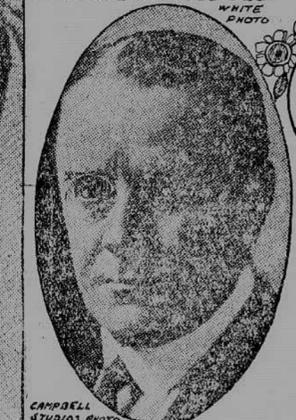
Frank Bacon in "Lightnin'" SARONY PHOTO



Miriam Sears in "A Regular Feller" GEISLER ANDREWS PHOTO



Grace George in "She Would and She Did" WHITE PHOTO



Kenneth Douglas in "Too Many Husbands" CAMPBELL STUDIOS PHOTO



Martha Lorber in "Chu Chin Chow" LEVIE-SHUTE PHOTO

Augustin Duncan

To identify Augustin Duncan, who is playing the title role in St. John Ervine's tragedy, "John Ferguson," let it be stated that he is the brother of the famous Isadora Duncan, the dancer. And right here it is most necessary to explain that it was not Augustin, but still another brother of Isadora, who once upon a time started Broadway by appearing in midwinter, himself and wife and all his house, scantily clad in togas and sandals.

The biographical facts of Mr. Duncan's career may be briefly stated: He was born in San Francisco forty-five years ago, and at the age of twenty joined the excellent stock company then playing at Stockwell's Theatre in that city. During his three years' association with this company he played all sorts of parts, from heavy villains to light comedy roles.

When he had served his apprenticeship here he obtained a small role in Richard Mansfield's production of "Henry V," which he played so well that he attracted the attention of that veteran actor, J. H. Stoddard, who was about to begin rehearsals of "The Bonnie Briar Bush." Stoddard immediately engaged him for a part in that production, and thus began an association which lasted for four years, during which time the young actor, in association with the veteran, rose to the rank of producer.

The little taste he had had of the joys of producing plays with Mr. Stoddard acted as a filip to the ambitious young actor, who now decided to drop the acting act entirely and devote himself for the next few years exclusively to the art of production. He had read

about the then newly organized Art Theatre at Moscow, which had for its avowed object the development of the general excellence of its ensemble, rather than that of any individual member of the company, however gifted. This idea, which has ceased to be a novelty, thanks to the spread of the Little Theatre movement, seized upon the imagination of young Duncan, who straightway set out upon a pilgrimage to Moscow.

Mr. Duncan remained in Moscow for nearly a year, during which time he made an extensive study of the Russian Theatre generally, and when his money gave out he returned to America and associated himself with Francis Wilson, with whom he remained for another four-year period. And then back to Moscow for further study of the new art of the theatre, as it was coming to be called. On this second journey, Duncan took occasion to make a little excursion into the theatre world of France, Germany and England, in all of which countries he added enormously to his accumulating knowledge of what is known in the Broadway vernacular as the "show business." In Berlin he studied the methods of the great Reicher, and in Paris, those of Antoine, but as Mr. Duncan has never failed to emphasize, both in conversation and in his own methods of production, it was from Stanislavsky and his little company at the Art Theatre in Moscow that he drew his deepest inspiration, and it was to Moscow that he returned twice more for study and observation of the art and technique upon the general system of which his own acting and his own productions have been modeled.

Aprons of Mr. Duncan's creation of the Eldest Ancestor in Maelzel's "Betrothal" earlier in the season, and of his more recent portrayal of the high

spirited rogue in the Theatre Guild production of "The Bonds of Interest" and his present role in "John Ferguson," it is interesting to hear what the actor himself has to say about the part which his Russian training has played in his concept and interpretation of these widely different roles.

"Look into your heart and act," was a favorite injunction of Mr. Stoddard's," said Mr. Duncan. "That is the secret of all good acting, and the Russian nature merely has a greater capacity for looking into its heart. The same injunction, with a slight paraphrase, is likewise excellent for the producer, and when after my fourth and last trip to Russia I had the good fortune to be engaged as stage director for Emanuel Becker's production of "The Weavers," I realized that the producer of that masterpiece had also looked into his heart and that he had wrought his artistic miracle according to the light he had found there, rather than from any purely intellectual or formal artistic creed.

"That is what I have tried conscientiously to do in the production of 'John Ferguson,' as well as in my rendition of that staunch, God-fearing old Ire hibernian, who in many respects might be blood brother to the old hero of 'The Bonnie Briar Bush.' I looked into my heart and produced the tragic drama in accordance with what I saw there, and I am acting it here in accordance with what I feel there."

Navy Glee Club

The United States Navy Glee Club, from Hampton Roads Naval Training Station, will play a special vaudeville engagement at the New Brighton Theatre beginning Monday afternoon as a headline attraction in addition to the regular bill. This will be the first professional appearance of this official organization of thirty-five enlisted men, all of whom have seen service overseas.

The club has the full authorization of the Navy Department, and was organized and is conducted by Jerry Swineford, Navy Department song leader for the entire 5th Naval District. It is composed of the best among the 35,000 men in weekly training at

Hampton Roads during the war. All are college graduates, and each represents a different state and practically every rating in the navy. It is strictly a vocal organization, and the repertory of its members ranges from grand opera selections to the camp songs peculiar to their district.

A Veteran Actor

In "The Five Million" One of the aristocrats of the American stage is Charles Abbe, the veteran character actor who is appearing in "The Five Million" at the Lyric Theatre, F. Ray Comstock and Morris Gest's new production. Mr. Abbe received most of his early training as a member of Daniel Frohman's Lyceum Theatre company, the most famous

stock company ever organized in America. This organization played six months at the old Lyceum Theatre each season, and then made a tour of the principal American cities.

After three years with this company Mr. Abbe was seen in support of the principal comedy stars of Charles Frohman, including Maude Adams, John Drew, William H. Crane, William Gillette. This brought Mr. Abbe down to the present generation of theatre goers and he became recognized as the principal portrayer of old gentlemen of the peppery and irascible type. Theatre-goers will remember him for his tremendous hit as "Pops" in "Bunker Bean" and his never-to-be-forgotten way of firing the phrase "take-a-letter" to his stenographer. He will also be remembered for the role of the sport minister in "Excuse Me," in which he created as much laughter as any of the low-comedy characters of the play. For a year and a half he played the father

with Marjorie Rambeau in "The Eyes of Youth." He created the role of Cappy Ricks in the play of that name, a part since played by Thomas A. Wise, and he has just closed an engagement as Lawyer Drew in "Come On, Charley," in "The Five Million" he plays the role of an old-fashioned country lawyer—a veteran of the Civil War, whose old military spark is rekindled by the recent war and who is reluctantly forced to admit that some of our boys who fought in France was good enough to have marched behind Grant.

AMUSEMENTS

NEW AMSTERDAM—815 B'way Wed. Sat. No. Seat Over 52
SELECTED COMEDIES
ON THE COOL ROOF
ZIEGFELD 8 o'clock REVUE & MIDNIGHT FROLIC

HENRY MILLER'S Theatre
Eves. 8:15 Mats. Thurs. 5 Sat. 2:15
4th TUMULTUOUS MONTH
The Big Musical Farce Success

LA LA LUCILLE
Book by FEED JACKSON
2000 LAUGHS
and the Fetching Chorus in Town

LIBERTY 235 W. 42nd St.
POP MATS. 5:00 & 2:00 SAT. 2:00
THE BEST REVUE IN TOWN
THE BIG WEEK
GEORGE WHITE'S
SCANDALS OF 1919
with ANN PENNINGTON
33 OTHERS AND
50 BEAUTIFUL SCANDAL-HONGERS

AMUSEMENTS

CORT THEATRE 48th St. E. of B'way
Will Politely Open
WED. NIGHT AUG. 13
CHARLES EMERSON COOK
Asks you to meet
A REGULAR FELLER
A New Thrill in Comedy by Hank Swan with a Regular Cast including
ERNEST GLINDENNING
JAMES BRADLEY HIGBY SEARS
EVERETT BUTTERFIELD MARGARET CREENE
EDWIN HOOT CHARLOTTE GRANVILLE
ROY GORDON KITTY O'CONNOR
CHARLES ABBOTT ALBERT BUSHIE
DUDLEY CLEMENTS GEORGE CUNOR
Box Office Opens to-morrow

Knickerbocker Broadway 38 St.
Klaw & Erlanger
9th Big Musical
COOLED BY ICED AIR
LAST 3 WEEKS
JOHN CORT'S MUSICAL COMEDY

LISTEN FASTER
By Harry L. Cort & George L. Stoddard
Made by Harold Orin
with The Daintiest Dancing
Chorus Ever Seen on Broadway.

COHAN & HARRIS THEATRE 42nd St. E. of B'way
Eves. 8:15 Matines Wed. & Sat. 2:15
BIGGEST SUCCESS
SINCE "THE HERRY WIDOW"
THE ROYAL VAGABOND
A COMANIZED OPERA COMIQUE

AMUSEMENTS

WINTER GARDEN 49th St. E. of B'way
Eves. 8:15 Mats. Thurs. 5 Sat. 2:15
A Diamond Mine of Entertainment
MONIE CRISTOFI
Staged by J. C. Huffman
Book and Lyrics by Harold Aldrich
TO-NIGHT SUNDAY TO-NIGHT
ALWAYS THE BEST SUNDAY ENTERTAINMENT IN NEW YORK

44th ST. THEATRE Just West of Broadway Phone Bryant 7282
Eves. 8:15 Mats. Thurs. 5 Sat. 2:15
\$1.50 MATINEE WEDNESDAY
The Show All New York Is Talking About!
SHUBERT GAIETIES
GLITTERING MUSICAL REVUE—125 PEOPLE
STAGED BY J. C. HUFFMAN

39th ST. THEATRE 39th St. West of B'way
Eves. 8:30 Mats. Wed. & Sat. 2:30
MUSICAL HIT
39 EAST
RACHEL CROTHEN'S
BIG COMEDY

48th ST. THEATRE Just East of B'way
Eves. 8:15 Mats. Thurs. 5 Sat. 2:15
Eves. 8:15 Thurs. 5 Sat. 2:15
Thurs. Eve. Aug. 14th
Musical Hit
THOSE WHO WALK IN DARKNESS
A New Play by Owen Davis
From the novel by Dashiell Hammett
Poor Showman
With a Brilliant Cast, including
Donald Crisp, Arthur Hays Sulzberger, George W. Wilson, Geoffrey Matthews, J. G. O'Connor, Lynn Walker, Amy Johnson, Chesapeake Ball, Helen Hayes, Kathleen Miller, Milton Froman

THE GREENWICH VILLAGE FOLLIES
A Revival Comedy of New York's Quarter Latin
with Bonnie McVoy Davis, James Walter, Cecil Cunningham, Ted Lewis, Ade Fagan, Al Herman, Harry K. Morrison, Irene Olson, Charles Deragon, Cynthia Bond, Lane Carroll, Edmund Makoff, and Revue Stars
20 FAMOUS ARTISTS' MODELS
REMOVES TO THE Nora Bayes Theatre
4th Street, West of B'way
To-m'w Night At 8:30
Matines Wed. & Sat. at 2:30

THE GREAT PLAY JOHN FERGUSON AT THE FULTON THEATRE
William Harris, Jr., announces that he has been obliged, because of the Actors' strike, to discontinue performances of "East Is West," at the Astor Theatre, temporarily. Performances will be resumed in the near future.

HOLBROOK BLINN
THE CHALLENGE
A Performance That Must Be Seen Again and Again
Selwyn Theatre

"A VOICE IN THE DARK" REPUBLIC Now
A New Play by Owen Davis
From the novel by Dashiell Hammett
Poor Showman
With a Brilliant Cast, including
Donald Crisp, Arthur Hays Sulzberger, George W. Wilson, Geoffrey Matthews, J. G. O'Connor, Lynn Walker, Amy Johnson, Chesapeake Ball, Helen Hayes, Kathleen Miller, Milton Froman

AMUSEMENTS

B-F KEITH'S PALACE Broadway and 47th Street
EVERY NIGHT 2:30, 5:00, 8:15, 11:00
1000 OR 11 SEATS, \$1.00
Except Sat., Sun. and Holidays.

JIMMY HUSSEY and JAZZ BAND
wishes himself, TOT QUILLERS, WAL WORSLEY, THE SIX JAZZ COYS and many others on you in his latest COMEDY REVIEW, "MOVE ON."

BILLY MONTGOMERY & ALLEN MINNIE
Late of Montgomery & Moore, Singing Their own Compositions.
EXTRA ADDED FEATURE—"The popular French Character Singer, Mlle. NITTA JO
"LA COULETTE PARISIENNE"
EXTRA ADDED FEATURE
FOUR MARX BROTHERS
"IN EVERYTHING" by AL SHEAN
ADDED FEATURE
ERNEST EVANS and GIRLS
Presenting A SMART DIVERTISSEMENT OF ENTERTAINMENT.
PRIMROSE FOUR 4 MEYAKOS
AND ENGAGEMENT EXTRAORDINARY—RETURN TO VAUDEVILLE
CICCOLINI
The Famous Italian Grand Opera Star, Principal Tenor of The Chicago Opera Co., Royal Grand Operas of Paris, London, Milan, Brussels, Petrograd.

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LIBERTY 235 W. 42nd St.
POP MATS. 5:00 & 2:00 SAT. 2:00
THE BEST REVUE IN TOWN
THE BIG WEEK
GEORGE WHITE'S
SCANDALS OF 1919
with ANN PENNINGTON
33 OTHERS AND
50 BEAUTIFUL SCANDAL-HONGERS

Shes a Good Fellow
CHARLES DILLINGHAM
latest and Best Musical Comedy
GLOBE THEATRE Regular Mat. Wed.

AMUSEMENTS

THE FIVE MILLION
F. Ray Comstock & Morris Gest Present
"Bright comedy of the Turn to the Right School only with a new idea."
—Times
WATCH FOR OPENING DATE
PRINCESS THEA. WEST 42nd St.
NIGHTIE NIGHT
A WIDE-AWAKE FARCE

AMUSEMENTS

CENTURY THEATRE
THIS AND NEXT WEEK ONLY
ENGAGEMENT EXTRAORDINARY—MORRIS GEST
as "The Gay Old Boy" in the most beautiful feature of the "The Gay Old Boy" Exposition, Aug. 20th.
The most beautiful production of the season.
SECOND (Costume) EDITION
THE MOST BEAUTIFUL PRODUCTION
CHUCHIN CHOW
Written and Created by OSCAR ASCHÉ. Music by Frederick Norton.
NOW IN ITS FOURTH YEAR AT HIS MAJESTY'S THEATRE, LONDON, AND STILL PLAYING TO CAPACITY THERE.
Never Before in the History of Theatricals Has There Been Any Production so Brilliantly Artistic, so superbly Gorgeous, so Wonderfully Staged, as This.
NEW DANCES, NEW SONGS, NEW COSTUMES
A GRANDLY GORGEOUS AGE OF CENTURY THEATRE PRODUCTION
SENSATION MORRIS GEST MIDNIGHT WALTZ
NEW YORK'S ONLY EXCLUSIVE AFTER DINNER REVUE
OPEN AIR ROOF AT 9:30—PERFORMANCE AT 11:30 PM

AMUSEMENTS

CASINO
23rd & Broadway, Eves. 8:15
Mats. Wed. & Sat. 2:15
"I never enjoyed anything more than I did Mr. Fields and a lovely troupe."
—ADMIRAL WILSON
LEW FIELDS
"THE GAY OLD BOY" in the Greatest HIT of his Career.
A LONELY ROMEO
"Famous Lucille for a Dotted Musical Comedienne and a Lovely Most Beautiful Chorus in New York."
POP. WED. MAT. 1:00 \$1.50