

GEORGE BICKEL IS BACK WITH "SCANDALS OF 1919"

George Bickel, who was unable to appear with the "Scandals of 1919" at the opening performance at the National Sunday evening, because of a sudden attack of illness, returned to the cast last night and the big musical revue was presented for the first time, as it had been rehearsed in New York except for a rearrangement that brought the final curtain down almost an hour earlier than on the previous evening.

Incidentally it was the first joint appearance of Mr. Bickel and his former partner, Ed Lee Wrothe, in several years.

On account of the sudden illness of Bickel just as the company was leaving New York for this city Saturday his various important roles had to be distributed among other members of the company for the first performance.

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Offered at Capital Theaters This Week

GARRICK. "WEDDING BELLS," a new comedy in three acts, by Salisbury Field; staged by Edgar Selwyn.

THE CAST. George Burton, Reginald Carter, Wallace Eddinger, Jackson, John Harwood, Reginald Mason, Spencer Wells, Roland Young, Douglas Orday, Mrs. Jacques Martin, Marcia Hunter, Leila Frost, Rosalie, Margaret Lawrence, Hooper, Maud Adams.

A simple play of love, marriage, and divorce, with scores of clever lines, and presented by a superb cast—that is a sentence summary of "Wedding Bells" at the Shubert-Garrick this week.

Reginald Carter, a "man with a past," and Marcia Hunter, a sort of kitty-puss girl, are about to be married. Marcia suddenly discovers that Reginald has been married before, and has been divorced. Mrs. Hunter, a rabid Episcopalian who looks upon divorce as the work of the devil, frowns upon the match but finally consents when "Reggy" and her little ewe lamb have kissed and made up.

On the eve of the wedding, in walks Rosalie, "Reggy's" first wife, who had divorced him on a charge of desertion, although the fault was really hers; for she had hidden herself from him after he had made some very nasty remarks about the hair which she had dyed red just to cater to his usual admiration of such a shade. "Reggy" and Rosalie, still in love with each other, arrange to dine together in "Reggy's" apartment that evening. In the midst of the quiet little party, Marcia and her ma walk in. There's a scene, and "Reg-

gy" is really hoping Marcia will break the engagement, but instead, after a tirade, she forgives him and invites Rosalie to visit them after they are married.

"Reggy" is getting ready for the wedding the next morning when Rosalie walks in. He spurns her, and announces that he intends marrying loyal little Marcia. But when the wedding party reaches the church, the clergyman refuses to marry a divorced man. Mother Hunter is dreadfully upset; so to pacify mother, little Marcia decides to carry through the ceremony on schedule by marrying Douglas, a poet, who has been making love to her up to the very moment of the ceremony, and who fortunately has never been divorced. "Reggy," instead of being angry, is delighted, and runs to the arms of Rosalie, the girl whom he really loved all the time.

Wallace Eddinger, as "Reggy," puts real feeling into his role of a man tormented by the battle of two conflicting loves, or rather the battle between love and the sense of duty and honor. Rosalie, naive, clever, and pretty, is represented by Margaret Lawrence, whose deep love for "Reggy" permeates through the veil of indifference which she attempts to assume. Leila Frost, as Marcia, is a sort of kitten, who purrs, pouts, scratches, and plays about. She's an excellent "help," as every young lady who was in the audience last night will testify. Reginald Mason is refreshing in the role of Spencer Wells, a clever Englishman who has sworn never to get married. Roland Young, in the role of Douglas, makes a good poet, spouting his sentimental slush with a depth of feeling that is amusing. John Harwood, as Jackson,

the bigamist butler, who has an affinity for housemaids and lady's maids, is a delightful character. It is a well-rounded cast, admirably adapted to the presentation of the entertaining little play.

BELASCIO. "OH, LADY! LADY!" Book and lyrics by Guy Bolton and P. G. Wodehouse. Music by Jerome Kern. Staged by Robert Milton and Edward Royce.

THE CAST. Ella Danaher, Doris Arden, Mrs. Farrington, Theresa Maxwell Conover, Carl Randall, Harry C. Browne, Hale Underwood, Harry Fisher, Spike Hudgins, Willoughby Finch, Fanny Welch, Florence Shirley, Mary Barber, Helen Bolton, Cyril Tomblay, Edward Ossart, William Watty, Harry Fisher.

The delightful Bolton-Wodehouse-Kern concoction, "Oh, Lady! Lady!" has lost nothing of its charm since it was shown here earlier in the season. The trio of collaborators mentioned above is sufficient guarantee of all the essentials of musical comedy success—clever lines, tuneful and whistly songs, and winning personalities.

Mollie Farrington and Willoughby Finch are about to be married, when Mollie's sceptical mother has a premonition the event will not be happy. Finally, Finch comes to the same conclusion, and in a quandary, frames up a story of a former sweetheart with whom he had once had an affair. Finch calls in a friend to his assistance, who unfortunately tries to pass off Fainting Fanny, a clever crook, as the old sweetheart. Finch's reformed convict valet is in love with Fanny, who, not only succeeds in breaking up the wedding rehearsal, but in stealing a pearl necklace. The former sweetheart herself, turns up to further complicate matters, but the situation is finally unscrambled to the satisfaction of all concerned.

Ella Danaher and Charles Columbus won unstinted applause with a dancing specialty. Doris Arden, Edward Aheles, Florence Shirley, Helen Bolton, Harry Fisher, Billy Wells, Theresa Conover, and Harry Browne, are largely responsible for the success of the performance.

B. F. KEITH'S. An unusually good bill of unusual variety—that is the offering at B. F. Keith's this week.

Sharing headline honors are Hobart Bosworth and company in the dramatization of Jack London's "The Sea Wolf," and Dolly Connolly, the very interesting singing comedienne.

Bosworth's playlet, which has been here before, is one of the strongest dramatic offerings on the vaudeville stage today. His wile impersonation of Wolf Larsen, the "intellectual paradox," and his playing of the scene in which the giant meets his strange death held last night's audience spellbound.

Miss Connolly's singing of Percy Wenrich's latest songs was a delight. "The Wedding of Shimmy and Jazz" drew particular applause.

Officer Yokes and Don, his haberdashery, gave an act that was different and clever. Don's gyrations were so utterly human that they were almost pathetic. The dog, incidentally, is well known to movie fans for his playing in "Daddy Long Legs."

Sylvia Jason and William Haig went big with their act. It's entitled "The Book of Vaudeville," and the two following directions from the book in presenting their act. The book must be good, because the applause the act

won was certainly the biggest of the evening.

Beeman and Anderson did some stunts on roller skates that startled the audience, while a little playlet, "A Real Pal," tells a story with an unexpected ending.

Bob Hall, "the extemporaneous chap," lives up to his title. It makes no difference what the audience asks him to sing about—he sings it. He included everything from Bolshevism and international topics to "the bull outside" last night.

And one must not—and can not—forget Jim Morton. With Jim around one needs no program. He comes right out and tells just what's next on the bill. And the way he tells it.

Col. John A. Patten and his old soldier buddies repeated the bit they made on previous visits. These old veterans of the civil war present an act that for pep and dash loses nothing.

(Continued on Page Seventeen.)

AMUSEMENTS

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If you cannot spare the entire day take the 6:30 p. m. train, daily except Sunday, and spend the evening away from the heat and turmoil of the city, enjoy the quietude and salt water breeze, returning home thoroughly refreshed. One hour from Washington. This Popular Resort Opens May 28.

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First Trip Thursday, May 29, at 8:30 A. M.

SCHEDULE

Down Trip	Up Trip
Washington to Norfolk	Norfolk to Washington
Washington, D. C. Lv. 8:30 a.m.	Norfolk, Va. Ar. 8:30 a.m.
Colonial Beach Ar. 12:00 noon	Old Point Comfort ar. 9:15 a.m.
Piney Point Ar. 12:30 p.m.	Piney Point ar. 9:45 a.m.
Piney Point Lv. 1:50 p.m.	Piney Point Lv. 2:30 p.m.
Piney Point Lv. 1:45 p.m.	Colonial Beach ar. 2:15 p.m.
Old Point Comfort ar. 6:30 p.m.	Colonial Beach Lv. 3:15 p.m.
Old Point Comfort Lv. 7:00 p.m.	Washington ar. 4:15 p.m.
Norfolk Ar. 7:45 p.m.	Washington ar. 7:15 p.m.

FARES

Adults One Way, Norfolk, Va.	\$3.00
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Adults One Way, Colonial Beach.	1.50
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In the pavilion over the water, where it is always cool.
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"The Parisian Tigress"
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WITH STELLAR CAST
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IN
"ONE OF THE FINEST"
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ORCHESTRA—EXTRAS

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