

# DEMOCRAT STALWARTS OF PAST CAMPAIGNS WILL BE DISCARDED BY ROOSEVELT

New Leaders Will Guide Party in White House Race; Appeal Will Be Aimed at South and West.

## RASKOB MAY GIVE WAY TO FARLEY

McAdoo, Garner, Wheeler and Walsh Stand Out as Dominating Figures in Revamped Lineup.

BY RAY TUCKER  
Times Staff Writer

CHICAGO, July 2.—Governor Franklin D. Roosevelt's nomination as the Democrats' presidential candidate is expected to result in a radical shift in the politics and personalities which have dominated the party for the last decade.

Under the successive leaderships of James M. Cox in 1920, John W. Davis in 1924, and especially, Alfred E. Smith in 1928, the Democrats devoted their attention to winning the votes and allegiance of the east and northeast.

On issues affecting prohibition, business and industry, these three regimes tried to appeal to the states of the west having large electoral votes.

The theme song was the "Side-walks of New York," and its hero the child of the tenement district of lower Manhattan.

Appeal in South and West  
The new Roosevelt dynasty is counted on to relegate many of this group to the background because it was they who most bitterly opposed Roosevelt's nomination.

He is expected to direct his appeal to the south and west, which furnished the votes for his nominations, and try to win in November with the support of these sections.

His managers already outline a campaign similar to that which Woodrow Wilson conducted in 1916, when he won without the votes of key states in the east and middle west.

In fact, Frank Hague (N. J.), Smith manager, and Governor Joseph B. Ely (Mass.), who supported Smith, virtually foreclosed their states against Roosevelt in the election.

Hague called the New York Governor the candidate of the country as against the cities, and the Roosevelt people made the most of this attack.

### Champion of Country Folk

They retorted that large business influences headed the movement to block his nomination.

"You people in the cities don't grow the kind of people we do in the country," Roosevelt once wrote, "although you grow good people."

The figures who put over Roosevelt hail from the west and south, and it is believed they will have a more important place in party councils than the nominee's enemies.

They include such men as William G. McAdoo (Cal.), Speaker John N. Garner (Tex.), Senator Burton K. Wheeler and Thomas J. Walsh (Mont.), Clarence C. Dill (Wash.), Huey P. Long (La.) and Pat Harrison (Miss.).

### Farley to Succeed Raskob

Except for the last named, these men almost have nothing in common with the group which has headed the party since 1920.

Another elder who may be swept into the wings is Senator Carter Glass (Va.). The senator backed ex-Governor Harry F. Byrd (Va.), and clashed openly with the man who made possible Roosevelt's nomination—McAdoo.

While selection of a national chairman has not been made, it is expected the post will be taken from John J. Raskob, Smith's friend, and turned over to James A. Farley, Roosevelt's manager.

As prophetic of changes, both Raskob and Clem Shaver, who handled the Davis 1924 campaign, were "forgotten men" here.

The three presidential candidates since 1920, including Cox, whose running mate Roosevelt then was, were lined up in the anti-Roosevelt camp.

### Need Forest of Olive Branches

The Roosevelt people realize that their most difficult task is to placate their vanquished foes.

The one link with some in this group is Farley, a Tammany member, and a close friend of Smith in other days.

Despite the bitterness which prevailed at the convention, Farley has indicated he immediately will assume the role of peacemaker.

But it will take a forest of olive branches to conceal the weapons which flashed in the all-night battle at the convention stadium.

### NAMED BUREAU COUNSEL

Barnett W. Breedlove to Represent Area for Veterans' Board.

attorney Barnett W. Breedlove, assistant attorney for the Indianapolis area of the United States veterans' bureau, has been appointed chief counsel of the region, with offices at the veterans' hospital here.

He succeeds to the vacancy caused by the death of Frel H. McIntosh. Breedlove is prominent in American Legion affairs.

# SPOTLIGHT OF TRAGEDY ON BERNHARDT

## 'Divine Sarah' Plays Cleopatra Role After Leg Is Amputated

Harold Seton is hailed as the champion first-nighter of the American stage. More than twenty-five years of attendance at premieres have given him an almost inexhaustible well of memories. This is the third of a series of interviews with Joseph Mitchell, World-Telegram staff writer.

BY JOSEPH MITCHELL  
Times Staff Writer

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HER right leg had been amputated. She was feeble and tired. On the darkened stage this indomitable woman of 75 reclined on a gilded couch and pretended she was Cleopatra, the lithe and sinister siren of Egypt.

The spectators applauded, and the tumultuous Sarah Bernhardt stood up, held to the shoulders of two young actors, and bowed. She never took a step. She did not want the audience to see her limp.

"That," said Harold Seton, dean of Manhattan's first-nighters, "was the most pathetic scene I ever saw in a theater."

"The divine Sarah in her last hour on the American stage was tragic as the Greeks were tragic. She revived Cleopatra and Mme. X for the reverent ones of Manhattan."

Then she went back to Paris to die. An aged woman, dreaming of the past. I went to first nights for a quarter century, but this was the most pathetic scene I ever saw.

"But it saddens me to think of it. I rather would recall the most preposterous performance I ever saw. The Cherry Sisters at Hammerstein's old Victory theater. They were so bad they were extremely popular."

"Instead of firing the sisters, the managers stretched a net across the proscenium and allowed them to go on and sing and recite to their hearts' content."

"Rowdies hurled vegetables and eggs at them, but very few of the missiles slipped through the net. As long as they were bad, they were paid. Each night they became worse."

"AND other crazy plays I remember with pleasure are the sensational melodramas of the '90s. The ones with trick mechanical effects."

"The County Fair" had a horse race on a treadmill, and another had a mill saw which was stopped in the nick of time from killing the heroine. I remember "Queen Woods' early production, 'Queen of the White Slaves,' and 'Bertha, the Sewing Machine Girl,' and 'Nelly, the Beautiful Cloak Model.' They explain themselves."

"I have been told that Mr. Woods would first get a lot of spectacular posters and then hire a writer, any kind of a writer, to construct a play around the posters."

"Billboard advertising was an important part of the show business in those days."

Owen Davis, a young gentleman from Hawaii, made a lot of money writing these melodramas. I saw many of his plays, including 'Driven From Home,' and 'The Gambler's Daughter,' and 'Her One False Step.'

"One of his flashy melodramas stands out in my mind because the two leading roles were played by actresses from higher class productions. It was 'The Great Diamond Robbery,' in which Blanche Walsh was the heroine and the venerable Polish star, Mme. Jauschek, was Mother Rebecca, a disheveled old receiver of stolen goods."

"MISS WALSH, who later 'starred in Resurrection,' who later there was a heart-stirring prison scene, had been born in old Tombs prison. Her father was the warden."

"When the famous Fanny Davenport was aged and stout, a great theatrical scandal was created when her handsome young husband, Melbourne McDowell, toured in the Davenport repertory with Blanche Walsh as his leading lady. He took all his wife's plays and gave her parts to Miss Walsh."

"Road circuits in the nineties covered the length and breadth of the United States. Following the success of Broadway runs, the more sturdy of the stage people immediately packed up scenery and departed for Illinois, Texas and Louisiana."

"Many of them visited Australia. Blanche Walsh, Nat Goodwin, Maxine Elliott, Andrew Mack and William Collier, with the young John Barrymore in the company, are a few principals who made Australian tours."

"Kyrle Bellew co-starred with Mrs. James Brown Potter, not only in the United States, but in Australia and the Orient."

Actors were travelers in those days. Mrs. Potter, who had been Cora Ureghart, a society beauty in New Orleans, before marrying a nephew of the four old Bishop Potter of New York, now lives in retirement on the Riviera."

"She is the mother of the former Fifi Potter, who divorced James A. Stillman and now is married to Fowler McCormick."

"In the '80s, when I was in my prime as a first-nighter, the popular theaters were Daly's, the Empire, the Casino, the Madison Square, the Broadway, the Lyceum and Palmer's, as well as the lower-priced Star and Tony Pastors."

"The best seats were \$1.50. Later, they were paid at \$2. After that the scale began to rise and



Sarah Bernhardt

ticket speculators appeared on the sidewalks.

"VAUDEVILLE held forth in Keith's Union Square long before the Palace was constructed. A favorite headline there was Nat Willis, who always played tramp parts."

"James J. Walker, the wise-cracking mayor, wrote incidental music for this comedy, including a song for the lady who subsequently became his wife. She played in his show."

"Now and then I went slumming to the Fourteenth street Theater to see Chauncey Olcott, 'the servant girls' delight.' He always was the Irish hero and the villain always was an Englishman. How the Irish exulted when Olcott trampled the Englishman!"

"At the Union Square the favorites played in teams—McIntyre and Heath, Genaro and Bailey, Melville and Stetson and James and Bonnie Thornton. The wives of famous murderers and divorced people and their correspondents were featured at Hammerstein's."

"The eccentric Eva Tanguay also played there. In this theater a child, 'Little Elsie,' imitated May Irwin. She grew up to be Elsie Janis. I was present at her stellar debut, 'The Vanderbilt Cup,' in 1906."

"Thirty years ago at least eight

of every ten plays presented in New York were of foreign origin. The dramas and farces usually were from London and the comic operas (we call them musical comedies now) were from Berlin

and Vienna. Each season English stars visited New York.

"AT that time actresses were proud to be married. They often used their husbands' names in preference to their own. There were Mrs. Leslie Carter, Mrs. Patrick Campbell, Mrs. Fiske, Mrs. Langtry and Mrs. Kendall."

"It was a very sentimental and a very decent era," said Seton. "The actresses from Weber and Fields would go to the Hofbrau house across the street for supper with members of the audience. They would eat broiled live lobsters or rarebits."

"They would drink champagne or beer. Cocktails just were becoming

popular. Bartenders gave the cocktails very alluring names. One was called 'the Lillian Russell.'"

"Actresses rode in the parks in expensive carriages. People used to wait in Central park to catch a glimpse of Lillian Russell riding in the tandem of Jesse Lewisohn, the financier."

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