

Theaters

GARRICK

Ethel Waters, famed as a Columbia photograph star, and a comedienne of parts, is the star of the negro entertainment coming to the Garrick Theater Sunday evening, November 21, under the title of "Black Calliope." As an interpreter of songs and a character delineator, Miss Waters has no superior, the question of complexion aside. She is well known in vaudeville, and she has been starred in a

number of metropolitan productions while her fame is known in many of New York's most select night clubs. Several numbers peculiarly adapted to her ripe talents have been allotted by Donald Hayes and Masco Finkard, who wrote the score, and there are several interpolated songs of beauty. In a dramatic way she has her best opportunity in "Sweet Mamma, Lala Belle," a hilarious take-off on a current Broadway success, with Lionel Monaghan playing opposite her. Abbie Mitchell's rich soprano voice is heard to excellent advantage on several occasions, and there is much dancing by Jimmie and Eddie White, Lew Keene and others, supported by a keen

chorus of singing and dancing damsels. A revival meeting, that is handled with fine discrimination and a courtroom scene, the locale of which is Catch Air, Mississippi, give opportunity for the introduction of negro comedy and sentiment. Thornton Brown conducts the orchestra. Earl Dancer is not only the impresario of "Miss Calliope" but also wrote the book and lyrics. There will be a gala midnight show on Saturday, November 27, and special matinees will be given on Thanksgiving Day.

SHUBERT LAFAYETTE

As one Detroit critic voiced it: "Castles in the Air," at the Shubert

Lafayette Theater, has reached the topmost heights of acclaim. Here is a musical comedy which tops its popular and popular with an ever-deepening artistry and finish that recommends it to the most discriminating theatergoer.

Among the many virtues of "Castles in the Air" is the originality and vivacity of its dancing and devised by John Boyl. This chorus, besides its youth and looks, can sing and dance as few ensembles can. High notes and melody are mixed with rhythmic kicks, difficult formations, some of them almost acrobatic, yet retaining all the grace and rhythm of the lyric and other variations. Particularly novel is the "Baby Doll" dance, given as an encore to the comedy of the estimable Donald Brian, who shares with Roy Cropper and Virginia O'Brien the most humorous work of the principals.

In the doll dance, the girls parodies off flexible limbs through the acrobatic of the ballet. It's highly amusing. In another of the many entertaining dance girls and men of the chorus emulate marionettes; in still another they do the rustic movements of Dutch musicians and Benedict Mac never knows what they will dance next, but trust them to avoid the antique and the modern. Every



Douglas MacLean, people star, in the comedy "World That Lies." He has Constance Howard as his leading lady.

As Told by
Irvin S. Cobb

PONTO'S FATAL ERROR

AN AMERICAN newspaper man was counting home from Europe one summer on a British liner manned and officered exclusively by Brits. The Yankee sat at the purser's table. All his table mates were Englishmen. One evening at dinner the purser was inclined to do a little "spoofing" at the expense of the American.

He began by jelling of a trip he claimed to have made on a steamship which passed through an enormous school of whales off the Newfoundland banks.

"All of them were sound asleep," said the purser with a wink to a grateful fellow countryman, "and all of them were snoring. The noise was deafening."

"It must have been F. W. Waid the correspondent; but when I was a boy out in Cincinnati, Ohio, there used to be a whistling whale that lived in the ocean just in front of my father's house. His name was Ponto and he would answer to it—answer by whistling. You see, his blowhole was side cities, it being again emphasized that the play will be seen in no other city in the state.

"Ponto was a great pet with all the ships that traded in and out of Cincinnati. The pilots got to know him, and when they were entering port and saw Ponto cruising about in the channel they would signal him and he'd signal back, always giving the correct number of blasts. But he's dead now—poor old Ponto!"

"One day there was a freighter coming in from Covington, Ky., and Ponto tried to pass her, headed out. But he got confused and gave the whistle for going to the port side when he meant the starboard, and the freighter ran him down and stove in four of his compartments, and he sank in nine minutes, whistling for help to the very last."

After which a silence befell at the purser's table.

WHEN I WAS TWENTY-ONE

BY JOSEPH KAYE

At twenty-one Sir Phillip Gibbs was an editor.

AT TWENTY-ONE I became one of the editors of Cassell and Co., the English publishers. Three years later I was the secretary of a syndicate and the next year I became a member of the press.

"When I first entered Fleet street the social status of press men was much lower than at present when the pendulum has swung the other way, so that newspaper proprietors wear coronets and the purloins of Fleet street are infested with barons and baronets, and even reporters have been knighted by the king.

"In my early days a journalist did not expect to get to cabinet minister than the hall porter of his office. It was partly his own fault, or at least the fault of those who paid him miserably because he was a time reporter; however Northcliffe, who was then Harmsworth, revised his salary and his status was often an ill-dressed man in the city before Mr. Shubert found them and realized they were finds.

Fred Brown leads the list of better-known stars, playing in a majority of the comedy sketches. Others in a notable cast of fun-makers and singers include Billy B. Van, Jack Benny and Florenz Ames.

"The Maid of Jade," "Valencia," "Beauty Undone," "The Spring Web," "Garden of Memories," "The Guards of Fantasy," "The Atlantic City Girl," and the "Pin Cushion" are among the most spectacular features in the play.

Also the revue brings to light a new group called the Foster girls, who make a hit with their pincushion and spider web numbers of acrobatic dancing.

"The Vagabond King," current offering at the Cass Theater, has attained such popularity with Detroit playgoers, that its engagement has been extended a short time longer. This necessitates the re-arrangements of its bookings in other large cities where the people are clamoring for a view of what has been termed the most brilliant musical play of a decade. Vast audiences have thronged Detroit's new downtown playhouse ever since "The Vagabond King" opened its run there and present indications are that its record could readily equal, if not surpass, that rolled up by "The Student Prince" another theater last season. Patron continue to crowd the Cass from outside cities, it being again emphasized that the play will be seen in no other city in the state.

"The Vagabond King" has a musical score by Rudolf Friml, which is said by many to surpass anything this prolific young genius has given to the world. The composer seems to have taken on added inspiration from the Justin Huntley McCarthy romance, "If I Were King," and woven its story in terms of melody much in the way the famous Puccini did with his "Madame Butterfly." In the great orchestra employed in "The Vagabond King," each instrument is used to depict some certain mood or sentiment so that the narrative is told in symphonic terms of rare beauty. The choruses are tremendous affairs, sung by eighty people, while the cast of principals, numbering thirty, comprises many rich-voiced singing actors and actresses. A beautiful chorus de ballet adds much to the visual beauties of the production.

There is no Wednesday matinee at the Cass. Afternoon performances are given only on Saturday, and the night performances begin at 8:15 sharp.

SHUBERT DETROIT

Truly Shubert in its expensive proportions, is "The Great Temptations," which is coming to the Shubert Detroit Opera House on Sunday, Nov. 21, for a limited engagement, with a special Thanksgiving Day matinee.

The new revue comprises 35 scenes, and the majority of them are lavish in pulchritude, personality and charm. It is presented by the Messrs. Shubert and is produced under the personal direction of Mr. J. J. Shubert. Harold Atteridge is credited with the book, Maurice Rubens with the music, Clifford Grey with the lyrics and Earl Lindsay with the dances and ensembles.

Temptations, there are plenty about 100 in all, little and big, graceful and pleasing.

Rosemary and Capella, imported from the Casino de Paris, who made their American debut in this production, dance as no others can, especially in the second act, when rousing cheers brought them out for curtain dances curtain calls when this production opened at the New York Winter Garden.

Then there are the Duell Sisters, a couple of kids breaking into the "big time," who do some fancy kicking and fast stepping, and generally demonstrate a lot of promise. These girls tried every agent in the city before Mr. Shubert found them and realized they were finds.

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Also the revue brings to light a new group called the Foster girls, who make a hit with their pincushion and spider web numbers of acrobatic dancing.

Chip's from the Slips.
Some relatives are well to do.
Others are hard to do.
You can't keep a good man down.
said the whale to Jonah.
Average length of man's arm is 30 inches.
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Ain't nature wise?
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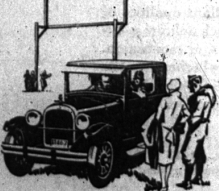
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To starch stiff shirts take 1/2 teaspoon of gum arabic dissolved in a cup of boiling water and add to the starch. Roll the shirts up tight and leave for an hour before ironing.

To skin tomatoes easily place them in a basin, pour boiling water over them and let it stand a minute. They will then find that the skin can be removed without any trouble.

TODAY—Sir Phillip Gibbs is the most celebrated, war correspondent and international reporter among journalists, and in addition he is a novelist of power whose works are near the stage of best-sellerdom.