

## Stage

## PLAYBILLS OF THE WEEK IN SOUTH BEND THEATERS

## Screen

## Among the Stars in the World of the Theater

By Will V. Fink

In "The Hon. Sam Davis," a new play by Montague Glass and Jules Eckert Goodman, Barney Bernard, who, with Alexander Carr, has been in "Business Before Pleasure," one of "Potash and Perlmutter" series, will act a small town politician.

Donald Brian, Wallace Eddinger and Peggy Wood, who are starring in "Buddies" in Boston, have purchased the rights of the production of the Messrs. Shubert.

"Look Who's Here" is the title of a musical comedy in which Cecil Lean and Cleo Mayfield will star as soon as things become normal in the world of the theater. Frank Mandel and Edward Paulson wrote the play and Silvio Heim composed the music.

Miss Zee Barnett, whose last appearance in South Bend was in "Miss Springtime," is the chief member of the cast presenting "Take It From Me."

William Anthony McGuire, formerly of Notre Dame, Chicago dramatist, has written several plays. Among them are "Stand from Under," in which Josephine Victor will star; "Mary, Be Careful"; "Some Poor People"; and "Hearts and Flowers." Mr. McGuire's play, "A Good Bad Woman," acted at the Oliver last spring by Margaret Livingston, Whilton Lockney, Robert Edeson, Katharine Kaeler et al., was for the greater part clumsily written.

"The Dancer," a play by Edward Locks, Max Marcin and Louis K. Anscher, in which Martha Hedman acted for a brief period, is to be re-produced with Isabelle Lowe, John Halliday, Effingham Pinto and Jose Ruben in the cast.

An Editorial View. The Fort Wayne Journal-Gazette, taking sides in the strike brought by the Actors' Equity association against the Theatrical Producing Managers' association, publishes this editorial:

The Actors' Strike and Ethel Barrymore.

There is something of fine professional tradition in the famous Drew family—which includes the famous Drews. Thus it is not surprising to find Ethel Barrymore and John Drew, who are themselves amply protected from injustice by their high standing, making common cause with the masses of their profession in their strike against conditions that have tended toward the degradation of the artists. It is not remarkable that George Cohan should be so hostile to the strike. He is not an artist. Not a great actor. Not an ornament of the profession. But he represents on the stage and in the managerial office the same rather low mercenary spirit of the combined managers. He is more manager and producer than actor. His appeal has always been one of froth to the thoughtless. When the George Cohan began to forge ahead of the John Drews and the Richard Mansfields there was something rotten on the surface. And the strikers are demanding something more than monetary advantages. They are protesting against the low mercenary spirit on the part of the gross and vulgar producers who have been deliberately degrading the art for a decade and more. Ethel Barrymore expresses it when she says that in the old days actors and actresses were the "ladies and gentlemen of the stage," while at present they are "here you's." And so these strikers are striking for a principle in which people of intellect and refinement are deeply interested. Their strike works no general hardship. They are demanding that the stage shall be something more than a leg in silk hose. Asking that the old standards of the younger days of Frohman and Daly be restored. They are striking for plays that are not a mockery of the drama. And in this they are entitled to the earnest sympathy of the public. We are unable to sympathize with those papers that find in the strike nothing but a subject for mirth. It is one of the strikers with which we ought to sympathize, for it is nothing less than a protest against the utter degradation of the American stage, and the murder of the American drama. And that no doubt is what appeals to the members of the Drew family and has led the Barrymores to place themselves unnecessarily in the forefront of the fighting. The low and vulgar, crude and gross, type of men who have got a monopoly on the theatrical profession have reduced the drama to a lower level than it has known in this country in two generations. It is a tragedy—and there is nothing about it to elicit mirth."

When "The Hiring Line" was acted at the Oliver a week ago yesterday afternoon and last night, few if any persons in the audience remembered Josephine Hall, who a long time ago—about a quarter of a century—was at the Oliver in the cast that then gave "The Girl From Paris." In that play Miss Hall sang an unusual song—"Sister Mary Jane's Top Note." It was very popular in its time.

Future is uncertain. The Actors' Equity association against the Theatrical Managers' Producing association has brought things to such an extraordinary status

paid \$1,600 per week for being funny. He is one of the A. E. A. strikers.

The return of E. H. Sothern and Julia Marlowe to the stage will soon be brought about in New York. They are to act exclusively in Shakespeare—for the present.

John Drew is with his nephews, Lionel and John Barrymore, and his niece, Ethel Barrymore, in supporting the Actors' Equity association.

David Belasco, producer, has led a fierce personal attack on Francis Wilson, president of the Actors' Equity association.

Laura Hope Crews, who was here in "The Hiring Line," is regarded as among the best actresses of the day.

Some says that Ed. Wynn, comedian of the Shubert Galettes, is

that the future of the theater in New York and Chicago, as well as elsewhere, even in South Bend, is largely a mess of uncertainties. What the ultimate outcome is to be can only be guessed at and until there is a settlement, compromise of some other development what is to happen can not be foretold with any degree of accuracy. The strike is a bad mess. It came at a time when prospects were favorable for the most successful season in the whole history of the stage of America, if not of the world. Producers were proceeding on a scale hitherto un-known.

For the presentation of "She Walked in Her Sleep" in this city the cast includes the invaluable services of Eugene Desmond, Paul Nicholson, Norman Houston, A. Deen Cole, John Maurice Sullivan, Teresa Dale, Agnes Jepson, Francis Williams, Miss Norton, Margaret Phillips.

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