

TOMORROW TO TELL FUTURE OF DEMOCRATS

(Continued From Page One.)

New executive secretary of the Democratic State Committee, the latter was credited with having had the best organization in making a success of the campaign.

Democrats interested in the future of the party feel there is only one course open to the committee, and that is to revitalize the organization at once and to place it on a basis for developing and meeting issues that will come up in two years. They point out that the Democratic majority in the State Legislature is so small that it can scarcely be utilized for more than legislative and administrative work, and they declare this group of men should be assisted by a party organization constructed for that purpose.

"The Republicans are in complete control of the State's legislative machinery," said a prominent Democrat today, "and they will be alone responsible for their acts. The Democrats, in the interests of State pride, hope they will be successful in meeting many of the ailments of the party, but at the same time they feel that no party should be allowed a sway that knows no regard for the principles for which they have stood in past campaigns."

The same situation, to a large extent, is true of the Democratic organization in Marion County. Reginald Sullivan, county chairman, placed in action a thoroughgoing committee to work to increase the inroad into the Republican majority. If it is allowed to disintegrate, observers believe, it will be years before another such organization can be recruited. Mr. Sullivan had the support of the best element of the party and there is a widespread desire to see the present work continued.

Democrats generally were cheered by Mr. McAdoo's statement urging organization for the next campaign. His faith that it will not be difficult, "through proper leadership and organization, to rekindle party enthusiasm, to restore party unity, to maintain party ideals and principles, and to regain popular confidence," seemed, in the belief of many, to be particularly applicable to the meeting tomorrow.

**TWO ALTERNATIVES
BEFORE COMMITTEE.**

If the committee and the leaders feel that the Democrats have been struck a mortal blow the headquarters in the Denison Hotel undoubtedly will be closed at once and the organization will be practically disbanded. Of course the committee will hold office until the reorganization in the spring primaries of 1922, but there is a little incentive to activity, it is believed, if the central headquarters was abandoned.

If the voice of Democratic workers, however, is needed, the committee will not only decide to continue the Indianapolis headquarters, but will take steps to make the organization more active than it has been before in non-election years.

In this connection, it is also apparent that there is no benefit to be derived from the maintenance of a headquarters without sufficient life in it to make a state-wide noise.

For the first time in the history of the Democratic party of the State a publicity department that really functioned was maintained in the 1920 campaign.

The department can only be kept alive through the installation in headquarters of some one with the knowledge of how to provide newspapers with publicity and sufficient energy to do it.

State-wide regret will follow failure on the part of the Democratic committee to realize that the least it can do toward keeping the party alive in the interval before the next election is to maintain headquarters and a press bureau through the medium of which the Democrats of the State can keep informed on matters political.

PUSS IN BOOTS JR.

By David Cory.

Now Mr. Ulysses was mighty glad to have escaped from the giant, Mr. Poly Phemus, as I told you in the last story, and he was mighty glad he wouldn't go anywhere, and at last, when the drinking water was all gone, he made up his mind that at the first sight of land he would dock his boat and fill his bottles.

At last they came in sight of a beautiful island where there lived the King of the Winds. So Mr. Ulysses ran his boat up to the wharf and, with the sailors, got out and made a call on the King. Now the King was a very nice sort of a man and loved to play bridge whilst, so Ulysses and Puss had a very nice time, and when it was time to go the King said to Mr. Ulysses, "Here is a leather bag tied with a silver string. Inside I have put all the winds that might be hurtful and dangerous, and I have commanded the fair winds to blow your ship toward your own country."

So Mr. Ulysses thanked him for his kindness and said good-by and got aboard the ship. And away they went as fast as they could.

And, after singing this song, Mr. Ulysses went to sleep. But, oh dear me! while he was sleeping he heard a noise at his door, once again. And when he had promised while he was away to knit him a beautiful wooden helmet and sweater—the sailors looked at the bag of winds and wondered what was inside. Some thought it might contain gold dollars, but one wise sailor said no, it was too light for that, but he thought it might be full of W. S. stamps. Well, anyway, they untied the silver string and opened the bag. And there—goodness me! Out rushed all the winds and blew the ship far, far away into the middle of the great blue ocean.

And when Mr. Ulysses woke up he was so angry that he could have thrown them all into the water. But he didn't. He made them all get out the oars and row as hard as they could.

Now I know you are wondering why Puss Junior didn't keep them from doing such a foolish thing, but when I tell you why you won't. You see, there were lots of rats in the ship, and every night they would come out of their hiding places, when everybody was asleep except the man at the tiller, and eat up the biscuits.

So Puss made up his mind to catch those rats and, while he was down in the cabin the sailors untied the silver string—which, you may be sure, they never would have dared to do if he had been up on deck.

Well, it was dreadfully hard work rowing, so Puss got out the graphophone and made it sing this song:

Pull, sailor boy, pull for the shore! You should try to your arm and the long, barking ear.

You should not have freed the winds from the bag.

So pull, sailor boy, and don't stop to lag.

And pretty soon they saw a lovely green island in the distance, and in the next story you shall hear what happened after that.—Copyright, 1920.

(To be continued.)

WHITESIDE IS FASCINATING RASCAL ON STAGE

Rosemer Is a Master of Characterization—Vaudeville Bills Run to Melody

LONG AND LANKY



In "The Master of Ballantrae" the hero is a rascal, a fascinating fellow at that, who decides with a chuckle whether it be death or money with which his victim pay. James Durie in Stevenson's romantic romance, and I use the term advisedly, is a fascinating rascal, who deserves death when he attempts to swallow his tongue to escape from a dangerous situation.

In speaking of romantic romance, the writer hopes to assure the reader that "The Master of Ballantrae" is a golden romance, rich in character, beautiful in the humanness of some of the situations, and not one of those cheap imitations of romance.

In Stevenson's story one is able to find romance as it should be and the telling of it on the stage by Walker Whiteside and his supporting company loses none of the imaginative richness of the author. That is indeed a credit to Mr. Whiteside and to C. Mason, who has adapted the story for the use of the actors. So many of the so-called romantic plays are looked upon as a mere costume play in which red blood does not flow through the characters, but not so with "The Master of Ballantrae," as the characters are not puppets made to go through their paces to rescue a lady fair. There is life to this play, although the story takes place years ago when swords were worn. The characters are genuine although the audience is not. That is what we mean by romantic romance.

His characterization of James Durie, the rascal-hero of Stevenson's story, Walker Whiteside imparts the spirit which romance demands. There can be no romance unless it looks real—real to those who are hunting romance. The test of it is whether the author and actors look real and that is the great accomplishment of Mr. Whiteside.

Some stars on the stage would rebel against the title of the "famous long-lanky, high kicking queen of fun," but that is the title given to Charlotte Greenwood, who heads the "Linger Longer Letty" cast which opens Wednesday night at the Murat.

This very individual woman has always been a laugh getter and she is remembered for her work in "So Long Letty."

Mr. Whiteside with the proper touch, the correct shading, the pose, as well as the implied strength for revenge, the great desire to love if the hero should turn lamb, has made James Durie a fascinating and yet lovable villain which is a masterpiece.

The writer generally wants to get up and leave the theater with a mind-read-

ing act announced, but Zemah, the latest example of the "unsolved mystery" to appear here, is so mystifying by the rapidity of her work that one actually gets excited. She makes no effort at showmanship, but wins admiration at the remarkable card trick is a marvelous achievement.

The extremes to which some people go in an attempt to amuse an audience is well illustrated when Bert Wheeler exposes his shirt-tail. If that is comedy

had never been seen before, the next time I see a trunk of an elephant. Bert is with Betty Wheeler in "Bliss of Everything."

W. Wayne Lynton renders a care-

fully studied Harry Durie, the younger brother of the master, seeks to ruin Miss Sydney Sheldene, who has a big scene in the second act with Mr. Whiteside with telling effect and redeems herself for her colorless work in the first act. Basil West is effective as Lord

Rube Barrett as Secundus Bass, the native of India, certainly approaches it in the tongue swallowing scene. Splendid acting that. The big individual accomplishment besides the triumph of Mr. Whiteside is the work of Frances Stewart as Jessie Brun, a dresser. Nothing like her in the second act with Mr. Whiteside with telling effect and redeems herself for her colorless work in the first act.

If you enjoy pure romance coupled with splendid acting, then get to Eng-

lish's before the Whiteside engagement ends.—W. D. H.

CHARACTER ACTOR TRIUMPHS AT KEITH'S.

It is satisfying to record that a character actor is able to satisfy a modern vaudeville audience and to cause that of an audience to actually appreciate character work.

Walker Whiteside

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