

OLD FAVORITES APPEAR ANEW IN ZIEGFELD'S 1919 FOLLIES

New York Critics Say, "Great Show," in Reviewing Annual Production of Broadway's Supreme Attraction of Song, Dance and the Spectacular.



BY ELIZABETH LONERGAN.

NEW YORK, July 5.—(Special.)—Enter the "Follies of 1919," bigger and better than its predecessors. To those who have only seen the out-of-town productions of Mr. Ziegfeld's clever shows, the announcement has not the same interest as to the New Yorker who thoroughly realizes what a wonderful attraction it always is.

It is not always possible to carry an original cast away from Broadway, anxious though the manager may be, and the costumes and scenery naturally do not retain the freshness of the opening weeks when they take to the road. It is a great show. The critics, for the most part, contented themselves with this simple statement since extravagant adjectives have somehow been used up in describing other Ziegfeld productions. Many old favorites are in the cast this season: Eddie Cantor, George Lemaire, Johnny and Ray Dooley (united after several seasons with different shows), Bert Williams, Marilyn Miller and Van Schenck, Maurice and Walter and Eddie Dowling.

Many Funny Burlesques. There are many funny burlesques, one called "At the Ostrich Farm" brought down the house! Another is in a shooting gallery and still another is a funny representation of a bull fight. Irving Berlin provided the music for a minstrel show which has a number of catchy tunes. Among the song hits, which will soon be hummed and "jazzed" all over town are: "Tulip Town," "Pretty Girl Like a Melody," "The Tambourine Girl" and "Maid of the Mountains." Bert Williams has a funny "Shimmy" song which did not make the hit it would have a short time ago because the once famous dance is now on the downward scale. His number is called "You Cannot Make Your Shimmy Shake on Tea."

Joseph Urban provided the exquisite sets and Mr. Ziegfeld, as usual had the prettiest chorus girls in town. Some of the costumes were scant but no more so than in previous years. And

the figures displayed were, if anything, more perfect. Mr. Ziegfeld, it will be recalled, made war upon the scalpers last year with great success and will follow out the same policy this year, so the "early bird" will have a chance to get seats at the box office if he goes early enough and does not object to standing a long time in line.

Stock Offers Opportunity.

A number of the biggest stars in New York owe their success to the stock company. Frank Bacon in "Lightnin'," Marjorie Rameau, Fay Bainter in "East is West" and so many others served their apprenticeship in the stock companies of the west and in a number of road productions before they became known on Broadway. It is usually a long hard road to stardom, but a recent announcement from the Producing Managers' association should be a hopeful message to those who would like a short cut to fame and fortune in the theatrical profession. The managers and the Actors' Equity association are still at war and unless a settlement is reached shortly, the former declare that they will bring stock actors to Broadway to fill their places.

Portland Favorites Star.

Arthur Hammerstein's most recent production, "Tumble In" which has played to capacity at the Selwyn for several months, has a number of Portland favorites in the cast. There is Herbert Cottrill, who came to New York under Mr. Morosco's management after creating the chief comedian role in "Canary Cottage" in Los Angeles, and Charles Ruggles, who was in the same organization.

Mr. Ruggles made his appearance a long time ago in the original cast of "Rolling Stones," which Edgar Selwyn wrote and produced and made a reputation in straight comedy parts. Few knew that he was a musical comedy man and his appearance the following season in a singing role was a great surprise. Peggy O'Neill, too, who plays oppo-

site him, was featured by Mr. Morosco first in "Peg o' My Heart" and later in "The Flame." Miss O'Neill followed Laurette Taylor in the little Irish play and while the latter was appearing in London was seen in all the principal cities of the east.

Managers Come Home. One by one the managers who went abroad seeking inspiration (and new material for next season) are returning to their native shore. The latest are William Brady and his wife, Grace George, who came into port the other day.

SAINT CECILIA ORCHESTRA IS SEASON'S BIG MUSICAL EVENT

Famed Italian Organization to Perform Away From Home for First Time Since It Was Formed in 1869.

BY EMILIE FRANCES BAUER.

NEW YORK, July 5.—There will be nothing in the entire musical offerings of next season to surpass in importance either politically or musically the visit of the Saint Cecilia orchestra of Rome, which will have as conductor Bernardo Molinari, a confrere of Toscanini, who has been frequently mentioned among the possibilities as the Metropolitan. A great and insidious propaganda for the young Italian school was admirably launched by Ugo Arca, the noted violonist of the quartet, who was entrusted by his government to make known to the American conductors some of the great orchestral works and the results of the first season were such as to create an ardent desire on the parts of the greatest music lovers of this country to hear repeated works by such composers as Respighi, Casella, Tommasini, Malpiero, Pizzetti, Castelnuovo and De Sabata as also some of the unfamiliar works by the more conservative composers such as Spontini, Rossini, Martini, Sinigaglia and Rosario Scaleri, who will be a resident of this country next season.

Following this comes the announcement from Richard Herndon, general director of the interests supported and fostered by the French-American Association for Musical Art, of which Otto Kahn is the distinguished patron and prime mover, that arrangements have been perfected by which the Italian orchestra will be brought to this country and presented with as much brilliancy and care of detail as was the French organizations which were heard last season. Mr. Herndon has just returned from Rome (where he was so recently as the week of June 1) and Paris and he is quite enthusiastic about conditions as they exist there. "The body," says Mr. Herndon, "seems happy to play his own affairs again, to hear music, to visit the theater and from wherever it may come, I found that the people had plenty of money with which to gratify their love of art, the theater and music." Mr. Herndon was modest when contemplating over the coup he had just launched in securing the permission from the Italian government to permit the historic Saint Cecilia society to depart from its tradition for the first time in 400 years and allow the "Augustine" orchestra, popularly known as the Saint Cecilia to make a tour in this country.

Italian Clubs to Assist. The enterprise has already aroused all the noted Italian organizations to offer their services to the management in order to make this tour something which will reflect credit in their own country upon the vast Italian population in America. There is little need to repeat the fact that Italian music, as known in this country, means largely grand opera and that it receives the unqualified support of every Italian who can scrape up the price. In the coming of the orchestra, however, there is something which has deeper roots and appeals to the patriotic sense of every Italian in this country. This may be better understood by explaining that this orchestra belongs to the oldest musical institution of the world and its name was secured from the foundation in 1566 of "The congregation of the musicians of Rome under the invocation of Saint Cecilia" as established by Pope Pius V, its charter being confirmed in 1584 by Gregory XIII. The Academy of Saint Cecilia has given to the world a long line of admirable Italian musical masters and it has also numbered a host of foreign celebrities including Wagner, Liszt, Gounod and many others. Correll, whose name is known wherever violin playing has been heard was the head of the instrumental section in 1790.

Giovanni Sgambati and Ettore Pennell, two of Italy's most distinguished musicians, opened free classes in music in 1869, which, after 1870, developed into the Royal Lyceum of Saint Cecilia, the most famous school of music in Italy supported by the academy and aided by a government subsidy. The professors of this lyceum have given to the orchestra which will visit America under the auspices of the Italian government, the king of Italy being the honorary president of the orchestra, the Italian patron of music. Count Sgambati is the active president. It is not unlikely that the count will come to this country for a short time as it was largely through his efforts that the orchestra has learned to know the symphony music of his country, and he is highly interested in conditions. Otto H. Kahn, who is chairman of the society which Mr. Herndon represents, will shortly announce a committee to welcome and sponsor the visit of this orchestra and Mr. Herndon aided by Frank Taylor Kintzing has given to the orchestra from all of the important cities of this country where there are large Italian populations the permission to make an Italian celebration of the event.

La Gaité Company Coming. The French artists will not be overlooked on account of the coming of the Italian orchestra by the association which will bring, under the auspices of the French High Commission and a committee of well-known American citizens, some of the most delightful artists, including the entire company from La Gaité with more than 60 members and an orchestra of 20. This is a government presenting opera comique. This tour was made possible through the efforts of association and Henri Casadesu, founder of the Society for Ancient Instruments, who has just been appointed director of La Gaité. M. Casadesu with his Société des Anciens Instruments will return to make an early tour, during which time the director will arrange details for the tour of the company from La Gaité, which will include a season of eight weeks in one of the best known playhouses of New York, followed by a four-weeks season at the French theater of New Orleans, after which the company will play a limited number of engagements in American and Canadian cities.

Theatre Parisien Will Open. Another highly interesting enterprise to be launched by the same organization will be the opening of the Theatre Parisien, to run for 20 weeks at the Belmont theater, hereafter to be called as above, with a company whose repertory will include short plays, French operettas, light music and comedy. Among the musicians to appear as soloists with organizations and in recitals will be Magline Brard, the young pianist presented here last season as a Paris Conservatoire first prize, whose teacher was Alfred Cortot; Micheline

day. Their report is extremely interesting, differing as it does from that of some of their predecessors. In both London and Paris Mr. Brady visited the best places in Europe, and another musical play called "Kissing Time." Mr. Gilbert Miller, by the way, bids fair to become London's leading theatrical manager. The English actors, Mr. Brady discovered, are eager to get to America. He found England very prosperous, both in London and the provinces, but no plays worth purchasing either there or in Paris.

Kahn, harpiste, a rarely beautiful woman who will appear in joint recitals with Yvonne Anstruc, a young pianist, these two being entire novelties in this country, and Mme. Raymond Delaunay, of the Metropolitan Opera company, who will be heard in joint recitals with Raoul Laparra, the latter of whom will play with some of the eastern orchestras. Mr. Herndon added the information that he also expected visits from Camille Chevillard, conductor of the Lamoureux orchestra, Gabriel Pierné, the well-known composer who succeeded the lamented Colonne as conductor of the great orchestra which bears the late master's name. Pierné has been forming musical units for the soldiers under the French government.

Arnold Volpe to Open Stadium Season. Arnold Volpe, who has endeared himself to the New York public perhaps more than any other conductor who has ever wielded the baton over an orchestra, has fairly outdone every former effort in his desire to give pleasure to the music-loving public, which will find renewed joy in welcoming the conductor and his orchestra back at the Lewistown stadium, where last summer the nightly symphony concerts were inaugurated with sensational success. The stadium concerts will begin Monday night, June 30, when Mr. Volpe has arranged a program of the sensation of which will be Rosa Ponselle as soloist to sing the aria from Mascagni's "Cavalleria Rusticana" with the Metropolitan opera chorus assisting. She will also sing the "Soleido" aria from "La Gioconda" of Schenck. "Undwicks" Symphony" will be the symphonic work. The second night will be devoted largely to operatic selections, the vocal excerpts to be sung by Forrest Lamont, the brilliant young American tenor of the Chicago Opera association, and Edna Kellogg, Anna Pizizi, pretty mezzo soprano, the younger school member of the Metropolitan Opera company. The third concert, of a more popular nature, will have as its soloist Mrs. Sausa, Jacobson, the admirable young American violinist brought forward originally by Franz Kneisel and who has taken his place among the finest violinists of the younger school. Winifred Byrd, the American pianist, will also be heard on Wednesday night.

Early Productions Promised. Mr. Volpe has devoted himself to the study of scores by some of the American composers of importance and for early productions he promises Henry Hadley's fourth symphony, "North, South, East and West," Chadwick's "Euterpe" overture, Elliott Schenck's new Indian-American overture, "The Arrow I Aker," a scherzo poem not yet named by Samuel Gardner, which will have its first performance from manuscript, "An Ocean Rhapsody" and "Peter Pan," a scherzo by Dr. Frank Ward of Columbia university. Mr. Volpe also promises among the soloists Anna Pizizi, Arthur Middleton, Blanche Consolvo and a long list of others.

NEWS OF MOVIE THEATERS

(Continued From Page 4.)

of Henry, who will be Polly, serious sister of a frivolous bachelor brother, the brother to be played by Donald McBride, who was the likeable friend in the former Drew comedies.

Not to the title of cannons and of liquid fire has David W. Griffith turned in his newest Artcraft production, "True Heart Susie," which is released June 1, but to the enervating warfare between powder puff and the plainly-dressed, simple-hearted sweetheart whose lips have known no rouge, whose eyebrows have never felt the touch of charcoal pencil. These are a minister.

"Men marry the plain ones, and flirt with the other kind," the boy told Susie. And she, like a simple fool, believed. He, too, believed, until he ran up against the real article in the shape of a little minner named honest as the day is long, paid the price of the man's mistake. Later he thought that he, too, was paying, another part to the story which is decidedly interesting.

Vivian Martin is busy as the proverbial bee and then some. No sooner had she completed "The Third Kiss" than she was cast for "Louisiana," from the well-known novel by Frances Hodgson Burnett, who will always be remembered as the author of "Little Lord Fauntleroy."

Lillian Walker is back, before the camera after a rather lengthy layoff, as J. Warren Kerrigan's leading lady.

Milton Sills appears to have gotten himself a regular job as Pauline Frederick's leading man. He is on his second photoplay opposite Miss Frederick, who is now being directed by Reginald Barker.

Idaho recently entertained a Famous-Lasky company of players for more than a month. The battalion was headed by Warwick and Director George Melford, making exteriors for an all-star production of "Told in the Hills." Monte Blue and Eileen Percy were also in the company, which divided its time between Kamiah and Lewiston.

The arid Mojave desert, now that the weather is beginning to warm up, will soon be the scene of operations for the biggest motion picture company that has gone into the Victorville district in a long time. William S. Hart has taken his entire company of 135 people and a train of prairie schooners to that location to secure scenes for "Wagon Tracks," his new picture from the pen of C. Gardner Sullivan.

"Happy Hooligan" is featured in the new cartoon comedy, "A Wee Bit o' Scotch," which has its first run showing at Rialto theater, New York, this week.

Twenty prominent New York financiers whose aggregate wealth is in excess of \$200,000,000 had a private showing of "The Ghost of Slumber Mountain," the one-reel feature novelty that is now being distributed.

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