

NEW YORK HAS WEEK OF COMEDY OPENINGS AND MORE PROSPECTIVE

"Chin Chin" Is One With "Tipperary" Replaced by New Catchy French Song and Portland Is to See Delightful Offering—"Rolling Stones" Is Highly Praised.



Group From "Rolling Stones" One of The Week's Openings



Rozsika Dolly With Raymond Hitchcock Under the Coban and Harris Banner



Grace Peters Who Will Be Seen in Portland in "On Trial"

BY LLOYD F. LONERGAN. NEW YORK, Aug. 28.—(Special).—The week which has just passed might be termed a "comedy" week, judging from the offerings at the four theaters which had openings. There was one revival, that delightful and tuneful "Chin Chin," in which Montgomery and Stone played at last season. The New York engagement, by the way, is only for three weeks, after which an extensive tour will be taken and the rest of the country will have an opportunity to judge for themselves whether or not the high praise has been exaggerated. Of course, "the rest of the country" only includes the residents of large cities. It is planned to include the West in the tour and Portland has a treat in store.

An innovation is the substitution of another song for "Tipperary." It is "Bally Mooney and Bibby McGee," composed and written by Trooper Terence Lawry in the trenches. Tuneful and sure to catch the public ear, maybe it will "outwhistle" its famous predecessor. The most important opening of the week was "Rolling Stones," the new Selwyn offering. It is described on the programme as "a melodramatic comedy of city life," and is without doubt one of the cleverest games of bluff ever shown on the stage. A splendid cast helps with the success, but an inferior one could not detract from the laurels of the presentation. There are two country boys, whose middle names should have been "Walshford," two intensely interesting love stories and a third in embryo, and the first two acts of downright bluff are followed by the last in which the old-fashioned (?) principle of "conscience is revived and fits splendidly into the plot. Buck Ryder (Harrison Ford) owes his handiwork \$24, which might as well be a million, so far as the possibility of immediate payment is concerned. So Buck goes out on a bold venture and his victim proves to be another down and outer who was about to commit suicide. They decide to combine forces and do so with great success. Learning of a mysterious Jericho Braden who is to inherit a wholesale candy business and marry the niece of the boarding-house keeper, Buck contrives a clever plan. Dave agrees to impersonate the unknown man, and does so with great ingenuity. The unknown then arrives under an alias, as he is already married and does not know just how to carry out the conditions of the will. Braden is engaged as a clerk at \$10 a week and the plot goes merrily on. All sorts of complications follow in quick succession, aided by the clever dialogue and intricate situations. They are accused of murder, plan to rob the safe and get away, are caught and saved by the real Braden, who, admiring their pluck and powers of invention, takes them in as partners. And the romance? Each of them marries a pretty girl who has contributed to the fun of the play as it progressed and Braden's wife proves to be a good sort after all. The cast includes Harrison Ford, Arthur Aylesworth as Braden, Harry Bradley and Beatrice Ingram as the Bradens, Charles Ruggles as Dave Fulton, Rex Selwyn as Mrs. Braden, Marguerite Skirvin as Anna Anderson, and Macie Carroll as Norma the hostess. There were also two new comedies which opened the same night. "Stone Baby," the Henry B. Harris estate offering, the date of which had been changed, was seen at the Fulton Theater, with Frank Lawry in the leading role. His antics as the inventive

doctor, who discovered the silk of youth, were amusing and the audience greatly enjoyed his part in the play. He changed a dignified old general into a 6-months-old baby and then accidentally made his own daughter an infant of the same age and many funny complications resulted. "Emma Janvier," who returned to the stage after an absence of six years, did excellent work as an old maid with her first love affair. Others in the cast were Francine Lawrence, Beth Franklin, John Arthur, Sam Edwards and Gilbert Clayton. "Mr. Myd's Mystery," with Taylor Holmes, depended mostly on the star for its best moments. It was the story of an essayist (Myd), whose detective story had made a great furor. He was seeking copy for another success, as his wife had signed his name to a contract for a second story, similar to the first. The play furnished the plot. A sort of Sherlock Holmes bishop arrived, learned that Mrs. Myd had gone away (she was in the kitchen), misunderstood the explanation and construed red ink stains to be blood and started an investigation. This was the plot, which called for the intervention of Scotland Yard and many farcical situations. Mr. Holmes was supported by an excellent cast and the play is in progress

of reconstruction, so that it may prove a winner after all. This past week after the many openings of the two previous ones, was singularly lacking in excitement. There was one opening which will be reviewed later, May Irwin's new vehicle, "No. 12, Washington Square," which came into the Park Theater, the 23d, was highly praised by out-of-town critics and is said to be up to the Irwin standard in cleverness and originality. The following week will bring a few more newcomers into the limelight, and with Labor day, the season will be well under way. "Chin Chin" will be succeeded by "The Missing Link," with Elsie Janis in a congenial role, and the Coban Theater will have the successor to "I Pity a Fool," a secret at present. This play closed the 21st, after a year of successive performances under the name of "The Girl from Utah." Many plans have been tentatively announced by the Coban & Harris Company, but no one knows just what company will have the first chance at the big Broadway house. It should be an inspiration to follow so great a success as "I Pity a Fool" through the country, as will four be seen in "On Trial." The Western company of the latter including the two most prominent women being Grace Peters and Pauline Ford. It has been hinted that the new Hitchcock play, with Rozsika Dolly in a prominent role, will have an early New York production, but will it be the first Fall production of the C. & H. Company? The announcement is awaited with much interest.

Can you imagine how the announcement reads to persons who are still awed at the 12th announced for "The Birth of a Nation," which continues to pack a New York theater and one at Bridge Beach, goes to mention eight, or nine others in the principal cities? The Triangle Company, which was recently organized with E. J. Griffith, Mack Sennett and Thomas Ince, have announced their opening bill at the Kickerbocker Theater to be "My Valet," with Raymond Hitchcock and Mabel Normand cast, headed by Mabel Normand and Douglas Fairbanks under Griffith direction in "The Man and the Test" and Frank Keenan in "Coward" a Civil War play by Thomas Ince. The opening date has not been announced, but it will be soon after the departure of "The Girl from Utah," which now occupies the stage.

There is speculation, too, about the first Frohman opening. Will it be Ethel Barrymore in "Roast Beef, Medium," Maude Adams in the Barrie repertoire, Mary Ryan in "The House of Glass," Billie Burke, or any other of the clever feminine stars that twinkle in the Frohman firmament? From present indications it looks as if "The Duke of Killarankie" and "Rosalind" would be the opening bill. The announcement has just been made of the withdrawal of Ann Murdock and Francis Wilson from the cast and that another medium will be provided for them. Graham Brown and Marie Tempest will remain and two others substituted for Miss Murdock and Mr. Wilson. Theatrical managers have not yet announced their full plans, but from present indications these plays, at least, will be introduced within a short time. August 30, "The Road to Happiness," with Will Hodge at the Shubert Theater, "Just Outside the Door," at the Gaiety, "My Lady's Garter," at the Booth, September 5; September 12, opening of the Forty-eighth Street Theater, with a new play by Charles Kenyon, the 14th, "Ruggles of Red Gap" probably will see its premier in New York, place unannounced, and the fine, Grace George will open the Playhouse as manager and leading player. And still the announcements appear each day. The season looks like one of many good things.

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SOLDIER RESCUES BABY

Hero Swims Nearly Mile and Returns for Mother in Flood. DALLAS, Tex., Aug. 21.—Stories of individual suffering and hardship in the great Texas storm began to filter in here a few days afterwards. E. D. Armstrong, on Morgan's Point, was rescued after clinging to a raft for nine hours in the storm and taken to Houston on the tug Mary Ina. He lost all his possessions in the storm and feared for the life of his 15-year-old son. Sergeant Petty, at Texas City, swam nearly a mile with the baby of the express agent at Texas City, to safety. He was returned and brought out to the mother and an older child. Much praise has been given the Texas City soldiers for their conduct toward the civilian population during the storm.

BODANSKY NOT EXPECTED TO APPEAR BECAUSE OF EUROPEAN HOSTILITIES

Reason Is Believed to Be Refusal of Sanction of Country to Sing Under Italian Direction—Paderewski Labors On, Despite Difficulties, to Provide Aid for War-Stricken in Poland.

BY EMILIE FRANCIS BAUER. NEW YORK, Aug. 28.—(Special).—At this time of the year a goodly amount of matter is printed which has no vestige of truth about it. At the same time, it would not be right for one who disseminates musical news to relate what the musical world is discussing, whether true or untrue. In this reason, with no responsibility in the following models of musical gossip the writer goes to say: "I know not what the truth may be, I tell it as 'twas told to me." Quite definite seems to be the impression that Paderewski, who was seen at some of the German repertory at the Metropolitan, will not come to America this season, inasmuch as he would not be reasonable in accepting a contract for a second story, similar to the first. The play furnished the plot. A sort of Sherlock Holmes bishop arrived, learned that Mrs. Myd had gone away (she was in the kitchen), misunderstood the explanation and construed red ink stains to be blood and started an investigation. This was the plot, which called for the intervention of Scotland Yard and many farcical situations. Mr. Holmes was supported by an excellent cast and the play is in progress

House, other rumors have it that the general director, Gatti-Casazza, will not return for the present season, and named as his temporary successor—assuming as the great pianist speaks English both fluently and delightfully, he was doubly interesting, as he faced the great audience both as speaker and as pianist. The enthusiasm was so great that it has since been arranged to have the pianist appear Sunday with the exposition orchestra under direction of Max Bendix, who returns to his post so that Richard Hageman may be released to return to his New York engagements. It has been decided that Paderewski will play his own concerto and a group of solos. It has not been a bed of roses for the pianist since his concert has been announced, inasmuch as there was much talk revived about his supposed connection with an anti-Semitic movement two years ago which resulted then in his canceling a number of engagements. This element was manifest, but it was not from this standpoint that several of the rabbis took up the matter from the pulpit. Dr. Martin Meyer, of the San Francisco Temple Emanuel, took the stand that no money collected for the Polish fund could reach the Jews of this country, as there was no absolute evidence that those people were purposely omitted from the beneficiaries of this country, as there was no even accuse Paderewski, he indicated that there should be no moral or financial support of these movements in the behalf of the same issue, and it was said in some circles that the well-known patronesses of the Jewish faith were induced to withdraw their support, both social and financial. In the course of his address Paderewski only referred to the matter by saying that it was a well-known fact that in Poland the Jews had never been mistreated and abused as they had been in Russia, or words to that effect, and this comment only served to bring criticism upon him for making the remark, which is said to be absolutely incorrect. The matter has served for a general topic of conversation for at least two weeks, and is not understood by the general public, who feel that a boycott has been instituted against Paderewski on account of his supposed alliance with an anti-Semitic movement.

ST. HELEN'S BABIES, SEVERAL OF WHOM HAVE MADE HIGH SCORES IN EUGENIC CONTESTS HERE AND ELSEWHERE



This group of St. Helen's babies, ranging from 7 months of age up, bears witness to the fact that St. Helena is deeply interested in the "Better Babies" movement. Former Portland eugenics contests have always attracted a large number of St. Helena residents and been liberally contributed to with fine Helene babies. Several of the children in the picture have high scores from past contests. Entertainments which have been given recently, have stimulated renewed interest in eugenics.

Francis Bertha, 15 Months, and Jane Hope, 3 Years, Children of Mr. and Mrs. J. W. Day. Marian, 8 Years, Virginia, 3 1/2 Years, Swenson 2 Years, Children of Mr. and Mrs. S. S. Morlon. Jane, 3 1/2 Years, Daughter of Mr. and Mrs. J. S. Allen. Brentza Elizabeth, 2 Years, Daughter of Mr. and Mrs. D. Walter Williams. Helen Margaret, 8 Months, Daughter of Mr. and Mrs. A. L. Stone. Sutterworth Photo. This, however, is not at all the case; if boycotted by one marked omission next season, and one who was already booked for many good appearances. This is the charming artist known as Mrs. Frank King Clark, who became Mrs. Isaac Upham last week in San Francisco. There are many singers who could be better spared from the profession; but she is unusually handsome, and she is unusually well equipped, not only as an artist, but as a unique teacher, and she is at the same time of superb stage appearance. The list of concert singers will be diminished by one marked omission next season, and one who was already booked for many good appearances. This is the charming artist known as Mrs. Frank King Clark, who became Mrs. Isaac Upham last week in San Francisco. There are many singers who could be better spared from the profession; but she is unusually handsome, and she is unusually well equipped, not only as an artist, but as a unique teacher, and she is at the same time of superb stage appearance. She was won to the matrimonial ranks by Mr. Upham, son of the well-known stationer, the late Isaac Upham, of Fayot Upham & Co. Mr. Upham is a well-known club and society man, and there could have been no woman more able to grace a beautiful home than the one he has taken out of a career which would have been not less than sensationally successful. San Francisco would have been the home of the very musical life of the city may regard itself as fortunate. David Bispham, always an innovator, will offer one of the most attractive programmes that he has yet arranged for his admirers. For many reasons, arrangements have been made the baritone to leave the realm of music and join the thespians who depend wholly upon the spoken word. In point of fact, that Bispham is an unusually fine actor he has frequently been perfunctory near the point of renouncing music for the stage. When he has been on the verge of so doing, fresh successes on the concert stage have made it the more difficult for him to renounce it. Several noted playwrights have supplied him with dramatic gems, but he was still unable to withdraw from the musical side. He has compromised this season by presenting a combination of drama and song in which he will be supported by his own company selected to present "Adelaide," in which he will appear as Beethoven, depicting one of the numerous romantic episodes attributed to that great master. Mr. Bispham has engaged for this production Marie Narell, soprano; Kathleen Coman, piano; Idelle Patterson, mezzo-soprano; Henri Barron, tenor, and Graham Harris, violin, in which these people will participate a miscellaneous concert will be given built around the play of "Adelaide." The tour will open in New York at the Harris Theater in a series of special matinees October 17, 21, 23, 24, 25 and 26, after which he will leave for the Pacific Coast. "Adelaide," in which Mr. Bispham already has appeared as Beethoven in this country as well as abroad, was written by Hugo Muller about 1862, and has long been known in Germany. The story concerns the love of Beethoven for the Countess Julia Guicciardi to whom the so-called "Moonlight" sonata was dedicated. Mr. Bispham has arranged to have incidental music of several of the Beethoven numbers including "Adelaide," "Joyful and Sorrowsful," from "Egmont" and the aforementioned sonata. Name Changed by War. London, England (after neighboring lady's repeated calls of "John John! John!").—John doesn't seem to be a very obedient little dog. Lady:—Will you see, his name isn't John; (faintly) it's really Frita.