

THE THEATRE'S PASSING SHOW



Alta Young and Sydelle Scott in "THE BLUE PARADISE"



Berry Triplets in "CHIN CHIN"



Lola Romano in "HIP HIP HOORAY"



Frances Pritchard in "A WORLD OF PLEASURE"

JOAN SAWYER, who has just returned from a tour of the West and who will dance at the Colonial Theatre next week, has the reputation, and it is well deserved, of being the most beautiful dancer in the world. People who have travelled all over and seen dancing in every country have paid her the compliment of saying that no one they have ever seen is comparable to her in this most beautiful of all dances. In an English book on dancing the writer says: "As a dancer Miss Sawyer stands preeminent." In New York she has been called "the high priestess of the dance."

It is interesting to know that Miss Joan Sawyer did not begin her life with the intention of being a dancer. In her native town, El Paso, Tex., she took up the study of stenography at a very early age and mastered its intricacies in record time, but the boy offered her a position in his profession was so small that she decided to turn her talent into other channels. She had always been fond of dancing as a non-professional, but it was not until after seeing a crude performance of "Uncle Tom's Cabin" that Miss Sawyer made up her mind to be a professional dancer. The little Eva of the play, after she had died and ascended to heaven, appeared upon the stage and did what is professionally known as a "buck and wing" dance. This so fascinated the little Sawyer girl that she took up the study of "buck and wing" dancing, to the horror of the good people of El Paso, who while they might stand for such dancing in the stage could not tolerate the idea of one of their own town's children doing such a thing. She studied the dancing also, which is considered the foundation of the dancer's art.

For a while she was on the stage singing and dancing in the chorus of a number of popular musical comedies, and she danced so well that even her associates were impressed with her work. One day one of her girl friends told her that Maurice, who was the dancing favorite of New York two or three years ago, was not satisfied with her partner and was looking for some one else. The girl suggested to Miss Sawyer that she should try to get the position. The idea of such presumption on her part seemed preposterous and she only laughed at it. She thought about it that night, however, when she went to bed, but she put the thought out of her mind. In the morning it came upon her with such overpowering strength that she determined to call up Maurice to ask if she had any chance. She succeeded in getting him on the telephone, but what he said to her was not very encouraging. That evening or the next she went to him dance at the Cafe de Paris in New York. During his performance she addressed the audience and said that if there was any young woman there who would like to dance with him he would be glad to dance with her. Miss Sawyer saw her opportunity and rose to it. They danced a waltz to the wild applause of the audience. As they were dancing Maurice whispered to her: "Are you a professional? Are you out of a job?" to which she replied, "I am the girl who called you up on the telephone."



Wette Guilbert at the Lyceum Theatre

the year over twenty weeks at Keith's Palace Theatre, where she made herself the favorite dancer. Last spring for eight consecutive weeks she danced at the Palace, which was a record breaking engagement. Her vaudeville tour promises to be another record breaker as far as dances and popularity go.

Khyya St. Albans, who is playing Juliet in the David Chasler Dramatic Company's production of "Romeo and Juliet" at the Forty-fourth Street Theatre, presents the curious anomaly of a star who is not at all particular about being featured. She is more interested in stage management, the successful coordination of the many factors that go to make up artistic production. Her study along this line has covered the later Wagner productions at the Opera House in Bayreuth, where since the '80s scenic effects have been declared the finest in Europe, and the work of Stanislavsky and Craig in Moscow and Barker, Poel and Hornum in England. It early was prophesied that she should meet with all manner of obstacles in her career, for she is radical to an extreme and her departures scarcely may be expected to find countenance in contemporary professions. Her peculiar method has been to completely ignore tradition and work from the spirit of a play with all its characters outward to the external, such as spectacle and acting time. Wherever traditional business does occur in her present performance it is there because she arrived at it too by starting from the beginning. Oddly enough, virtually all of her work as stage manager has been with "Romeo and Juliet." She was four years younger than she is now—13, to be precise—in her present performance. The mounting of a benefit performance of the tragedy with a cast of celebrities and herself playing Romeo the first night and Juliet the second. It was on the first night that she all but proved the finish of Gyville Harold, the famous tenor, by quick fencing in the duel scene. Later she appeared in two scenes from "Romeo and Juliet," playing the ill-fated heroine, at the London Opera.

House, and being called to the roya-box to hear appreciation from the King and Queen. The reputation so acquired caused Jacques Coeur, who was directing the destiny of the house, for Oscar Hammerstein, to send her to Ludwig Drosler at the Imperial Schauspielhaus in Berlin to arrange for her appearance in the German capital. This performance was cancelled at the outbreak of the war, but was brought about under American auspices in the current production.

A certain pessimistic philosophy once informed the world that the struggle of life simply meant the desire of mankind to escape from insufferable boredom. Kitty Gordon, who is appearing in "A World of Pleasure" at the Winter Garden, being an aesthetic as well as a philosopher, discovers the cause of this unrest in our indifference to harmony of color and decoration. Thus Kitty Gordon, adorned by two continents for her Junoesque beauty of face and figure, has assumed a new role and steps out a disciple of color.

"Inharmonious color, or worse, no color at all, is as injurious to the nervous system as continual dissonance in music or, what is more common to our ears, discordant noises," said Miss Gordon as she seated herself in a commodious armchair in her reception room, in which both the subdued light and the furnishings suggested the Jacobean. "Designers, decorators and painters have only begun to realize that the colors of the spectrum can be played upon like the keys

of the musical octave with its limited white intervals of tone. Of course we have had color combination and formal designs for ages and that is just the trouble. For ages color and decoration have been subjected to but slight variation. It remained for Richard Wagner to break the formal restrictions of music and for Cezanne those of painting. Both of these men broke from the limitations age had set upon their art and recombined the elements into new and novel forms. Cezanne of course was the pioneer of the futurist movement in art, but it is only recently his influence has been felt and applied to decoration apart from the canvas of the sculptor's clay. As with all violent and anarchistic rebellions against things as they are, it takes a long while for the new principles to seep down to the daily life of the mass of people. The ordinary individual is not so much a Philistine as he is an artistic sluzgard.

"And that brings me to the point where I started," said Miss Gordon as she rose to place a quaint and most exquisite Chinese bronze work in front of the interviewer, who was casting about for an ash tray. "That the harmony of color and decoration comes from the limitations age had set upon their art and recombined the elements into new and novel forms. Cezanne of course was the pioneer of the futurist movement in art, but it is only recently his influence has been felt and applied to decoration apart from the canvas of the sculptor's clay. As with all violent and anarchistic rebellions against things as they are, it takes a long while for the new principles to seep down to the daily life of the mass of people. The ordinary individual is not so much a Philistine as he is an artistic sluzgard.

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Genevieve Hammer in "THE UNFAITHFUL WIFE"

entire musical show. Moreover, she is even now directing the redecoration of a \$200,000 home which she recently purchased at Manhattan Beach. Given her freedom, Miss Gordon is going to out-bake Baker in the world of color and decoration.

time of it. You mustn't judge by external. Just consider that a prima donna must sing whether she feels like it or not. Even if she has a dying mother, a sick father and sister and brother, or if she has a cold she must not disappoint her audience. She can't explain that things are not as they ought to be and that she'd like to be excused; she must go on and be judged. Remember that the scrub lady has only her mistress to satisfy, and no mistress is as exacting as that ruthless and unbending taskmaster, the audience that has paid its money. Oh, yes, life on the stage is very beautiful—from the front of the house. The other day I was told of an actress who had to go on and try to make people laugh when her child was dead at home. It wouldn't do to ask the indulgence of the audience on account of a broken hearted mother; the tinsel and glamour of the stage would be destroyed, and that cannot be. I could tell you any number of cases where prima donnas went on and sang although they were threatened with pneumonia at the time, for an exacting public must be satisfied at all hazards. What is one prima donna more or less in the world? The scrub lady has far the better of the bargain."

Miss Franklin thinks that vaudeville has taken the place of the old time stock company as a training school for actors. "See how many people are leaving vaudeville for the legitimate," she says. "New shows are full of former vaudeville performers. We have no conservative, no stock companies of the old time variety and no plays where actors may try out what they are able to do. Vaudeville is the best place to find out one's merits and shortcomings; but I hardly think it is the best place to spend a lifetime. "What is a good rep for writing a funny song?" some one asked Miss Franklin at a benefit recently. "If you want anything to go in vaudeville, make fun of a woman," she replied. "Making fun of men doesn't get a laugh. But to represent all your female relations as having the brain of a cream puff and the moral elevation of a roach and you get giggles all over the place. Curiously enough, women laugh hardest at satires directed at their own sex."

AMUSEMENTS. CORT THEATRE 4th MONTH. PRINCESS PAT. ELEANOR PAINTER TO-NIGHT AT 8.30. VICTOR HERBERT AND HIS ORCHESTRA OF 50. STANDARD THEATRE TO-MORROW NIGHT. MAY IRWIN IN "SQUARED AWAY". LEXINGTON TO-MORROW NIGHT. JULIAN THE BEST MUSICAL COMEDY HE HAS EVER HAD. CHANGE IN THE COMEDY OF SONG, FUN AND FASHION. COUSIN LUCY. PRICES MATINEES 25c & 50c. MENDORF TO-NIGHT. SOUTHERN ITALY AND SICILY. COHAN'S TO-NIGHT. FIGHTING FOR RANGE. SEATS 25c & 50c. STAR JAY near Fulton St. AMERICANS. MAJESTIC Starting Mon., Dec. 6. MR. WILLIAM HODGE THE ROAD TO HAPPINESS. COMMON CLAY. GRACE LARUE 14-STAR ACTS-14. MONTAUK TO-DAY, TWICE. THE BIRTH OF NATION. ASTOR THEATRE. HIT-THE-TRAIL HOLIDAY. PADEREWSKI.

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CONCERTS TO-NIGHT. The Cort Theatre will again have a concert of Victor Herbert's music to-night. The concert at the Hippodrome to-night will be distinguished by the cooperation of the charming artist, Maggie Teyte. It is Mr. Dillingham's intention to have all the great singers appear at these concerts. Next week it will be Emmy Destinn. A programme that includes Mme. Sembrich, who is always on the programme.

ACADEMY OF MUSIC, 118 & Irving Pl. FROM NOON TO MIDNIGHT. WILLIAM FOX. ROBERT B. MANTELL. GENEVIEVE HAMPER. "The Unfaithful Wife".

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