

Interesting Chat and Stage Gossip for Playgoers

Sunshine Girl Finds Arcady In "Tangerine"

Julia Sanderson Furnishes the Sweetening for Carle Carlton's New Comedy

By Harriette Underhill

"It was awfully nice of you to want to see me!" Julia Sanderson and I exclaimed simultaneously as I was ushered into her dressing room after the final curtain of the opening of "Tangerine" at the Casino.

Now, we were quite sincere in what we said, for an opening night, as every one knows, is not a propitious moment to approach a star and ask for an interview, but Miss Sanderson did not know that we had delayed our trip to Bermuda for a whole week in order to be among those present when that particular "Tangerine" was served to a palpitating public.

Not Philip Bartholomae, nor Guy Bolton, nor even Jack Hazzard, could have set back our vacation date for a week, but Julia Sanderson could, for we have always considered Julia the sweetest girl on the musical comedy stage, and we did not purpose to miss her debut in the hands of Carle Carlton.

Bermuda Not Unlike Tangerine

"How I envy you," she said when we had explained that it was necessary to see her that night because we were sailing the next morning and wanted to write the story while we were in Bermuda. However, this story came very near not being; for, at the present writing, we are within twenty hours of New York and the waters of the Gulf Stream are like sapphires without a flaw. There is hardly a ripple on the surface of the water and everybody is on deck having a good time; so we had to have the steward lock us in our cabin and promise not to let us out for two hours. How Tom Moore and Mark Twain managed to write such excellent stuff in Bermuda is more than we can understand. It seems a place to dream dreams in, but not to set them down on paper.

We believe it was Mark Twain who said "God could, undoubtedly, have made a more beautiful spot, but he never did," or words to that effect. "Tis true, for their sunshine is as golden as their champagne; their trade winds are as mild and cooling as their mint juleps and their silver moonlight is as intoxicating as their silver fizz.

"Is it anything like the island of Tangerine?" Miss Sanderson asked when we had paused in our eulogies of our favorite island next to Manhattan. "The landscape is not unlike," we answered, "but the laws are, oh so different. Bermuda knows naught of Ludlow Street, nor the ways of its graduates. It is quite a favorite with young married people and a perfectly safe place for a bride to take her blushing bridegroom."

She Returns to Scene of Her Debut

"I love 'Tangerine,'" said Miss Sanderson, with enthusiasm, "not the island but the play, and I do hope other people will like it well enough so we can stay on forever. I've never been so happy since I left Mr. Frohman. Isn't it funny that it was this very theater where, years ago, I made my stage debut. I was in the chorus of 'Winsome Winnie' with Paula Edwards, and I never had had any experience whatsoever when I joined that company. I was just lucky."

"And beautiful," we added, not believing too much in that luck theory.

"Almost immediately the stage manager asked me if I had any experience, and I said, 'Oh, yes.' I really had had just two nights' experience in the chorus of 'Winsome Winnie,' but that did not deter me. When he offered me the understudy of Miss Edwards I was wild with joy. I thought, of course, I won't get a chance to play it. Such things only happen in story books, but, anyway, I'm going to learn it, and I did. It wasn't more than two weeks after that when the stage manager came to me frantically one night and said that Miss Edwards was ill and had to go on. I learned the part and could I go on? I said I had and I could, and so I did. I never had had a rehearsal of the part, but in my enthusiasm I had watched Miss Edwards' every move. I was her shadow, so I knew all of the songs and the dances, and I went on and played Winnie, and after that I never went back in the chorus again. That's how I got my start on the stage."

Cries of "Author, Author!" Are Heard

Now, we are always dying to ask any star how he or she really started to be a star, but it sounds so like a stereotyped interview that we refrained from so doing, and here was Miss Sanderson telling us just what we wanted to know! And she didn't seem in a bit of a hurry to usher us out, although it looked as though half of New York was waiting out on the stage to see her. They were all in the dressing room when we got there, but we heard Miss Sanderson say: "If you don't mind waiting outside for just a few minutes I'm going to be interviewed," and with pitying glances they left her. Only twice were we interrupted, and that was by the two authors. First came Guy Bolton, saying: "Congratulations. You were great," and then came Mr. Bartholomae, who felt quite free to burst in because he is also a friend of ours. He seized Miss Sanderson in his arms and cried: "You darling, you were wonderful," and then to us "Wasn't she?" and he rushed out again.

As the door opened to let him out a



with Frank Keenan in "The Warrens of Virginia." Photo by BYRON.



Emma Dunn in "Sonny" Photo by WHITE.



in "Old Lady 31." Photo by WHITE.

The Evolution of a Star Emma Dunn

Emma Dunn's evolution from a minor role in a more or less obscure play to a stellar position has been an unfolding along an unusual channel. As the blind mother in "Sonny," George V. Hobart's melody-play, which the Selwyns are presenting at the Cort Theater, she offers her public a stage picture touched with such spiritual grace and vision that it would be easy to suppose a characterization reflecting so much love to the world was the culmination of an exceedingly varied experience in the theater. Miss Dunn's experience has been varied, but unusually not so. Her name has come through the years associated with mother parts. At the age when the average young actress would be a frisking ingenue Emma Dunn was giving the world a poignant picture of motherhood in her portrayal of Asa Gynt, the wily little farm woman who was the mother of "Peer Gynt" the same "Peer Gynt" made immortal by Richard Mansfield.

Of course Miss Dunn did not begin her stage experience in a mother rôle, but it was Asa Gynt who brought her prominently to the attention of both managers and public and her work in the theater since this memorable part has been largely confined to mother rôles—at first because producers were insistent that it should be so—afterward because Miss Dunn realized that these were her greatest parts.

Before her engagement by Richard Mansfield to play the mother to his "Peer Gynt," the gentle little lady known as Emma Dunn traveled much the usual thorny path of young aspirants to the stage. She is one of a large family of eleven children, through whose veins coursed a mixture of Scottish, Welsh and English blood. Emma guarded her secret yearning for

the theater from her family and associates, because she knew she would find no sympathy there. When, at the age of ten years, she was taken to London to see "The Two Orphans" she could not rid her thought of the conviction that what she had seen were realities despite the fact that she knew it had happened in a world of make-believe. The impression made upon her was so deep that she "play-acted" the whole performance for her astonished brothers and sisters immediately upon her return home.

It was four years later that the little girl had her second opportunity to visit the theater. This time she was on a visit to America and the play she saw was "East Lynn." That settled it for the imaginative child. She determined that then and there she would begin the career she craved. Making surreptitious inquiries she learned that the proper thing was to find an agent to get a job. Approaching one she had the temerity to ask him \$50 a week for her services. He pretended a seriousness he little felt and told her to bring her mother to see him. Sure that she had found the opening wedge the little Emma immediately sought her mother, but when they came to the agent he admonished the mother to keep the child at home. The experience was a blow to the little girl, but it did not daunt her determination to find a niche in the theater.

Engaged by Richard Mansfield.

Not long afterward it came to her in the form of a mere bit with a Boston stock company. But the "bit" was the most precious thing that could have come to Miss Dunn, for it gave her a chance to prove herself. She did it so thoroughly that she received a part in a play called "Special Delivery," which was followed by a stock engagement in the West.

It was while she was on the Pacific



in "The Governor's Lady." Photo by WHITE.



in "Mother." Photo by WHITE.

Some of the Dulcies That Lynn Fontanne Has Known

It is not often that a young and talented actress is willing to play so-called "character parts," especially when such parts do not carry with them the complete sympathy and understanding of the audience. Lynn Fontanne, who plays the leading rôle in "Dulcy" at the Frazee Theater, is an exception to this rule, and she has a long list of reasons why she actually takes delight in portraying characters.

"I know my tastes are unusual," declares Miss Fontanne, "and my friends, especially those who are also on the stage, have often urged me to break away from character portrayals and try some serious parts, but I simply cannot make up my mind to take the step. In the first place, my greatest successes, both in London and in America, have been scored in parts that were distinctive characters. I love such rôles because they are so vitally human and natural."

"After all, in real life we are all more or less characters, in the strict sense of the word, for we all have our individual fads and fancies, whims and mannerisms. Some of us are pleasant and delightful characters, some are petty and mean and some are queer and tiresome. If we were all alike, it would be a boring old world. It seems to me that it is the actor's first duty to portray life as it really is, and I get real pleasure out of creating new character parts, because I know that the prototype really exists somewhere in real life. If my audience recognizes and applauds my rôle, I know that I have done something worth while for the stage by bringing to it a character that actually exists."

"I have just such a part in 'Dulcy.' How many of us in real life know the busy, well-meaning, chatterbox of a girl who hasn't an original idea in her head, or an original word or expression in her vocabulary, but who nevertheless persists in chattering her life away and talking what is commonly referred to as 'bromides'? Generally such a girl has supreme confidence in her ability as an entertainer and tries to hold the center of the stage on every occasion. Also her chatter inevitably gets her into trouble, for she is sure to be a gossip, and, having nothing original to talk about, she is bound to discuss the secrets and faults of others. If she has a husband, she cannot resist from meddling in his business affairs, and, of course, the poor chap is absolutely helpless, because the girl is always the most well-meaning person on earth and he naturally adores her. She just has an unfortunate faculty for 'spilling the beans' on all occasions."

"That's the sort of a girl I make out of 'Dulcy,' and those who have seen her, I am sure, have recognized her."

Coast that Emma Dunn attracted the attention of Mr. Mansfield. He was at that time planning the production of "Peer Gynt," and wondering where he could find a player small enough to hold in his arms and one who, at the same time, possessed a truly wonderful sense of motherhood. Then he saw Emma Dunn in a stock company production, and detected in her that depth of tenderness which should characterize true motherhood. With his usual rare discernment he went directly to her and offered her an opportunity to play Asa Gynt.

"Why," exclaimed the girl, "I am scarcely twenty! I couldn't play a little old wily woman of the fields."

But Mr. Mansfield was accustomed to having his way and would not be gained. So it came about that New York saw a very young girl cast as the mother of "Peer Gynt" when that play was presented in this city. It also saw Emma Dunn fulfill everything that Mansfield predicted for her. It was a marvelous performance and it sealed the future of the girl who gave it.

When she had finished with Asa it was quite natural that she should expect to go back to youthful rôles as her birthright. But the managers said No. So, under mental protest, Emma started down the maternal road, fulfilling a most unusual destiny in the theater. Belasco sent her for Mrs. Warren in "The Warrens of Virginia," which was followed by one of Miss Dunn's few digressions from mother rôles in

her characterization of a colored woman in "The Eastest Way." After this came her appearance in the title part of "Mother," a portrait which lifted her name to stellar position in the theater. In this play by Jules Eckert Goodman Miss Dunn played the mother of six children. For the redemption of one of these she sacrificed the money of the other five. But she did redeem the one.

Another Season With David Belasco

In "He and She," Rachel Crothers's play produced by the Selwyns, she played a very modern mother. In her she found a great realization of motherhood, as she did also in her mother part in "Sinners." One of Miss Dunn's great digressions from mother parts was her appearance in Belasco's production of "The Governor's Lady." In this drama she played a wife who had no children, but so tremendous was her instinct for motherhood that she filled the life of her husband with that same protective love she gave her children in other plays. So it was that Miss Dunn's public scarcely realized that she had departed from her beautiful stage motherhood in "The Governor's Lady," or again when she played the title part in "Old Lady 31."

So she comes back to her mother rôle in her impersonation of Mrs. Crobie, the blind mother of "Sonny," the climax of a brilliant career—a career marked by luminous milestones of mother-love.

Chasing Folk Songs on the Native Heath

Rosalind Fuller, of the "Village Follies," Would Catch and Dramatize 'Em

Rosalind Fuller, who is to be featured in "The Greenwich Village Follies," is a collector of folksongs. "My home was in Dorset, England, in the country made famous in Thomas Hardy's novels," she says. "It was the custom of my sisters and myself to sing to the accompaniment of a harp, just a tiny instrument, the quaint ballads of that romantic country. "We never considered they were of any special value, and were quite surprised one day when Cecil Sharp, author of a history of folksongs, came to Sturminster-Newton, where we lived, and, after hearing us sing, suggested we give a recital in London. We were quite surprised. The folksongs never seemed of any special value to us, but our success was so distinct in London that we came to America, and here these quaint old ballads delighted just as much as they had pleased in London. Collecting Folk-Songs of America

"Since I have been in America I have been making an interesting collection of American folksongs. Collectors of folksongs can have a great joy in their work. They do not rob the man when they take his song. It is quite different from buying his grandmother's teapot or ancestral treasure. The folklore collector makes the one from whom he takes the song conscious that he owns treasures.

"One of the odd things about the folksong is that you may live within a hundred yards of it and never suspect its existence. The tale of these songs astonishes even the one who tells it. This is particularly true in America. The American Indians seemed interested and rather pleased when I collected from them old folksongs. The colored people of the South seemed to take it as a matter of course and were hardly interested. A folksong cannot really grow old and never fails in its charm. The heart of the man of to-day can be stirred and touched just as deeply as was done in the far-away days of the folksong's birth. These folksongs can turn the hearts of the children back to the fathers and knapsack and present together with a wonderful sympathy.

"There is, in my judgment, a remarkable and almost unexplored field for the dramatist in folksongs. Folksongs both in this country and in England are so varied in story and sentiment they run the whole gamut of emotion. Perhaps the casual thinker will say the folksongs are too old and out of date for the dramatist of to-day, but this is not my opinion. I am convinced there is splendid thought and suggestion for a great drama in the folksongs.

Difficulties of Song Collecting

"One day while in the West I heard an old man sing a strange song. I talked with him about it and found it was an old Indian folksong. I persuaded him to sing it that night at a charity entertainment my hosts were giving, and it was the song of the evening. I added this to my collection and recently sang it for John Murray Anderson, after rehearsal of 'The Greenwich Village Follies,' and in a moment Mr. Anderson recognized its vigor and charm.

"Folksongs may be called the lingering remnant of old village life—ready for a survival of those times when village was a little country in itself and enjoyed an independent existence. The folksongs go back to those days when the village built its own houses, hanged rouses, made its own shirt dresses and wedding rings and chanted its own tunes. Those days are gone forever. We are not of a generation when folksongs are being written. Collectors must expect just as many difficulties and discouragements as are found in other spheres of endeavor. It is not always easy to write down a tune correctly, and it is often difficult to transcribe the words. Folksongs are always found in the country, and country cousins are usually somewhat reluctant to give one from the city the story and music from their own songs, but the earnest collectors will find all difficulties can be overcome when the country cousin realizes there is a bond of sympathy between himself and the collector of oldtime songs."

Broadway Theater Now Gives 12-Hour Show

B. S. Moss will inaugurate a new policy at the Broadway Theater, beginning to-morrow, when the performance of the Keith vaudeville show will start at noon and run continuously until midnight. Eight acts and feature pictures will be presented, with no advance in prices.

This move will be appreciated by a large number of the transient and visiting population who often find it difficult to fill in the early hours of the afternoon. It will meet with the approval of many shoppers from far uptown who can see the full bill and still start home before the rush hour and in plenty of time to have dinner ready on schedule time.

Carmel Myers' New Film

"Breaking Through," a serial of a new sort, with Carmel Myers as the star, is under way at Vitaphone's Hollywood studio, with Robert Eisinger at the director.