

Garrick Players Inaugurate Summer Stock Season at Garrick--Other Plays of the Week



Charles Ray
in "Staking His Life"
Crandalls

John Barrymore
in "Dr. Jekyll and Mr. Hyde"
Moore's Garden

Winifred Byrd
National

Fritzi Scheff
B.F. Keiths

Abe Reynolds
Abc Reynolds Rowe
Gayety

Anna Caplan
Folly

Lois Bolton and
Thomas J. Evans
in "Twin Beds"
National

Jack Pickford
in "The Little Shepherd"
of "Kingdom Come"
Loew's Palace

Geraldine Farrar
in "The Woman and
The Puppet"
Metropolitan

Enid Bennett
in "The Falsc Road"
Loew's
Columbia

Florence Victor
in "The Family Honor"
Rialto

Owen Moore
in "Sooner or Later"
Knickerbocker

Manuel Salazar
with San Carlo
Grand Opera Co.
Shubert-Belasco

James Kirkwood
in "The Luck of The Irish"
Moore's Strand

Mash and Wig Club
in "Don Quixote Esq"
Polis

Hamilton Goes to War

Mr. Heywood Brown, the militant critic of the New York Tribune, has started another war with the playwrights whose compositions Mr. Brown is nothing loath to lambast. Cosmo Hamilton is the latest author to feel deeply the sting of Mr. Brown's diatribes, although the irenic quarrel between Samuel Shipman and Brown has become a Broadway classic.

Hamilton is so perturbed that, in a recent issue of the Authors' League Bulletin, he gave voice to his sentiments in a signed article entitled "The Higher Criticism," and written in what the playwright characterized as the "Daily Manner of Hayseed Brown."

This article has given rise to considerable discussion among the league's membership, resulting in several authors throwing their hats into the ring and giving vent to their own views on dramatic criticism. Foremost among the lot is Montague Glass, who philosophizes on Hamilton's article in the April issue of the Bulletin in a short article entitled, "On Slanging the Critics." In part it reads:

"It is as impolitic to argue with a critic as arguing with a traffic policeman. He can always hand you a 'ticket' the next time. The thing to do is to drive humbly on and tell your wife what you could have said to him if you had wanted to. Of course, one realizes that Mr. Cosmo Hamilton doesn't care a whoop for what Mr. Heywood Brown will say about his next play. If he did, he would not have written what he did in the Bulletin. One also infers from the same Bulletin that he must have cared for what Mr. Brown says about his plays, and, if what Mr. Brown said may be measured by what Mr. Hamilton said, Mr. Brown must have said something for which Mr. Hamilton must have cared more than most playwrights would want to admit.

"Why, then, should Mr. Hamilton expect when next Mr. Brown slaps one of his plays, he is going to be indifferent to that Brown will say? Does he hope that, in writing up his delicate susceptibility to dramatic criticism with the Bulletin article in question, he has overcome it altogether? Or does he believe that Mr. Brown is so jealous of his own reputation for fairness that Mr. Brown will review favorably all future plays of Mr. Hamilton's for fear Mr. Brown's readers will think he has been biased by Mr. Hamilton's Bulletin article?"

"Or isn't Mr. Hamilton going to read any more of Mr. Brown's criticisms?"

"Or isn't Mr. Hamilton going to write any more plays?"

"Or what?"

Mr. Hamilton's opinion is that Mr. Hamilton is arguing with a traffic policeman, but from what I know of policemen, the next time Mr. Hamilton drives by, the policeman will construe the traffic rules upon the merits of Mr. Hamilton's driving and I say this even though that same policeman occasionally hands me a 'ticket' too."

Cosmo Hamilton has answered the Glass article in the following letter:

"My extremely indiscreet and brutal skit of criticism from Mr. Montague Glass, whose questions seem to demand answers from me. I do care many whoops for what Mr. Heywood Brown may say about my next play. I did care for what Mr. Heywood Brown said about my last play—very much indeed. I know very well that Mr. Heywood Brown will not be influenced in any way by this skit when he sits in judgment on my next work of mine. Why should he be? I am going to write as many more plays as I can and I am going to continue to read what Mr. Brown may say about them. I would much prefer Mr. Brown's criticism to any other being as human as every other man who hangs on to life by the end of a rib. I am put into a good temper by favorable notices, never unjust and went into a bad temper by bad ones however true. My skit was intended to be no more

than a jeu desprit, though I am willing to confess that my ink had bitterness in it. I can't for the life of me see why it isn't just as legitimate for an author to make a skit of a critic's critique as it is for a critic to hold up an author to ridicule. Let's have some more.

"COSMO HAMILTON."

John S. Robertson, who directed the Barrymore version of "Dr. Jekyll and Mr. Hyde," is a bear for detail, if we are to accept the word of the prop men. Several important scenes in "Dr. Jekyll and Mr. Hyde," are laid in Dr. Jekyll's study; and to help Mr. Barrymore feel like a regular physician Mr. Robertson saw to it that every volume in the huge alcove bookcases in the scene was a standard work on every medical subject by all the authorities from Aesculapius to Freud.

The Congressional miracle men who are striving so desperately to comprehend the astounding fact that the cost of living is high are urged to consider the ghastly situation in the Ziegfeld office. Seven years ago tickets to suit the artists in the bald-headed row cost \$9 a pair. Now the within the law costumes for the Ziegfeld girls cost from \$71 to \$200 each. Since this is the only method known of getting the cost, Ziegfeld feels that his girls must be tightened, but his hope is that Congress will at last realize prices must be adjusted so that the bald-headed row may not be deprived of the very necessities of life.

In order that paprika of the best brand may not be lacking when "The Girl From Home" adds its sauce to the general boiled dinner of entertainment on Broadway Charles Dillingham has added to the flavor, the Tarsons Brothers, a hot pair of Spanish dancers imported from the most heated section of Spain.

Brady Brings Report Of London Success for Three Stage Stars

William A. Brady, who returned from Europe recently, brings the news that three American young women have scored tremendous hits in London. They are Peggy O'Neill in "Paddy, the Next Best Thing," Mary Nash in "The Man who Came Back," and Edith Day in "Irene." He states that in London most of the plays are not worth sitting through. An exception is "Irene," in which Alice Delysia is appearing. Mr. Brady has signed her up to appear in pictures in November. He has arranged with Charles B. Cochran for the production in America of a comedy, just staged in Paris, entitled "The Dancing Wife." He has also arranged with Graham Moffat, author of "Bunty," to produce here a play called "Don't Tell."

Mr. Brady says the greatest opportunity for development in the amusement line in England is in motion pictures. He says the Britons realize they are far behind America in the production of films, and are ambitious to do better. He has been commissioned to purchase \$1,000,000 worth of American equipment for England.

Speaking from the standpoint of politics, Mr. Brady says France and Great Britain are on the verge of a smash-up. Everywhere he heard the question, "What is America going to do?" He thinks America should take the bull by the horns and bring about a lasting world peace.

Feeling that Broadway is shy, by the total sum of one, of enough good producers to make things go round, Anselm Goetzl has decided to remedy this ghastly situation by plunging into producing on the back of the Goetzl Theatrical Enterprises, Inc., "The Unknown Flower," a musical effort by William Gary Duncan, in which the leading part will no doubt be that of a press agent performing as a violet. It will be the first star to have the honor of having Mr. Goetzl's new toy wagon hitched to it.

Ethel Clayton's next picture will be an adaptation of "The City Sparrow," by Kate Jordan, according to the announcement made by Frank E. Woods, supervising director. The continuity will be by Clara Kennedy.

A Girl Who Grew Too Small

There is no gratitude in the heart of Lois Bolton, in "Twin Beds," that she grew up small. Miss Bolton says it might be all right for Ann Pennington to be small, or Trizie Fraganza to be overly large, and for both of them to be thankful for the stature bestowed upon them, but as for her, she prefers—well, just read what she says about it.

"I just hate being little," she exclaimed. "I would like to be twice as big as I am—yes, fatter than Frank McIntyre, and as tall as Depp Hopper. Then could I look down on people just as they look down on me. Big women can buy pretty things to wear without going to all the trouble of having them made to order. You can't appreciate how much this means. I often walk down the street and see the prettiest things in shop windows. Then, on account of past experiences and hoping against hope, I enter and ask the salesman if he can't kindly run through the stock and see if somewhere tucked away he can't find something that will fit me. But they invariably shake their heads, smile and tell me I am too small; that I will have to have them made to order."

That's the way it went everything—made to order. Gloves, shoes and dresses, and then after I have them made to order, what is the result? Just this: In my estimation, modern clothes are all designed to make large women look small. As a result, when I have nice things I look like an animated doll in up-to-date togethery. If they would only come back to costumes of ancient Greece—flowing robes, sandals and all sorts of things, how happy I would be."

George Fawcett, one of the most distinguished actors of the stage and screen, and for a number of years chief character actor in D. W. Griffith productions, has been loaned by Mr. Griffith to Dorothy Gish to direct "Her Majesty," a forthcoming production, starring Miss Gish. Among those engaged for principal parts are William Riley Hatch, Ralph Graves, George A. Siegman and Marie Burke.

Six fair maidens of the "Laestle" company have rented a houseboat in the North River, New York City, as a parking place for their temperaments when those high powered affairs are storing up energy for their nightly workout behind the footlights. So far the six have been unable to agree on a name for their boat, but it is understood that "The Press Agent's Delight" has received strong support.

One of Charles Dillingham's productions the coming season will be a musical comedy entitled "The Half Moon," with Joseph Cawthron in the principal part. The libretto is by William Le Barons, and the music by Victor Jacoby. The play will be staged by Fred G. Latham and the musical numbers put on by Ned Wayburn.

Gilbert Douglas, last seen in New York in "The Boomerang" at the Belasco Theater, and who has recently been performing in the films, has been placed under contract by E. Ray Comstock for one of the leading roles in "Wild Cherry," the Guy Bolton comedy which Messrs. Comstock and Gish will try out this summer with Ruth Shipley in the leading role.

Bryant Washburn has completed "What Happened to Jones," Elmer Harris' screen version of George Broadhurst's farce, and will soon begin work on Fred Jackson's "A Full House," which, in its musical form, was known as "The Velvet Lady."

Messrs. Lee and J. J. Shubert have put into rehearsal a new comedy, with music, entitled "Page Mr. Cupid," in which Ernest Truex will have the principal role. The book is by Owen Davis, the lyrics by Blanche Merrill and the music by John Schwartz.

Players to Share In Proceeds of New Manhattan Theater

Lincoln A. Wagenhals and Collin Kemper, who recently announced that they would re-enter the theatrical field as producing managers this summer, have selected a site near Broadway, on Forty-ninth street, and will erect a theater with a seating capacity of 1,100 to be called the National Theater.

Wagenhals and Kemper announce the theater will be ready for its opening production in the early spring of 1921. When this theater opens there will simultaneously come into existence a stock company which both members of the producing firm believe will be unique in the American theater; along the lines of the Lyceum Stock Company of the early '90's.

It will be a co-operative stock company, with thirteen members, the actors, so to speak, will hold stock in the corporation. They will be guaranteed a certain sum to meet their living expenses, and they will, in addition, share in the profits of all plays in which they appear.

Wagenhals and Kemper believe

this will remedy an injustice that has frequently been done to members of the profession; if, for example, the original members of the cast of the Rinehart play, "Seven Days," which was produced by Wagenhals and Kemper, had received royalties on all the performances of that play they would all be independently rich today. According to the plan, the members of the stock company will not only receive their proportional share of the profits from a production in which they appear personally, but they will also receive royalties on subsequent productions of the same play by road companies, or in other countries.

The Famous Players-Lasky Corporation announces that on the completion of Sir Gilbert Parker's "The Translation of a Savage," upon which he is now at work, George Melford will direct a new version of Denham Thompson's "The Old Homestead," with Theodore Roberts and Monte Blue in the leading roles. This famous old play was first presented on the screen by the same company in 1915 and was revived in the organization's Success Series in 1918.

AMUSEMENTS

Shubert-Belasco

WASHINGTON PLAYHOUSE BOUTIQUE
A PLEASANT PLACE OUT OF THE COMMONPLACE—DIRECTION OF MESSRS. SHUBERT & BELASCO
Assisted on its stage only the Renowned Female and Male Artists and Attractions

SAN CARLO GRAND OPERA

AMERICAN GREATEST TOURING ORGANIZATION—100 PERSONS
—DISTINGUISHED AMERICAN AND EUROPEAN STARS—SYMPHONY ORCHESTRA—BRILLIANT CHORUS—SUPERB SETTINGS

Casts of Favorites	Mon. "RIGOLETTO"	Casts of Favorites
MARIO	Tues. "AIDA"	AGOSTINI
CRAFT	Wed. Mat. "FAUST"	BOSCACCI
SHULL	Thur. "MADAM BUTTERFLY"	SALAZAR
ZOTTI	Fri. "LA FORZA DEL DESTINO"	Ballester
DE METTE	Sat. "CAVALLERIA RUSTICANA"	VALLE
FERNANDA	Sat. Mat. "PAGLIACCI"	DE BIASI
HOMER	Sun. Night. "CARMEN"	CERVA
	Sun. Night. "IL TROVATORE"	MEROLA

Orchestra \$2 and \$2.50; Balcony \$1.50 and \$1; Gallery \$1 and 50c

NEXT WEEK—BEGINNING MONDAY
OLIVER MOROSCO PRESENTS THE PERENNIAL FAVORITE
THE BIRD OF PARADISE

Richard Walton Tully's Fascinating Romance
A BRILLIANT CAST OF PLAYERS, INCLUDING
FLORENCE ROCKWELL AND THE FAMOUS HAWAIIAN SINGERS

AMUSEMENTS

B.F. KEITH'S

Daily 2:15 8:15 Sunday 3:00 8:15 Holidays 2:00 8:00 8:15 Prices 25c & up

Beginning Tomorrow Matinee and Ending Next Sunday Night
THE STAR WHO SHINES SERENE IN FOUR STAGE SPHERES.
Grand Opera, Musical Comedy, the Screen and Keith Vaudeville
Revolve Around the Brilliant Prima Donna

M'LE FRITZI SCHEFF

Supreme in "Mlle. Modiste," "The Prima Donna," "Mlle. Baatta,"
"The Duchess," Etc.

With New Exclusive Songs and Famous Ballads of Former Days
Always a Broadway Feature but Seldom Seen in the Nation's City
RAE SAMUELS
in Special Songs That Start the Smiles Along

The Star of "Finders-Keepers," "Woman Proposes," Etc.
in "THE FLATTERING WORD"
A Satire in One Act.

GEORGE KELLY & CO., in "THE FLATTERING WORD"
A Satire in One Act.

RAILEY & COWAN With Estelle Davis
"A Little Production in Comedy"

MORAN & MACK "Two Black Crowns"
Cawing in Comedy

PRINCESS RADJAH presents "Cleopatra's Dance" and Other Ritual Rites.

J. C. Nugent, Barram & Sexton, Gosler & Lusby, "Topics of the Day," Kinograms, Promenade Lounge, Etc.

TODAY 2 & 8:15—SANTLEY & SAWYER, JULIET, Etc.

NATIONAL VAUDEVILLE ARTISTS DAY, WED., MAY 5TH
MAMMOTH BENEFIT MATINEE AT B. F. KEITH'S

Gala and Augmented Bill of Dramatic, Operatic, Musical Comedy, Film and Vaudeville Stars, Attractions and Novelities.
Drive for funds in aid of the National Vaudeville Artists to Provide for Sick and Indigent Members and Families. \$1,000 Life Insurance Policy for Each Member, and other worthy objects.
TREASURER'S ENTIRE RECEIPTS TO BE GIVEN TO THIS GREAT CAUSE NOW is the time for the public to return to the vaudeville artists the "bread" they cast upon the waters during the war, in their self-sacrificing, patriotic work for the numerous Federal, State, local and individual movements to obtain recruits and money. Surely their present need will find public response.

EVERY SEAT \$1.00 INCLUDING WAR TAX—BUY NOW—PHONE BOX OFFICE MAIN 4485.

AMUSEMENTS

NATIONAL

The only theater in Washington offering exclusively American and foreign stars of the first rank.

Tonight at 8:20
MATINEES WEDNESDAY AND SATURDAY
Annual Engagement
The Funniest Play in the English Language
HAR-RY!-I'M-COLD!

TWIN BEDS
Makes You Forget Your Troubles
Margaret Mace-Salisbury Field's
LAUGH FESTIVAL
With
Lois Bolton
SAME SPECIAL CAST INTACT
A LAUGH, A SCREAM EVERY MINUTE
Eves., 50c-\$1-\$1.50-\$2
Matinee Wednesday Any Seat \$1.00
Sat. Mat. 50c-\$1-\$1.50

Starting Monday—Seats Thursday
HENRY MILLER Presents
A NEW COMEDY
JUST SUPPOSE
By A. E. THOMAS
With
A NOTABLE CAST

AMUSEMENTS

POLI'S Tomorrow Night
Shubert Attractions Only, at 8:20
THE MASK AND WIG CLUB
Of the University of Pennsylvania Presents Its Thirty-Second Annual Production
DON QUIXOTE, ESQ.
A SLEEPLESS KNIGHT
A MUSICAL EXTRAVAGANZA IN TWO ACTS
CAST AND CHORUS OF ONE HUNDRED
BEGINNING TUESDAY NIGHT,
MAY 4—ENDING SUNDAY NIGHT, MAY 9

JOHN HENRY MEARS presents
The FAMOUS
The First Time Here of a New York Midnight Show

CENTURY MIDNIGHT WHIRL

(BY ARRANGEMENT WITH MORRIS GAST)
DIRECT FROM 3 YEARS AT THE CENTURY ROOF N.Y.

With
BESSIE MCCOY DAVIS
FRANK FAY—WINONA WINTER—FELIX ADLER—JAY GOLD
—CYRA, the DANCING QUEEN—A. HENRI—MAY HENNESSEY
TRIO—DAISY DEWITT—MAY HENNESSEY
KATHRYN HATFIELD—BETTINA ALLEN
30 Years' Beauties—(The Millionaires' Chorus.)
"A WHIRLING SWIRL OF MIRTH AND MUSIC"

WEEK BEGINNING
MONDAY, MAY 10
Nights Promptly at 8. Mats. Thurs. and Sat. at 2
MESSRS. LEE & J. J. SHUBERT Present the
MOST STUNNING AND MAGNIFICENT
OF ALL NEW YORK

WINTER GARDEN SPECTACLES
MONTY CRISTO JR.
A BEAUTIFUL SISTER ENTERTAINMENT TO THE WORLD-FAMOUS
"PASSING SHOW"
150 Topnotchers, Including
Watson Sisters, Lew Hearn, Miller and Mack, Dooley and Sales O'Hanlon and Zamboni, George Baldwin, Katherine Galloway, James Moore, Jack Squire, Katherine Wray, Ethel Grey, Mark Fuller Golden, Trizie Raymond, Liberty Four, Al Phillips

SEAT SALE TUESDAY
NIGHTS—\$1 to \$3—Thurs. Mat.—50c to \$2—Sat. Mat.—50c to \$2.50
75 GLORIOUS GIRLS GORGEOUSLY GOWNED