

"TYPE CASTING"



JANET BEECHER in "THE WOMAN IN ROOM 13"

when a man had walked off under his very nose with two rugs and a pearl-handled revolver his brother-in-law remarked regretfully that it was evident that he had not sufficient brains for the pawnbroking business and therefore he had better take up art.

Levy's father, a prosperous bootmaker of Baltimore, therefore apprenticed his young son to the famous George Gordon, scenic artist of the Theatre Royal, Melbourne, and for seven delightful years Levy was a pupil of this man and other such noted artists as Phil Goatcher and William Spang.

But Levy longed for new fields of endeavor, and with his intimate knowledge of things theatrical began to contribute short articles to Punch, Mirror and Table Talk. He also sent sketches by the hundred to the Bulletin, the Sydney Mail and Town and Country.

With David Symes on the leader Mr. Levy drew everything, from political cartoons to Paris fashions and illustrations for the poultry column.

Always a great lover of children, it was the habit of the young artist to devote his Saturday afternoons to making blackboard sketches for the sick babies in the hospital in Melbourne. Many of the little patients were unable to move to look at the board, so Levy experimented until he discovered a means of magnifying his sketches and projecting them on a great screen at one end of the ward.

A WATERY MOVIE.

Maurice Tourneur's latest photoplay, "The White Heather," presents the motion picture scenes actually directed by a producer at the bottom of the sea. The staging of these scenes was made possible by the invention of the Williamson brothers, which was first employed in making "Twenty Thousand Leagues Under the Sea" and "The Submarine Eye." The director did not,

however, handle his players from a deep sea glass "ball," or any other enclosure. He donned a diving suit and from the ocean floor itself handled his players by a series of signals. Mr. Tourneur's experiences at the bottom of the sea were amusing.

"At first the weight of the headpiece and the heavy leaded boots," he said, "seemed terrific. I went under the surface of the water with genuine relief, for the pressure relieves the awful weight. I found that the bottom of the sea has been tremendously overpraised. I found tin cans, broken bottles and other unromantic refuse."

"Divers tell me that they frequently



RUTH TERRY in "I LOVE YOU"

to sleep upon reaching the ocean floor, the oxygen pumped down creating an overpowering drowsiness. Many divers tumble over among the seaweed asleep and are hauled up to be awakened. When I came to the surface and had my headpiece unscrewed the perspiration was pouring down my face. Let me say right here that if there is anything harder than directing it is deep sea diving. It takes courage and will power to go down the second time. My next picture isn't going to be a deep sea one—you may rely on that!"

THE ALBEE STOCK COMPANY.

The Edward F. Albee stock company has started its nineteenth season as the first stock company to occupy the new and costly Albee Theatre at Providence, R. I. It is claimed that no organization of a similar nature in the country has such a record of nineteen seasons of unbroken production.

cludes Edith Lyle, who made her first appearance as leading woman; Heron Churchill and Raymond Bond, who share the male leading roles again this season; Charles Schofield, in stage director, and also plays the comedy roles; Helen Reimer, who has a life contract with the Albee company; Walter Reagan, Edith Campbell Walker, Anne Hamilton, Robert Craig, Isadore Martin, William H. Turner, Samuel Godfrey and Albert Gebhart. The season opened with a production of "Kismet," staged with elaborate scenery, costumes and electrical effects.

FRANK HATCH, OLD TIMER.

Back in 1890 Frank Hatch, who is Alice Brady's father in "Forever After" at the Playhouse, first came to New York. Ten years later he commenced an association with William A. Brady, which lasted a like period and during which he directed a number



LORRAINE FROST in "THE UNKNOWN PURPLE"

BROOKLYN THEATRES.

MAJESTIC—"A Burgomaster of Belgium," Maeterlinck's play with the original Belmont Theatre cast, will be given the freedom of the city just to show Brooklyn was behind the late war.

MONTAUK—Brooklynites will wake up to-morrow to find that Frances Starr and "Tiger" Tiger" are in their midst, having been let loose by David Belasco.

of plays produced under the Brady banner. Among these were "Lovers Lane," the all star revival of "Uncle Tom's Cabin," produced at the Academy of Music; "The Sorrows of Satan," "The Man of the West," "Her Majesty," "Pretty Peggy," in which Grace George starred; "Foxy Graupapa," "Around Chicago," "Frenzied Finance" and many others, including Miss George's production of "Divorcement" in New York and at the Duke of York's Theatre, London. In a number of these plays Mr. Hatch's name appeared twice on the programme—as stage director and as member of the cast.

Hatch started an actor in his native State, California. There he appeared with various companies before coming to New York. His first engagement hereabout was in an English melodrama called "The Belles of Hazelrue." The next two years were devoted to appearances in various productions, among them "The Editor," with Louis Aldrich, then an actor of considerable consequence at Palmer's Theatre; "The Stepping Stone," a piece by Sydney Rosenfeld, produced at the old Standard Theatre; Martha Morton's "The Merchant," done at the Union Square, and "Thou Shalt Not," also played there.

In 1893 Hatch returned to California and organized a company that played up and down the coast and in everything from "Rip Van Winkle" across the board and back. Being an adventurous organization, the Hatch

company essayed to carry the drama into the far places, and visited the mountain regions of California. Three cents a mile and Government operation of railroads didn't worry any one then. Most of the travelling was done by stage coach, and the performances for the most part were given in hotel dining rooms, with the house supplying furniture and properties in the shape of the recently vacated chairs, with an occasional table and some curtains thrown in to make the setting complete. And in order that a good time might be had by all a dance was given after the show.

After his peregrination among the peaks, Hatch returned to San Francisco and joined the stock company at the Grand Opera House, under its director and character actor. He stayed there a year, and then followed stock engagements as director and character man at Salt Lake and with the Girard avenue stock company in Philadelphia. Closing his season in Philadelphia, Mr. Hatch played in the original production of "Why Smith Left Home," and then returned to stock in Milwaukee, where he formed a partnership with Edward Thannhauser, who was operating a company at the Academy of Music.

In addition to his activities as a stage director and actor, Mr. Hatch has also had his innings as an author and producer. In 1912, in collaboration with the late Lee Arthur, he wrote a play called "Putting It Over," which was done under his own man-

agement for some time at the Olympia Theatre, Chicago. "Putting It Over" proved easier in Chicago than elsewhere, for the next year Mr. Hatch renewed his association with William A. Brady, this time as an actor in "The Family Cupboard" at the Playhouse. The following season he staged "Life" for Mr. Brady at the Manhattan Opera House, and then, listening again to the siren song of royalties, wrote in collaboration with Robert Holmes "The Blue Envelope," seen here at the Cort.

AT THE HIPPODROME.

Despite the fact that Charles Dillingham's spectacle, "Every Thing," is bounding toward its final weeks, the Hippodrome management is astonished at the crowds which still strain toward the big house, evincing that the public does not intend that this pageant shall end its days in peace. The statistical department staggers forward with the statement that last week the official count of patrons this season reached 2,000,000, regretting that they were unable to give the exact figures because the statistographer, the special instrument employed at the Hip to keep all their accounts straight, broke down under the strain.

By DANIEL FROHMAN. In the present aspect and estate of the practical side of the theatre it is more expedient to cast young people for young parts, and, as to years, age for age.

The reason for this expediency is that when a company is formed for the presentation and exploitation of a play, the same artists are usually retained for the "run" of the piece. So why not? But when stock companies existed, that condition was not always observed, although a stock company was apportioned to a distribution of characters that came under the separate heads of "leads," "heavies," "juveniles," "ingenues," first and second old men and women, light comedy, etc.

The standard dramas of the past, Shakespeare, old comedies, the Robertson and Boucicault plays, were technically adapted to such a distribution of parts. It was said that if any manager had a company capable of playing "The School for Scandal" he could assign to it any play in the entire classic or old comedy range of the drama.

This does not hold good of star or feature roles. Actresses of experience (and personality) are constantly called upon to enact women younger in years—often very much younger than their interpreters.

But under the present conditions, it suits the exigencies of modern casts, designed for a long period of performances in the same play—to cast the people and the parts, age for age.

HOW HENRY HULL BROKE IN.

HENRY HULL, brother of the late Shelley Hull and of Howard, who made his hit last year in "The Man Who Came Back" and is now in Rachel Crothers' comedy "33 East" at the Broadhurst Theatre, being a Hull just couldn't stay away from the stage.

When Henry Hull wandered away from home, much as he did in "The Man Who Came Back," he wandered as a man with a technical education. Vaudeville and Burlesque.

PALACE—Irene Bordoni, who represents France in vaudeville, and Lieut. Gitz-Rice, who does the same thing for Canada, will maintain the reputation of this house as one of the most cosmopolitan centres west of Suez. The Palace historian says they have youth, good looks, pleasing methods, smart material and practically everything that will make audiences go mad over them.

"Putting It Over," a tabloid musical comedy combined by the Twenty-seventh Division Players from the lucid moments of "You Know Me Al" and "Let's Beat It," will indicate that the stage at least does not believe in disarmament. Julius Tannen, the "chatterbox," will disclose some more family secrets, and Lillian Shay will entertain friends with new special characterizations fitted especially to the measure of her dialect.

RIVERSIDE—As Eva Tanguay is billed here, residents of the Drive are already digging cyclone cellars. Among other features, Miss Tanguay will appear as the Girl of the Golden Vest. Robert T. Haines will animate "The One Way Out," by Lieut. Robert Garland, with a capable company assisting him in following the green line. Emma Haig and Lou Lockett will jump first into their own dance concertina.

interested in technical things in addition to human nature. After he finished an engineering course, the last year of which he spent at Columbia, he went to Canada in the construction department of the Bell Telephone Company. Then he became interested in mines at Cobalt, interested, that is, as a worker, not as an investor, and for some time he remained there. It was during this period that he drifted away from the so-called ties of his ordinary life. In other words he "bummed" it through the mining region of Ontario. Then he came back to New York, having convinced his family as well as himself that he never would amount to anything as an engineer. He went on the stage then, following the example of his two brothers.

Young Henry Hull secured his first



HATTIE BURKS in "ON MY DEAR"

chance on the stage from William A. Brady. Mr. Brady put him into "The Nigger" when it went on the road and Hull played the negro boy in the first act who is taken out to be lynched. Next he joined Margaret Anglin's company, appearing with her in half a dozen productions through the next three years, nearly always in small parts.

After that Harrison Grey Fluke put him into "The Child," which failed in Boston, and right there Hull got a chance with the Castle Square stock company, appearing, among other plays, in Fred Ballard's prize play, "Believe Me, Xantippe." When William A. Brady bought that play and arranged to produce it on Broadway he brought Hull along, and so the young actor got his first part on Broadway from the same manager who gave him his first job. Between these engagements the actor has had in months and months, generally in the summertime, of work in regular stock companies. He has kept at it so long that he has been inactive only four weeks.

LEVY, MANY SIDED ARTIST.

Should Bert Levy of Charles Dillingham's "Everything" ever tire of drawing his lightning sketches of celebrities there are at least half a dozen other means by which the versatile artist could turn an honest dollar. Journalist, critic, scene painter—these careers would be easy for Levy, for he has tried them all with marked success. Less conventional but perhaps more lucrative are the meters of bootmaker and pawnbroker and salesman, in all of which Levy had a thorough early training. In fact one of the first outcroppings of the artist's talent which was to make Levy a well known figure in the theatrical and newspaper worlds was when he stood for long hours behind the counter of his brother-in-law's pawnshop in Melbourne printing laboriously in gorgeous red and blue inks the tickets which announced to an eager world the fact of "Owner sick. This beautiful Waltham watch, absolute bargain, \$4 10."

Young Levy was so absorbed in this congenial task, however, that he forgot to keep an eye on the sundry second hand valuables in the little shop, and

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