

NEGRO CAST TO PRESENT 'MACBETH' VERSION HERE AUG. 25

Federal Theater Harlem Company Is to Take Over Keith Stage for 5 Days

Revision of Shakespeare's Play to Place Setting in Haiti Given Approval of New York Critics, Texas Centennial Audiences.

What is probably the outstanding play presented by New York City's Federal Theater project this year, the Harlem production of "Macbeth," is to be presented at Keith's Theater for six performances beginning Aug. 25, it was announced today.

Dr. Lee R. Norville, state Federal Theater director, has made arrangements to have the Harlem company's cast of 125 Negroes move into Keith's as they return from the Texas Centennial Exposition where the play was given enthusiastic reception.

The Negro presentation of Shakespeare's famous play, which opened in New York's Lafayette Theater several months ago, took place there for the first time with its script was gone over thoroughly, changed to suit an all-Negro cast.

Italo-Ethiopian Aspect Puzzles

Many Eastern critics hailed the changes made in the play. They said the witches, who are given full rein in the Federal staging, seem to belong in Haiti, where the government script writers moved the locale. You may remember Shakespeare laid it in Scotland.

Stage writers also remarked that there could be no better place for Macbeth's nightmare than in the tropics, although they weren't quite sure about the seeming link between parts of the play and the Italo-Ethiopian situation.

Three railroad cars will bring the company's properties to Indianapolis from Dallas, where the show will close Saturday, Aug. 23. Because of the long jump, the show will not open here until Tuesday. Indianapolis will be one of a few cities to see the Harlem production on its way back East, Dr. Norville said.

Starting tonight the Federal Players are to present "One Night at Brenda's," a drama written by Miles Tiernan, Indianapolis newspaper man.

During the engagement of "Macbeth" the Federal Players will mark time rehearsing "Broken Dishes," a Martin Falyn comedy which is to open at Keith's Aug. 31.

Wise to Women

By Margaret Waite

Daily Short Story

SAILOR PARKER, fresh from the Hudson River, off New York, strolled along Riverside-dr. He had a song on his lips, \$7.80 in his pocket, and a whole evening before him. More than that, he had the evening to spend as he pleased.

It had required considerable finesse to cut loose from a group of shipmates with whom he had come ashore. His reason was that the other fellows always got tangled up with women. New York, Shanghai, Honolulu or Panama, it was always the same. Some damed would invariably get hold of them and wring the last penny from their pockets.

Sailor Parker prided himself on being a smart young man. No woman would ever make a sap out of him! The lights of an amusement park across the river beckoned him. He turned down hill in the direction of the ferry.

In the ferry station, a blond smiled at him. The well-known "come-on," Parker asked her up. She was pretty, there was no denying that, but her lips were too red, and her grin was too fresh.

He saw her again at the amusement park, and began to feel irritated. It sure looked as if she was following him. Funny how a girl would go to any lengths to grab a few pennies from a sailor. But not this baby! No sir!

He bought himself tickets for five rides on the roller coaster, and settled down to a little carefree enjoyment untroubled by scheming, laughing girls. At the end of the fifth ride, as he stumbled down off the platform, thoroughly dizzy, the first thing that met his eyes was a laughing, red-lipped girl. Darn her! He wore in and out among the throngs until he'd turned himself into a human needle-in-the-haystack. Ah! It looked as though he had shaken Blondie at last.

He stroled by the take-a-chance booths and stopped in front of one place where the game was to try to throw balls into a crock. Simplest thing in the world—and yet those birds couldn't shoot five out of 10!

DEAR OLD DAYS WHEN BROADWAY WAS GREAT WHITE WAY BROUGHT BACK TO MIND BY STAGE MAGAZINE '1911 NUMBER'

BY ROBERT GARLAND

New York World Telegram Dramatic Critic

With the neatest sort of nostalgia, Stage Magazine has turned back the theatrical clock a quarter of a century and issued a 1911 number dealing with the dear dead days when Broadway was the Great White Way and Irving Berlin was way downtown.

It is a beautiful job—this anti-clockwise issue of the showstop's outstanding publication. Looking backward through the pathos of distance, John Hanrahan, Stage's editor and publisher, asks you to imagine, for the sake of illusion, that his pages were written, illustrated and sent to press—not in July, 1936, but in July, 1911.

Here, again, are Emma Adams as Chanticleer and Minnie Maddern Fiske as Mrs. Bumpstead-Leigh; Ethel Barrymore in "The Twelve-Pound Look" and "Alice-Sit-by-the-Fire." Here, again, are Emma Trentini in "Naughty Marietta" and Christine MacDonald in "The Spring Maid," and Hazel Dawn in "The Pink Lady." And the fourth Ziegfeld "Follies." At the old Colonial and all around the circuit vaudeville is alive—Eva Tanguay, Vesta Tilley, Nat Willis, Harry Houdini, Gertrude Hoffman, the Lloyd Sisters, Joe Jackson, and before and after entertainments Martin's Delmonico's, Sherry's, Churchill's, Murray's, Bustanoby's, Jack's and the wining-and-dining likes of them.

Bernhardt Re-Farewelling

This time of year in 1911 Broadway is not a whole lot gayer than it is predestined to turn out to be a quarter of a century later. There's a new Ziegfeld "Follies." There are a couple of summer musicals, a dash of Gilbert and Sullivan, a scant peppering of half-baked dramas. And Mme. Bernhardt re-farewelling at the Globe.

Farewelling her triumphant transcontinental tour and her embarkation for the France which was shortly to be at war, the Divine Sarah gives four unforgettable performances in "Sister Beatrice," "La Dame aux Camellias," "La Femme X" and "Phedre." And "Jean Marie," a curtain raiser, in honor of Lou Tellegen, her oncoming leading man.

Following Mme. Bernhardt at the Globe is "The Red Rose," replete with girls, giggles, garters and Valetta Surratt in flaming and sumptuous costumes, singing "Men, Men, Men."

And the "Follies" of Florenz Ziegfeld. Even in competition with Bessie McCoy, Fannie Brice, Leon Errol, Walter Percival, the Dolly Sisters and Lillian Lorraine, Bert Williams makes the prime hit of the evening. As Nobody in "Everybody's Singing Irving Berlin's "Godman, Spare That Tree." As a pantomime pop player. And as Bert Williams singing "Harmony."

If this department has any influence Stage will sponsor one of these nostalgic numbers every year. What a valuable history of the theater in America such a series would be! Next summer a 1912 number. The summer after a 1913 number. And so on, until, Stage, having come into being in 1932, it caught up with itself during the summer of 1957.

Returning to the 1911 number, Burns Mantle, looking backward with rose-colored glasses and cautious consideration selects his Ten Best Plays—"As a Man Thinks," "The Thunderbolt," "The Concert," "The Gamblers," "Get-Rich-Quick Wallingford," "Smith," "Mrs. Bumpstead-Leigh," "The Blue Bird," "The Commuters," and "The Country Boy."

Deems Taylor treats of operetta and musical comedy. Marion M.D. Martyn treats a grand opera. New-



man Levy treats of vaudeville. Charles Hanson Towne asks "Whither Are We Drifting?" Heywood Brown, admitting that the Creator is a great dramatist, predicts "The Future of the Theater." Irving Berlin breaks down and confesses all to Russell Crouse.

And pictures, pictures, pictures! The 1911 number of Stage is a treasure trove of illustrations reproduced from the collections of the Messrs. Culver, Davis, Brown and Seton and the New York Public Library. Stage has started something with this Album of Pre-War Broadway. Sneer as you may about "the pathos of distance," it just must become an annual publication.

her arms when he said it, so that she almost cried out with pain. But after that his firm grip was down they reached the log lean-to and pushed inside, safe from the wind and rain at last. There was no thought of reaching the valley that night. The mountain stream below them was swollen, and its roar reached their ears above the fury of the storm.

As soon as Bill had caught his breath, he wrapped a handkerchief over his bleeding hands and looked about them for something with which to build a fire. There was always wood in the lean-to. Bill found matches and paper, and quickly had the fireplace aglow. He took off his own boots, to dry them. His waterproof jacket had kept his body dry.

Ann was wet to the skin. She disrobed in the woodshed and handed out her clothes to Bill to seem hazardous to her. He was not only getting himself down the mountain; he was protecting her from the elements and supporting most of her weight on the rope besides.

In that moment of danger, she came to see Bill Ware for what he really was. She had no doubt that he was in love with her. He had told her so, time and time again. He had always been confident of proving his love for her. He hadn't admitted defeat.

Now he was proving his love for her. Perhaps it was merely the instinct of a man who wants to protect the thing that is dear or necessary to him, but to Ann at this time Bill was like one of those knights in shining armor. Bill Ware, whom she had seen every week for six years in a city office, facing the hazards of the mountains, he was like a young savage.

Once, when she had slipped and fallen on her knees, close to a tumble over the ledge, he jerked her roughly to him, his brow furrowed with frowns of anxiety. When she was safe again, he said, "Don't put your foot down on a rock that isn't secure!" He twisted

while the elements raged outside. Bill didn't try to tell her of his love. He merely looked after her comfort, and told her trivial meaningless incidents in his life. She liked to hear him talk; his voice tonight was like a caress.

At 10 o'clock she crawled into one of the bunks and went fast asleep. Bill sat moodily before the fire, smoking the tobacco he had salvaged from the rain. He was a little worried about what the gossip at the hotel would say if it might below them was swollen, and its roar reached their ears above the fury of the storm.

They both looked like castaways on the beach when they dined on the remnants of their rucknack lunches. Ann brewed tea, and the warm liquid took away their chill. The interior of the lean-to became warm and comfortable, and there was plenty of fuel to feed the fire all night long.

Barefoot, they sat before the burning logs and watched the sparks fly up the chimney. There was so much to be said that nothing was said. Bill smoked his pipe and watched her, not too closely, speaking in hushed monosyllables. Ann leaned back against a bunk and stared at the flames.

"Happy?" he said. She nodded her head sleepily. "Not any more." They looked into the flames, both joyously content with the world.

AIR-CONDITIONED-COOL LOEW'S

Perfect Love Team. Barbara Stanwyck & Fred Taylor Together in MGM's "The Brotherly Love"

JEAN HERSHOLT

Lawyer Now Is Famed as Screen Star

Hinds Wins Film Success After Financial Losses in Stock Crash.

Mr. Hinds, the hero of this article, is appearing in "His Brother's Wife" at Loew's.

BY PAUL HARRISON

HOLLYWOOD, Aug. 10.—(NEA).—The stock market debacle seven years ago proved to middle-aged Samuel Hinds that he had had the right hunch all his life—he should have been an actor.

He had become, instead, a lawyer. And a successful one. In fact, he was a millionaire until his brokers started howling for margins that he couldn't supply. He not only was wiped out, but was \$50,000 in debt when he finally escaped from the wreckage.

Even during his years at Harvard at the turn of the century, Samuel Hinds had wanted to be an actor. But his father, Joseph E., was a prominent New York business man and wouldn't hear of it.

Backs Into Movies

But he hadn't even considered the movies until he lost his money. He came over to Hollywood and had little trouble obtaining a 19-word bit in a picture ironically titled, "If I Had a Million." All the camera saw of Mr. Hinds that time was the back of his neck and his left ear. Not a very auspicious beginning.

His roles are mostly those of dignified gentlemen, though once he was a condemned prisoner, and again the head of a kidnap gang. He often is a judge, a lawyer, or a doctor.

"Father" of Stars

His first important break came when they cast him as the White House physician in "Gabriel Over the White House." Being Jean Parker's naturalist father in "Sequoia" was the part he liked best.

He also has fathered, in celluloid, Katharine Hepburn, Joan Bennett, Frances Dee, Carole Lombard and Rosalind Russell.

Complete vindication came to Samuel Hinds, the wayward son, when he was appearing with Paul Muni in "The World Moves On." "The makeup man was looking for types among photographs in an old book," he recalled. "It was called 'Eminent New Yorkers.'"

"I said, 'See if my father's picture is in it.' And sure enough, it was—a photograph taken in 1890. So I was made up to look like my dad."

WHERE, WHAT, WHEN

APOLLO

"To Mary With Love," starring Myrna Loy and Warner Baxter, 11:30, with "The Sign of the Cross," 1:30 and 3:30.

CIRCLE

"Rhythm on the Range," with Bing Crosby and Melvyn Douglas, and Martha Raye, at 11:30, 1:30, 3:30 and 5:30. Also "The Sign of the Cross," 7:30 and 9:30.

LOEW'S

"His Brother's Wife," featuring Robert Taylor and Barbara Stanwyck, at 11:15, 1:30, 3:30, 5:30 and 7:30.

KEITH'S

"Midsummer Festival Revue," a Federal Players' production with vaudeville and a short sketch, "The Valiant," curtain at 8:15.

LYRIO

"Parade of the Stars," with Paul Ash and Slim Timblin, on stage at 1:30, 3:45, 5:30 and 7:30. "Gilt's Doin' It," featuring Herbert Marshall, Ruth Chatterton and Simon Simon, on screen at 11:45, 2:15, 5:15, 8:15 and 10:30.

ALAMO

"Sons of Guns," with Joe E. Brown and Joan Blondell. Also "Wild Mustang," with Harry Carey.

AMBRASSADOR

"And So They Were Married," featuring Robert Taylor and Barbara Stanwyck. Also "Sins of Men," with Jean Harlow and Don.

OHIO

"Golden Arrow," with Betty Davis. Also "Sins of Men," with Jean Harlow and Don.

PRESENTATIONS

STATE

5702 W. 10th St. Double Feature. "The Sign of the Cross," 11:30, with "The Sign of the Cross," 1:30 and 3:30.

BELMONT

W. 4th & Belmont Double Feature. "The Sign of the Cross," 11:30, with "The Sign of the Cross," 1:30 and 3:30.

DAISY

2540 W. 10th St. Double Feature. "The Sign of the Cross," 11:30, with "The Sign of the Cross," 1:30 and 3:30.

RITZ

Central at Fall Cr. Double Feature. "The Sign of the Cross," 11:30, with "The Sign of the Cross," 1:30 and 3:30.

ZARING

19th & College Double Feature. "The Sign of the Cross," 11:30, with "The Sign of the Cross," 1:30 and 3:30.

UPTOWN

4th & College Double Feature. "The Sign of the Cross," 11:30, with "The Sign of the Cross," 1:30 and 3:30.

GARRICK

30th & Illinois Double Feature. "The Sign of the Cross," 11:30, with "The Sign of the Cross," 1:30 and 3:30.

ST. CLAIR

St. C. & Pl. Wayne Double Feature. "The Sign of the Cross," 11:30, with "The Sign of the Cross," 1:30 and 3:30.

UDEL

Udel at Clifton Double Feature. "The Sign of the Cross," 11:30, with "The Sign of the Cross," 1:30 and 3:30.

TALBOTT

Talbot & 2nd Double Feature. "The Sign of the Cross," 11:30, with "The Sign of the Cross," 1:30 and 3:30.

REX

8th & Northway Double Feature. "The Sign of the Cross," 11:30, with "The Sign of the Cross," 1:30 and 3:30.

Stratford

19th & College Double Feature. "The Sign of the Cross," 11:30, with "The Sign of the Cross," 1:30 and 3:30.

MECCA

19th & College Double Feature. "The Sign of the Cross," 11:30, with "The Sign of the Cross," 1:30 and 3:30.

DREAM

22nd & College Double Feature. "The Sign of the Cross," 11:30, with "The Sign of the Cross," 1:30 and 3:30.

TACOMA

New Center Double Feature. "The Sign of the Cross," 11:30, with "The Sign of the Cross," 1:30 and 3:30.

Oakie Is Signed for Part in Pons' Film

HOLLYWOOD, Aug. 10.—The veteran comedian, Jack Oakie, has been signed to do the funny man role in Lily Pons' next film, which has not been titled.

Mr. Oakie grabbed the chance to play the role because the story is based on "Street Girl," and he played the comedy part in the first movie based on this story several years ago. It was RKO's first dialogue movie.

Actress to Return

Ann Dvorak returns to the screen after a year's absence in the leading feminine role of "We Who Are About to Die."

Cool Circle

Last 4 Days! "RHYTHM ON THE RANGE" KING CROSBY, BOB HOPE, MARIE HANNE

KEITH'S

FEDERAL PLAYERS in "ONE NIGHT AT BRENDA'S"

First Time on Any Stage

OWN DAVIS, in "ONE NIGHT AT BRENDA'S"

APOLLO

SWEEPSTAKES OF "STREET GIRL" WINNER "AND THERE THEY WENT"

Chevrolet Car

WILL BE GIVEN AWAY

RIVERSIDE

AMUSEMENT PARK

NEXT SUNDAY