

Amusement News and Stage Chat for the Playgoer

Reinhardt's New Playhouse Bids Fair to Revolutionize The Theater of To-morrow

According to an article in a recent number of *L'Illustration*, Max Reinhardt's Gross Schauspielhaus, recently constructed in Berlin, embodies the most radical of the theatrical ideas that have characterized this leader of the "new theater" movement. A. P. Antoine, a young French writer and the son of the founder of the Theater Libre in Paris, after a recent visit to Berlin, brought back to the French capital a detailed description of the interior of the new theater.

This new theater, says M. Antoine, has only a remote resemblance to the ordinary theater. It is built entirely of reinforced concrete, tinted in a neutral color, but in a decorative scheme at first disconcerting; the seats rise on three sides of a pronounced oval formed by a vacant space in front of the stage. There is the usual stage, but it is furnished with a turning platform that will allow almost instantaneous changes of sets. At the rear of the stage is a circular wall, the form of which allows Reinhardt to do without the panels used in the ordinary theater.

In front of this stage proper, there is a large space in which a circular forestage, extending out into the vacant space spoken of before. Each part of this forestage can be raised or lowered so as to give any desired combination of heights.

Finally there comes the open space called "the orchestra," the floor of which can also be moved in a vertical direction. This is the "orchestra," not only from the fact that it is also used as the orchestra of the theater, but also from the fact that the stage proper is hidden by an ordinary orchestra, the floor of which is raised to the level of the stage.

The novelty of the disposition of Reinhardt's stage is equalled by the novelty of his lighting arrangements. He has sought to imitate the light of day as closely as possible by concealing projectors in the regularly arranged rows of concrete staterettes in the vast cupola in the roof of the theater. From these concealed projectors a soft and evenly diffused light comes to the stage and the orchestra.

The bare description of the features of Reinhardt's theater that embody the ideas of the "new theater" movement is not, by any means, complete. The use of the different mobile parts of the theater, the turning stage, the forestage, the orchestra, allowing the use of all these groups, or irregularities of the ground that one could imagine, and the necessity for making the production visible and well balanced from three points (for the actor is in the middle of his audience), make the director seek new methods, methods different from those used heretofore. It is possible that there may come from the "new theater" new methods a new technique of the theater.

M. Antoine goes on to say that the old realistic stage, the fourth wall, according to which the theater is a picture, is being abandoned. The radical departures from the old formula and all that it connoted. Little by little, says M. Antoine, the new formula was crystallized; a less minute faithfulness to the matter of sets, of which the general lines were alone important; no more "fourth wall"; no separation of the actor and the audience; the tragedy comes down to the spectator; the actor steps him; no to speak in the drama.

If none of the experiments that various directors made with this new formula, and the degree of perfection that one has a right to expect, it was, suggests the writer, not the fault of the directors, but rather of the theaters which they were obliged to use, and which had been constructed in accordance with the old formula. For that reason, M. Antoine found in Max Reinhardt's new theater a sign of great progress in the movement toward the theater of the future. It is interesting to note that Reinhardt's first production in his new theater was one dealing with the French Revolution.

That there is another side of the shield is made clear by the comments of M. Gémier, one of the most prominent of modern French directors. On the new theater, who says in *L'Illustration*:

"I am amazed at Reinhardt's 'theatrical factory,' but all the mechanics of the German stage seem to me of secondary importance. The best dramatic movements can, if necessary, do without turning platforms, floors which are raised automatically and electrical machines, ask a space large enough to hold a crowd such as the crowds of antiquity or of the Middle Ages—a vast inclosure sheltered from the cold and the rain, where every seat should be excellent and cheap. The staging itself must be adapted to circumstances, to the form of the theater or the formation of the ground. . . . This summer we shall apply a greater simplicity of method in presenting our spectacles at Lutèce. We shall have but two projectors, the sun and the moon, which have elsewhere and since a long time served many people. We have the habit of saying that the theatrical production is a collective fête, as its origins prove. We shall continue that this summer."

"In France," says M. Gémier elsewhere, "innovators, experimenters, scholars, are scarcely listened to. Their ideas, adopted and carried into practice by a foreigner, come back to us under German or American names. This writer goes on to deplore the lack in France of the government and municipal interest in the theater that plays such a part in its development in Germany. But even in congratulating Germany on this happy condition, and on the national curiosity that leads her to adopt quickly the ideas of other nations, M. Gémier says: "That that allows us to say that in the art of the theater . . . if Germany has received more than she has given, France has always given more than she has received."

At the Broadway

John Henry Jr. and Teddy in "Down on the Farm"

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In Brooklyn Theaters

MAJESTIC—Parlor, Bedroom and Bath will be the week's attraction. The company is headed by Eda Ann Lukes and Walter E. Perkins.

MONIAK—Fiske O'Hara, the Irish actor-singer, will be seen in "Down Limerick Way" by Anna Nichols. Mr. O'Hara will sing new ballads.

SHUBERT-CRESCENT—Theda Bara, in "The Blue Flame," will be presented by "The Blue Flame." Miss Bara will be supported by the same cast as she appeared with her at the Shubert Theater.

ORPHEUM—Jane and Katherine Lee, the kiddie screen stars, will have headline honors. They will be seen in "The New Director." Mrs. Gene Hughes and company; Harry and Emma Sharrock; Yvette and her company; Hunting and Francis, and Elida Morris are among the others on the program.

BUSHWICK—Belle Baker remains for another week. The Maud Muller Revue; Tarzan; Morris and Campbell, and Val and Ernie Stanton are on the program.

STRAND—Constance Talmadge, in "The Love Expert"; "The Eastern Westerner"; and other screen and musical features are on the program.

In Picture Theaters

CAPITOL—"The Deep Purple," with Miriam Cooper; "The Gingham Girl," a comedy; the third act of Wagner's "Siegfried," sung by English; and a musical and musical offerings.

RIVOLI—Wallace Reid in "The Dancin' Fool"; "Petticoat and Pants," a comedy; "The Bottom of the World," a photographic log; "Shelton's Polar Voyage"; musical and topical features.

STRAND—"Riders of the Dawn," a screen version of Zane Grey's "Desert Gold"; Harold Lloyd in "The Eastern Westerner"; Russian Cathedral quartet; musical and topical offerings.

RIALTO—Enid Bennett in "The False Road"; Harold Lloyd in "An Eastern Westerner"; selections from "La Bohème"; other features.

BROADWAY—Victor Seastrom in "A Man There Was," and Mack Sennett's comedy, "Down on the Farm" for a second week; special musical program and short film subjects.

Amusement Parks

The amusement park season has started and those which opened yesterday were the Starlight Amusement Park, at East 17th Street and the Bronx River; Palisades Amusement Park, the former was once known as the Bronx Exposition Park. George C. Tilyon's Steeplechase Park at Coney Island is also open.

In Bennett Play Sincerity Is the Secret Of the Histrionic Art, Says Clever Jose Ruben

"I distrust the actor who reasons too much." In this way did the great Coquelin, who knew as much as any one what there is to know about acting, hint at his theory of acting. The great Frenchman did not mean that actors should not be intelligent and well educated and that they should not make use of their intelligence—far from it. But he did suggest that the actor should not lose himself in the mechanics of acting and overlook the meaning and feeling contained in the lines he was called upon to speak.

José Ruben, who has been commended for his excellent performance as Emilio Diaz in "Sacred and Profane Love" at the Morosco Theater, was talking about acting in his dressing room after the first curtain a few nights ago. It was he who quoted the words of the great Coquelin.

"There is one school of acting which makes me smile. It is the school of the actor who, with proper technique, an actor can play any part without even attempting to feel it," the dark Frenchman, who made his debut in America ten years ago with Sarah Bernhardt, said, his keen eyes shining through a cloud of cigarette smoke.

"Sincerity is the secret of acting. All the big words used about technique only make me smile. Too much emphasis is often placed upon acting and not enough on sincerity. If one is sincere, if one tries to feel the part he is playing, the requisites which an actor needs—ease, naturalness, expressive gestures and good reading—will follow. To be sincere the actor should think of his part in connection with real life. When a man is angry his voice naturally is in the proper pitch. He is not conscious of it, and does not have to keep it at the proper pitch by any mental effort. He pauses at the proper times, he gestures naturally. The stage attempts to represent life. Why shouldn't actors, then, study life and bring their observations into their work?"

With sincerity an actor's reading of lines can never become monotonous. He need not worry about gestures if he is sincere. If he is a little awkward at first, he gestures naturally. The stage attempts to represent life. Why shouldn't actors, then, study life and bring their observations into their work?"

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Continental Stage Gave American Girl a Belief In Power of Suggestion

Josephine Victor, whose appearance as Zabelle in "Martini" at the Eltinge Theater, is her first Broadway appearance since she appeared in Eugene Walter's "Just a Woman" several seasons ago, counts the power of suggestion as the greatest aid to acting. The part of Zabelle came to her, she said, by absorption. Written for her by Lawrence Eyre, the author of the play, it was read several times, and when rehearsals came her lines had been learned almost unconsciously.

"In 'Martini' there are several scenes, notably in the second act, where the usual stage tricks can not be made use of because of the lighting. To get over to the audience the emotion of Zabelle, Josephine Victor has only her voice, and what she herself calls "the pictorial values of the stage."

"Zabelle is a very difficult part," said Miss Victor, "in that she is the impulsive, the heart just touched by romance, and in the second and third acts she comes to be, bit by bit, the woman of passion that she is at the final curtain. But all that must be shown gradually. In impersonating Zabelle the things that are not done are as important as those that are. Because I believe that thought gets across to an audience, I make every use that I can of suggestion. In the first act, where Stephanie makes a cup of her hands for me, a overacting would destroy the delicacy of the whole scene. There one must rely on suggestion and a sense of the pictorial values. Again, in the second act, when the stage is darkened, I have a scene of emotional power, when Stephanie comes to the stage on the night of her wedding, to assure Zabelle that she still loves her.

"If I believe in the power of suggestion, I owe that belief to Continental stage. Nearly all that I have learned of acting I learned watching Continental productions. Here in America there is too often a reward for the actor or actress who acts a 'type.' Mrs. Fiske is one of the few actresses on the stage who utilize the whole power of thought and suggestion. Her Tess may not have been the exact Tess that Hardy created, but it was a creation, it was a Tess that was convincing to the audience. In 'Just a Woman' I played the part of a woman of fifty just because of my belief in acting as suggestion. It was a commercial mistake. They began to say: 'Oh, she's doing mothers and old women now.' I put aside my own personality to create the part. If I had not been a creation, it was an error, yet if I were in Europe I should do it again. But I am in America, and acting for American audiences, and I shall never do it again.

"My ambitions will be repeated, in response to a question. 'Not to be just Josephine Victor in such and such a thing, but to be a living character projected to the audience by Josephine Victor. Some day I should like to do a play, keeping as my ideal the projection of character by suggestion and thought.'

Jessie Bonstelle Plans To Try Out New Plays In Her Summer Stock

Jessie Bonstelle, who for many years has each summer headed and conducted one of the most successful stock organizations in the country—the Bonstelle Company—this year is enlarging her activities. Instead of one Bonstelle Company there will be two, and instead of dividing her season between Detroit and Buffalo, she has been her custom, Miss Bonstelle will operate companies bearing her name in both cities. In lieu of the usual ten weeks, hitherto played in Detroit and Buffalo, those cities will each have a twenty week season of worth-while plays, well done under Miss Bonstelle's supervising direction. She personally will alternate, appearing one week in Buffalo and the next in Detroit.

Miss Bonstelle will try out several new plays for William A. Brady, the Shuberts, John L. Golden and F. Ray Comstock. One company will open at the Shubert Theater, Buffalo, next Monday night, and the other at the Garrick Theater, Detroit, May 21. Beatrice Maude will play leads in Buffalo when Miss Bonstelle is playing in Detroit and Adams T. Rice, of the Theater Guild, will be director. Katherine Cornell will play leads in Detroit, where Guthrie McClintic, long associated with Winthrop Ames, will be director.

Miss Bonstelle has created a new position for women in the theater. Instead of the usual male assistant stage manager, engaged as well to play small parts, she engages for that position young women experienced in interior decoration. With her Detroit company Miss Bonstelle has the only woman scenic artist in the country, Mabel A. Buell.

New Brighton Theater

The New Brighton Theater, at the sea end of Ocean Parkway, Brighton Beach, will open for the season on Monday afternoon, May 17. Vaudeville will be the attraction at this theater this summer, with an entire change of bill each week. The completion of the Brighton Beach line improvements will enable patrons of this theater to come from uptown New York, without changing cars, for a single fare.

ASTOR—"East Is West," Fay Bainter in a comedy of Chinese-American life.

BELASCO—"The Son-Daughter," Lenore Ulric in a melodrama of Chinatown.

BIJOU—"The Outija Bard," spiritualistic melodrama.

BROADWAY—See new theatrical offerings.

BELMONT—"The Passion Flower," Nance O'Neil in Spanish tragedy.

BROADHURST—"Smilin' Through," Jane Cowl in a romantic drama.

CASINO—See new theatrical offerings.

CENTRAL—"As You Were," Sam Bernard and Irene Bordini in a fanciful Americanized French girl and music revue.

CENTURY—"Florodora," revived after twenty years.

COHAN—"The Hottentot," William Collier in a typical Collier farce.

COHAN & HARRIS—See new theatrical offerings.

COMEDY—"My Lady Friends," Clifton Crawford in a farcical comedy.

CURT—"Abraham Lincoln," poetic, historical drama.

CRITERION—"Why Change Your Wife?" A motion picture.

DANSE DE FOLIES—Ziegfeld's "Girls of 1920," 8:30 o'clock revue, followed by his "Midnight Frolic."

ELTINGE—"Martini," romance of French West Indies.

EMPIRE—"Déclassée," Ethel Barrymore in society drama.

FORTY-EIGHTH STREET—"The Storm," Helen MacKellar in melodrama of Canadian Northwest.

FORTY-FOURTH STREET—"Look Who's Here!" Cecil Lean and Cleo Mayfield in girl and music farce.

FULTON—See new theatrical offerings.

GAITEY—"Lightnin'," Frank Bacon in comedy of Reno's divorce industry.

GARRICK—"Jane Clegg," Theater Guild's presentation of English drama.

GLOBE—See new theatrical offerings.

GREENWICH VILLAGE—"Sophie," Emily Stevens in Philip Moeller's French costume comedy, assisted by O. P. Heggie.

HARRIS—"The Hole in the Wall," Spiritualistic drama.

HENRY MILLER'S—"The Famous Mrs. Fair," Henry Miller and Blanche Bates in James Forbes's comedy satire.

HIPPODROME—"Happy Days," musical spectacle and big vaudeville act.

HUDSON—"Clarence," American small-town comedy by Booth Tarkington.

KNICKERBOCKER—"Shavings," Cape Cod comedy, with Harry Berensford.

LIBERTY—"The Night Boat," musical, farcical comedy.

LITTLE—"Beyond the Horizon," Richard Bennett in American tragedy.

LONGACRE—"Adam and Eva," American domestic comedy.

LYCEUM—"The Gold Diggers," Ina Claire in a comedy of chorus girl life.

LYRIC—"What's in a Name?" new sort of musical revue.

MAXINE ELLIOTT'S—"The Letter of the Law," Lionel Barrymore in intense drama.

MOROSCO—"Sacred and Profane Love," Elsie Ferguson in Arnold Bennett's sex drama.

NEW AMSTERDAM—Ed. Wynne Carnival. Girls, music and comedy.

NORA BAYES—"Lassie," comic Scotch musical comedy.

PLAYHOUSE—"The Wonderful Thing," Jeanne Eagels in a serious play.

PLYMOUTH—"3 Showers," Southern comedy with music presented by the Coburns.

PRINCESS—"Mrs. Jimmie Thompson," farcical comedy.

REPUBLIC—"The Sign on the Door," Marjorie Rameau in melodrama.

SELWYN—"Buddies," romantic comedy of the A. E. F. in Brittany, with music.

SHUBERT—E. H. Sothern and Julia Marlowe in Shakespearean repertoire.

THIRTY-NINTH STREET—"Scandal," Charles Cherry and Francine Larrimore in domestic farcical comedy.

VANDERBILT—"Irene," girl and music comedy, with Adele Rowland.

WINTER GARDEN—"The Passing Show of 1919," Girls, music, vaudeville, farce and comedy.

Now in Vaudeville

Grace Fisher

She Works in Vaudeville, Studying to Fit Herself For Something Greater

Grace Fisher is in a predicament. Last year she bought a riding habit but never used it. Now, with clothes prices mounting so high, she has decided to make use of the idle garment. So she must learn to ride.

"First, I shall learn to ride, and then I shall take up languages," said the young soprano who last year was the prima donna in "The Royal Vagabond," and who is now the prima donna in Harry Carroll's new vaudeville act at the Palace Theater. "But I shall do it indoors until the disgrace wears off."

Miss Fisher was adjusting an enormous white wig which contained so much hair that it reminded her of an Ostermoor, she said. She was dressing in the period of Louis XIV.

"I am a great admirer of the French word for fourteen, but with no great success."

"Then you don't speak French in this part of the act?" Miss Fisher was asked.

"No, only look it," she answered laughing.

From a convent in her home city of Buffalo, with an interval of a year at home, was the road Grace Fisher traveled on her way to the stage. In her five years on the stage she has been in vaudeville with Rock and Fulton, has played an act of her own in vaudeville and has also been in the "Show me how to speak their lines," I taught them declaiming steps; I even tried to teach them to sing. When I had finished at the convent I made many attempts to go on the stage, but could not win my family. Many times I was engaged to go on tour with companies which played in Buffalo, but invariably my father heard of it and put his foot down. Finally, when they saw that I would not be happy until I did go on the stage, they permitted me to go. I wanted to find out whether I was good or bad. When I had become a good singer and my father was a good one, I was still learning.

"Does that mean that you are not good?" she was asked.

"Not good enough," was the reply.

In "Lassie" at the Nora Bays

Molly Pearson and Tessa Kosta

What's What in New York Theaters

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Vaudeville

PALACE—Evelyn Nesbit, in a one-act song revue, will be headlined. Harry Carrington remains in the play part of his "Varieties of 1920." Miss Juliet will give her revue, featuring her imitations. Victor Moore returns to vaudeville with the revised version of "Change Your Wife." Back to the woods! Bert Errol will give a song recital; Frank Wilcox and company will offer "Sh-h-h," by Vincent Lawrence, and "Whisper Sweatshirt," the jazz classicist and jazz band will also appear.

RIVERSIDE—Kitty Gordon will return to vaudeville as the star on the bill. Jack Wilson and company; Florence Roberts and Fredrick Vogeley; Allan Rogers; Santos and Hayer; Clifford and Willis; Davigneau's Celestials; John S. Blundy and brother; Wilson and Aubrey Trio are also on the bill.

EIGHTY-FIRST STREET—Valerie Bergere, the dramatic actress, will head the bill in "The Moth." Charles Ray will be shown in "Alarm Clock Andy."

LOEW'S AMERICAN—Al Plantodos, with Bert Walton, in a review of Plantodos's songs, will head the bill for the first half of the week. Charles Ray and his brothers in a big band will be the picture. One of the headliners for the second half will be Billy Dale and Bunny Burch in "The Healing Master." Nazimova in "The Heart of a Child" will be the picture.

Duncan Dancers Here Soon

The festival of three performances presented here annually by the Isadora Duncan dancers will take place in Carnegie Hall on the evenings of May 12, 14 and 15. A different program will be presented at each performance. Beryl Rubinstein, the American pianist, will appear at each performance as accompanist and soloist.

May Irwin, Back From Road, Hastens to Her Farm Ready To Make Beer and Whisky

Blarney and Colleen are waiting for May Irwin at her farm at Clayton, N. Y., where for a whole mile on the shores of the St. Lawrence jolly May, the popular comedienne, can walk along and say, "This is mine." Waiting with Blarney and Colleen are their six puppies. You didn't know that Blarney and Colleen were Miss Irwin's favorite Airedales, and that while she was on the road in "On the Hiring Line," which just closed for the season at the Montauk Theater, Brooklyn, yesterday, Colleen increased the family by six, did you?

"My husband writes me that Colleen allows the cares of motherhood to rest on her only lightly," Miss Irwin laughed. Then she extolled the virtues of the Airedale as a dog and a companion of man and when she was finished the writer was convinced that there was no finer, more intelligent, or more nearly human beast than the Airedale.

"I have had all kinds of dogs on my island in the St. Lawrence and on my farm, but there are no dogs like the Airedales. I never saw greater love than that which Blarney has for Mr. Eisefeld, my husband. If you have ever heard a deaf muty try to talk you can realize how it sounds when Blarney attempts to tell anything to my husband."

While Miss Irwin was talking, with the sunlight streaming into the twelfth floor room of the hotel, the Tribune reporter was able to look at her and report on the St. Lawrence for a good see why she remains in the front rank of comediennes. She tells of her two married sons, of her grandchild, and admits that she has owned an old (the takes part in elections), and yet it would be difficult to believe her if she had not been very old herself, as she does.

"I have been very fortunate in life and I am satisfied," said Miss Irwin. Not one minute more than her work on the stage and her extensive real estate transactions make necessary does Miss Irwin stay in the city. At the very first opportunity she rushes up to the farm and even now she is speeding northward to meet her husband and then to go on to her island in the St. Lawrence for a good see why she remains in the front rank of comediennes. She tells of her two married sons, of her grandchild, and admits that she has owned an old (the takes part in elections), and yet it would be difficult to believe her if she had not been very old herself, as she does.

"But my friends do," she said by way of explanation.

"Look out for explosions when you try out the recipes," Miss Irwin was warned.

"There's lots of room up on the farm. I'll try them out in the open the minute I reach the farm. That's the beauty of living on a farm. There's no noise of the city, no trouble with telephone operators, and regular hours. People would live longer if they lived in a more leisurely way and in the open air."

"If any citizen of family finds himself without a place of shelter to-day, on day after the traditional moving day, perhaps he can save a good deal of money by buying her magnificent \$150,000 house on her island. She built it when her two sons were small and raised them there. Now that they are married and ready to start their own, she doesn't keep up the big establishment.

"When I built the house I probably did not realize that my boys would grow up and leave me."

"Kurt and May Irwin's husband, manager of the "On the Hiring Line" company during its tour, has been on the farm for the last week, getting things in shape for the summer's stay."

"He is a skillful, scientific farmer," says his wife. "A whip has never been seen on our farm. That beautiful mare I was telling you about, the farm hands think vicious, but we know that she is playful and full of life. One day my husband harnessed her with her mate and drove them to town in a cart back again. She had never been of the farm and had never seen an automobile. Yet she was broken to harness and performed very nicely on the road all without the use of a whip."

"The farm is the ideal place to live," May Irwin says, and her great interest in life, outside of the stage, is her own particular farm. She is also the owner of a much larger estate in this city. Recently she sold property here for \$250,000.

"I am one of the few landlords who have not raised rents," she said.

Selznick Screen Actress

Louise Huff

Louise Huff Just Had To Go Back to Acting After Idle Two Years

One of the most radiantly happy stars in the moving picture firmament just now is Louise Huff, who is back on the screen again, after two years of very slightly adulterated idleness.

"When I stepped into the studio a few weeks ago," she says, "I think I felt as the prodigal son did when he came home and fell on his father's neck—and the fatted calf loomed large in the guise of a good picture vehicle."

"I'm simply a person who needs acting to make her life complete. I've missed it terribly. I shall be forced to go in for regular break-ups, and becoming my minor part of my day. New York will probably put over a lot of things I won't know anything about. I shall be plunged into an orgy of shopping, but through it all I shall be the captain of a contented soul."

To a person of Miss Huff's make-up the stage is the only life, though no one else in her family ever acted, as far as she is able to learn. In fact, an actress had never in the memory of the oldest servant darkened the door of the hospitable Huff mansion before Louise went forth.

It is not hard to imagine the consternation of her conservative Southern family when, at the age of twelve, she exhibited a marked fondness for theatricals in the barn, and becoming a pin magnet as the result of her dramatic ventures, declared she was going on the stage.

At fifteen she broke camp. She bade farewell to the "divin' jenny," the almost life-size train that six people could ride in if they were not too large, the two-story doll house, the sand pile and five brothers in a big back yard in Columbus, Ga., determined to become an actress in New York. She was accompanied by her precocious mother and her mother as she herself says, "Columbus is

The Vogue of the Wooden Hat

History is repeating itself for Henry W. Savage. A dozen years ago when "The Merry Widow" was produced, there came the Merry Widow hat of huge proportions to bias the publicity path of touring companies. Now "Shavings," Colonel Savage's latest production, has inspired a hat, called the Shavings hat, not from the size or shape or the source of its inspiration, but from the material.

On the opening night of "Shavings" N. C. Smolin, creator of the new hat, was present with a French brush after the performance, on the strength of an idea that had come to him. Mr. Smolin wears backstage and on stage a hat of shaving, and he had a hand in applying them to a hat frame. Mr. Smolin created the Shavings hat; the original model was taken to Paris and copied there, and the hat has caught on in this country so well.

