

The Memphis Five

Part 1: March 1919 - June 1920: The Last Word In Jazz Art

by Ralph Wondraschek

with special contribution by Millicent Gappell

Harvard Inn, Coney Island: Frankie Uale was loaded in the club. He drew a gun, aimed it at Phil Napoleon and his Memphis Five, and growled: *"Don't nobody leave! Just play!"* Two hours later, Napoleon sneaked behind the lattice work and blew *St. Louis Blues* from the rest room. By that time, Frankie Uale was dozing on the barrel of his revolver.

Little Augie owned a piece of the club. He walked up to the bandstand, lifted the lid of the upright piano, and yanked his pistol out. *"Stop playing"*, he said. *"If they're on the dance floor, they can't buy whiskey. When a clock goes tick, Phil, it's gotta go tock. Right?"*

Right. The police frisked the dump twice a week. It was full of thugs, but nobody thought of looking in the piano. There were so many guns hanging on the strings that the instrument sounded like a muffled mandolin.

"Five hoodlums owned the place and we didn't know which was top boss. A fellow employee at that time was a bouncer named Al Capone." On Saturday night, the gangsters always paid the combo on time. Then the bad guys shot craps, and borrowed the money back a buck at a time. *"We always opened broke on Monday"*, trumpeter Phil Napoleon said.^{660,661}

Twenty-two years later, in 1942, Napoleon remembered the above as follows: *... The old Memphis Five and how our first three bosses – the joint owners of the Harvard Inn in Coney Island – were the three toughest men ever to hire musicians. Al Capone, Little Augie and Frankie Yale. ... We were all about the same age and we innocently got this job at the Harvard Inn, which we soon found out was little better than a shooting gallery. Came our first payday [May 17, 1919] and we were about to walk out when Capone pulled a pair of dice and said: "Shoot a buck." "But I don't want to shoot craps," I said. "Shoot a buck," he growled. He already had a terrible reputation as a bouncer who would rather kill than bounce, so we played. The dice were fixed and we lost our salaries. We lost them to either Capone or Little Augie, who was tougher if possible, or to Yale, who was a big rackets boss and later got murdered. All season we worked for no pay.*¹⁴⁶³

And trombonist Miff Mole remembered returning to the bandstand from an intermission only to find a bullet hole in

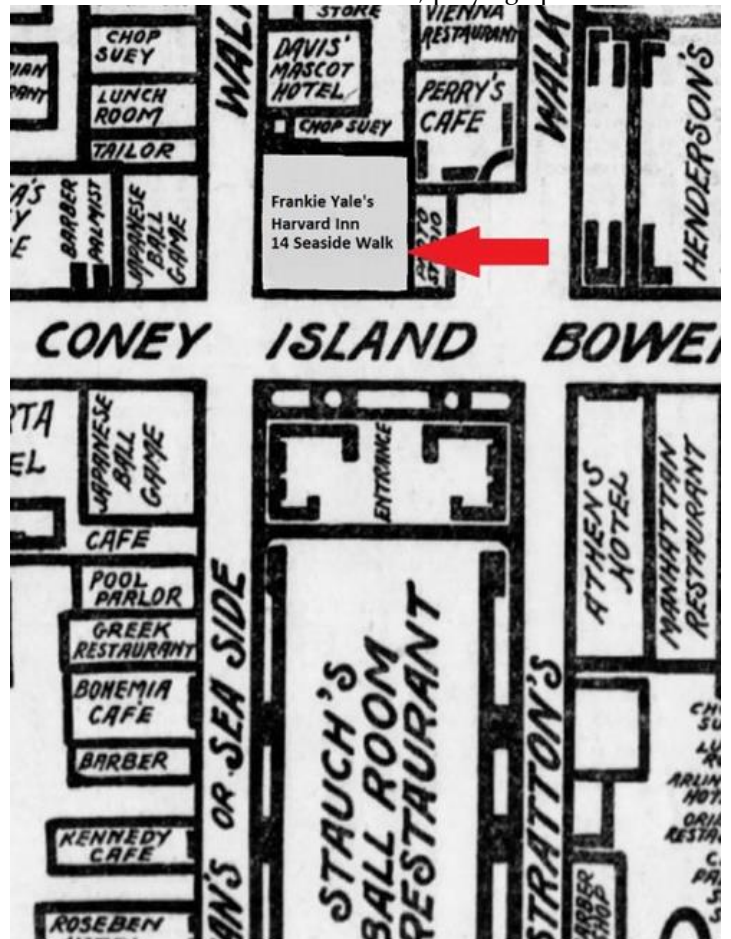
THE SHOWPLACE OF CONEY ISLAND
THE HARVARD INN
 CABARET AND DANCING
 Seaside Walk and Bowery. Opposite Stauch's.
ALABAMA JAZZ BAND.
The Three Rounders and Other Headliners.
SOMETHING NE WALL THE TIME.

Brooklyn Daily Eagle, June 09, 1918, p.22 In Oct. 1917 this band under the leader ship of violinist Mike Speciale, had played at 'Maltosia Gardens' in Buffalo, NY

his trombone bell.^{169, 304} Despite (or because of ?) all this, Miff Mole later said that he liked the job, and the band.¹⁶⁹

The Harvard Inn occupied a modest two-story wooden building on Seaside Walk & Bowery St., Coney Island (opposite Stauch's). It had a 20 x 40 foot dance floor and a 20-foot bar, almost the entire length of one wall; there was

also an orchestra stand and a podium with about twenty tables. The most powerful mobster in America at that time, Frankie Uale (also known as Frankie Yale) had opened the club, with the proceeds of his rackets, in May 1917; Frank Ross and his Jazz Band supplied the music.⁶⁶² During the following summer season of 1918, Mike Speciale's Alabama Jazz Band had played there.⁶⁶³ This saloon-cabaret-dance hall served as the headquarters of the Uale gang which concentrated on Black Hand rackets, preying upon Italian



1907 map of the Bowery area, Coney Island.



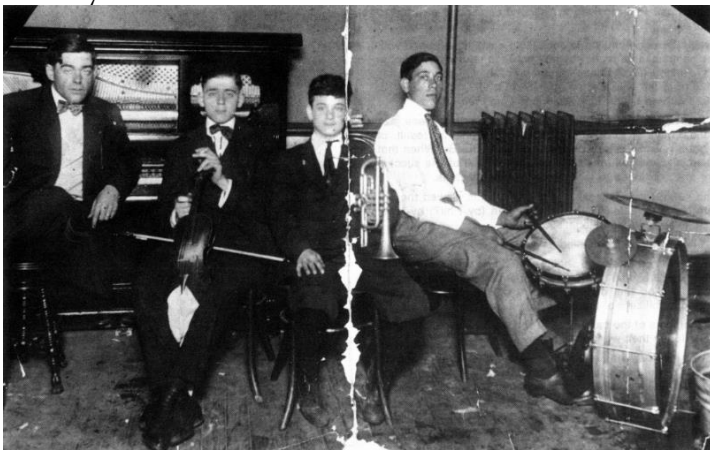
View of Coney Island's Bowery, 1915, looking eastward. Frankie Yale's infamous Harvard Inn was located to the left side, opposite Stauch's (in between the Shea's & Stauch's signs in this picture).

immigrants in Brooklyn.⁶⁶¹ It was also here that Al Capone got his trademark facial scars in a fight.

One hundred years ago, in 1917, at the start of the United States' involvement in World War I, the pioneering white New Orleans group, the Original Dixieland Jazz Band, was the hit of New York. 'Jass' became an instant national fad. Phil was a constant visitor to Reisenweber's where the ODJB held forth, and soon was surrounded by a whole cult of up-and-coming jazz musicians who tried to play the new sensational music. First jobs at Coney Island cabarets followed, with interchangeable personnel, with pianist Frank Signorelli often in the band – which still was given no proper name, most likely because of too many permutations of personnel, and mainly short-lived gigs.

*Coney Island has lost its character singers in the Bowery restaurants or cafes, and with them went away the individuality of the singer on the island. In their places are ensemble numbers and Jazz bands. ... the present crowds have a devil-may-care, live-today and die-tomorrow manner that is ascribed to the war. ... some of the cabaret boys have enlisted, while others expect to be drafted. Still others have brothers or relatives who have been drafted, and it leaves the effect among the entertainers of an air of unnatural gaiety...*⁶⁶²

Whatever venues Napoleon, Signorelli, and allegedly James Sarrapede and Jack Roth (born 1899 in Woodside, Long Island), and surely some others, played at their summer jobs in Coney is now lost to documentation. It has been stated



An early band at Coney Island, c.1916. Phil Napoleon, cornet (about 14 years old at the time, still in short pants); others unknown. Courtesy of Bob Hilbert

C. GRANSIE CORNETIST	JIM FERRAR PRESENTS	M. MOLE TROMBONIST
THE MELODY JAZZ BAND		
L. FIENER PIANIST	at Perry's Park Inn, Bklyn., N. Y.	T. DE ROSA DRUMMER

Variety, November 29, 1918, p.35

that the Memphis Five played a summer 1918 engagement at Stauch's, Coney,⁸⁸⁹ but this was NOT the case – Sidney Springer's Jazz Band did in fact play at Stauch's that summer season.⁸⁸⁸ However, October 1918 finds Philip Napoleon listed as a new member of the Musician's Union's Local No. 310 (NYC).⁶⁸²

The "Melody Jazz Band", with Clarence Gransie, c (March 25, 1899 - April 1979) - Miff Mole, tb – L. Fiener, p and Tom De Rose, d, played at Perry's, Prospect Park, Brooklyn, during early September 1918, as Mole's WWI draft card reveals,⁸⁷⁶ and continued at this job until at least late November, 1918.^{878 to 881}

REGISTRATION CARD				
NUMBER	3496	ORDER	4362	
Name: <i>Irving Milfred Mole</i>				
PERMANENT HOME ADDRESS: <i>Rose ave Roosevelt Nassau ny</i>				
Age in Years	Date of Birth			
20	<i>March 11</i>		<i>1898</i>	
RACE				
White	Negro	Oriental	Indian	
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	
U. S. CITIZEN			ALIEN	
Native Born	Naturalized	Admitted by Father's Naturalization	Declarant	Non-declarant
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I am a citizen of the U. S. of what nation are you a citizen or subject?				
PROF. OCCUPATION		EMPLOYER'S NAME		
<i>Musician</i>		<i>Perry's</i>		
PLACE OF EMPLOYMENT OR BUSINESS: <i>Prospect Park Brooklyn ny</i>				
Name: <i>Chapote Mole</i>				
Address: <i>Rose ave Roosevelt Nassau ny</i>				
I AFFIRM THAT I HAVE VERIFIED ABOVE ANSWERS AND THAT THEY ARE TRUE				
S. M. G. O. <i>Irving Milfred Mole</i>				
Form No. 1 (2ed)				

WWI draft card of Miff Mole, September 12, 1918. At that time, Mole was employed at Perry's, Prospect Park, Brooklyn

South Side Observer And Nassau Post, November 22, 1918, p.11: *Clarence Gransie and Milfred Mole, employed as musicians at Perry's restaurant, Brooklyn, spent Tuesday at the home of Mrs. William Mole of Rose avenue.* This was the "Perry's Park Inn", a roller skating rink / dance ballroom located at the south-western end of Prospect Park, at Park Circle, along Ocean Parkway; later, Ray Miller's Black And White Melody Boys would play there April & May 1919.^{3, 877} Then, for the winter 1918/19 season, Miff teamed up with saxophonist Benny Krueger, violinist Ernie Holst and three other musicians (piano, banjo, drums) to form the Acme Sextette, and played an engagement at Healy's Golden Glades, 66th St. & Columbus Ave., 4th floor.⁸⁷⁵ Sometime in spring 1919, Miff joined Jimmy Durante's Jazz Band, of which more below.

Just as the ODJB was about to leave for England in March 1919, Napoleon's and Signorelli's band, now named "Memphis Five", landed its first 'respectable' jobs, all three in Atlantic City, NJ: Martinique Hotel, Kentucky Ave. & Boardwalk^{1, 820} (March 21, 1919), then Million Dollar Pier Hotel, Arkansas Ave. & Boardwalk^{1, 868} (April 07, with Ross Gorman's Novelty Syncopators succeeding at the Martinique^{1, 795, 829, 868} [the ODJB was scheduled to appear at the Martinique, but choose to go to England^{794, 948, 949}; the Memphis Five, and thereafter the Ross Gorman group, opened instead^{795, 829, 868, 949}], and finally Blackstone Hotel, Virginia Ave. & Boardwalk² (April 14, with Frey's Philharmonic Orchestra succeeding at the Million Dollar Pier Hotel⁸⁶⁹). Agent Joseph B. Franklin then placed the band at the aforementioned Harvard Inn, starting Saturday, May 10, 1919^{2,3}, on a steady job that would last for the whole summer season, until the night of September 19/20.⁷¹⁵



Acme Sextette, Dec. 1918-early 1919, then playing at Healy's Golden Glades. Identified are, L-R: Bennie Krueger, ts / Ernie Holst, vn / Miff Mole, tb. Courtesy of Mark Berresford



The Martinique, Kentucky Ave. and the Boardwalk, Atlantic City, N. J. The ballroom of the Hotel Martinique, where the Memphis Five played their first 'proper' engagement, March 21 - April 06, 1919

HOTEL BLACKSTONE
ATLANTIC CITY, N. J.
Virginia Av. and the beach, overlooking the steel pier. Capacity 500. Every service, comfort and enjoyment. Sea water baths, private and public. Special American plan, \$4 up daily. European plan, \$2 up daily. Auto bus at trains.
Modern Tonic and Curative Baths Department Attached
DAVID BERG, Owner and Proprietor.

Brooklyn Daily Eagle, December 30, 1919, p.22
The Memphis Five played here from April 14 - May 08, 1919

The Memphis Five consisted of Phil Napoleon, t - Morey 'Moe' Gappell, tb (March 28, 1899 - Oct. 22, 1987) - Johnny Costello, cl - Frank Signorelli, p - Conrad 'Sticks' Kronengold, d (Nov. 04, 1896 - Feb., 1976). After about 10 weeks into the Harvard Inn job, in mid-late July 1919, Moe Gappell left the Memphis Five to join Ray Miller's Black And White Melody Boys, then playing at prestigious Maxim's Cabaret, 110 W. 38th St. & Broadway.^{4, 5, 6} The Dramatic Mirror, August 21, 1919, p.1324 stated: '...Moe Copelle [sic], formerly manager of the Memphis Five, who has few equals as a trombonist and who is the trickiest, jazziest jazz "slider" in captivity. He's a tenor and can hit a high note a la John McCormack. ...

Gappell would never again take part in any activities of the Memphis Five, and is NOT (despite being credited thus in the standard discographies) on the 1921 recordings of Ladd's Black Aces and Lanin's Southern Serenaders.

My father Moe Gappell - by Millicent Gappell



Morey 'Moe' Gappell, c. early March, 1919

Courtesy of Millicent Gappell, Moe's daughter.



Ray Miller's Black And White Melody Boys, late July - early August, 1919, then playing at Maxim's Cabaret. L-R: Ray Miller, d / Norman Carp, vn / John Ryan, c, bj / Moe Gappell, tb / George Walsh, p. NY Dramatic Mirror, August 21, 1919, p.1322

My father's mother, Esther Gappelberg, arrived in New York on the S.S. Rotterdam in 1897(?) with one child, Abraham. I don't know if his father was already here or came after. She later had Moe, Sylvia and Sam, after which her husband abandoned the family. They lived in a tenement on the lower east side. It was a very rough neighborhood, and my father commented that if you grew up you either went to Sing Sing Prison or were very successful. We were watching the movie, "Hester Street" which was about the Jewish immigrant experience in New York, and my father walked out, saying it

made the lower east side look charming when it was rightly called "Hell's Kitchen". I don't know at what age he went to the Hebrew Orphan Association. I had a picture of him at about ten years old in his band uniform holding a brass horn, not a trombone. The boys were attracted to the band not only for the pleasure of learning music, but also because it gave them a prospect of earning a living when they left. The HOA Band was the busiest musical organization of its kind in the metropolitan area. They performed constantly, mostly for city Hall. They were taught by Emil Reichardt who was from the Metropolitan Opera, so their musical grounding was excellent. The boys loved performing because it got them away from the orphanage and gave them opportunities to receive special attention. Dad said he loved marching in the band in his fancy uniform. One day my father and I were in a stable - one of his cousins had a dude ranch in New Jersey - and I commented about the bad smell of the manure. He said he loved it. It reminded him of the last two summers at HOA when a group of them were sent to a camp with a lake and horses, definitely a far cry from the lower East Side. I assume Dad left HOA when he entered college, which he had to leave to support his family.

My father's favorite music was Dixieland Jazz, and he talked about the Memphis Five and playing with Jimmy Durante. Dad was considered very handsome, and my mother tells that when they were courting she used to go to his performances and stand by as women threw their hotel keys up on stage. On a more romantic note, she loved being there when he played in the orchestra for the "Student Prince".

In January, February and March of 1926 they had a fourteen-week honeymoon at the Vinoy Park hotel in St. Petersburg, Florida where he performed with one of Paul Whiteman's concert Orchestras.

One of dad's most memorable performances was at a banquet in honor of Colonel Charles A. Lindbergh held at the Waldorf-Astoria Hotel on June 16, 1927, and he did get to Sing Sing Prison, but as a member of an orchestra playing for the inmates. My most vivid memories were of sitting in the pit of the Loew's State theater on Times Square where he played until 1944 at which time he left the music business.

Note: The Metronome issue of March 15, 1926, p.46 does mention the gig at Vinoy Park Hotel in St. Petersburg, Florida, and gives the following personnel: Joe Lucas, violin & leader; Ben Newcampus, reeds; Ted Schuster, reeds; John Miraglia, banjo; Mack Bergen, piano; Dan Isles, trumpet; Moe Cappell [sic], trombone; Fred Frank, drums and Ide Wessel, bass...

Cappell's replacement was Miff Mole, who left his job with the Jimmy Durante Jazz Band, which also at that time was playing in Coney Island, having finished their job at the Alamo Cabaret at 253 W. 125th St., in the basement of Hurtig & Seamon's Theatre, Harlem, and opening at the College Inn, on the Bowery, May 10, 1919^{2, 664, 666} (the New Orleans Jazz Band had played at the Alamo, Bowery & Oceanic Walk, Coney Island, during the summer season of 1918).⁶⁶³ Coney Island was full of Jazz Bands that 1919 summer season, others being Vincent Lopez' Jazz Band, which opened at Perry's, Stratton's Walk, in early June^{665, 666, 945}, Sidney Springer's Jazz Band at Stauch's,⁸⁸⁷ Seaside Walk & Bowery (opposite the Harvard Inn), the Texas Smiling Boy's Jazz Band, from the Coast, which started May 17 at Kelly's College Arms, Bowery & Oceanic Walk,⁸³² Professor Smith and his Jazz Band at Henderson's Music Hall,¹⁴⁸⁴ and Lt. Thompson's

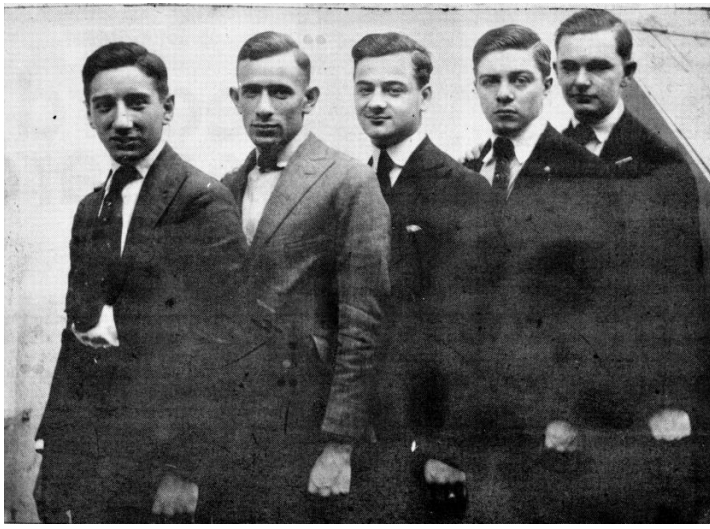
Jazz Band at George C. Tilyou's Steeplechase Park.¹⁴⁸⁴ Also, Tim Brymn's Black Devil Band of 40 musicians, with Sidney Bechet, clarinet (until c. June 3rd) and Freddie Keppard, cornet, was playing at the nearby Hotel Shelburne at Brighton Beach (May 22 - Sept. 08, 1919; the Brymn band then opened at Reisenweber's main room, Columbus Circle & 58th St. on Sept. 09⁸⁵³)^{830, 831, 835, 839, 840, 850 to 853, 856, 858}: *At the Shelburne Hotel the Black Devil Band continues to jazz its way well into the night for the entertainment of parties that go to the beach resorts to escape the heat of the city. The return to the organization in the last week of Sergeant Keppard, called the "peer of all cornetists," has added to the interest shown in this organization's entertainment. Lieutenant Brymn, in charge of the band...* (NY Herald, Sunday, June 22, 1919, 4th section, p.04; similar report also in Brooklyn Daily Eagle, June 29, 1919, p.06).



Phil Napoleon, trumpet, c. 1918. Courtesy of Ate van Delden

Keppard would also play during the summer of 1920 at the Shelburne, with the Tim Brymn group.⁸³⁶ All these Cabarets (except the Shelburne, and the Alamo in Harlem, of course) lay just one or two blocks away from each other, and from the Harvard Inn. Philip Napoleon is mentioned again in July 1919 as being a member of Musician Union's Local No. 310 (NYC).⁶⁸³

Despite, or because of the lowly conditions at the Harvard Inn, the Memphis Five found the time and opportunity to play some one-night stands of rather high prestige, like supplying jazz music at the Actor's Equity Ball held on August 28, 1919 at the Astor Hotel, NYC^{7 to 12}, or a banquet of Democratic Party Candidates, held on Sept. 15 at Third Ave., NYC¹⁵.



The Memphis Five, c. September, 1919, then playing at Harvard Inn, Coney Island. L-R: Frank Signorelli, p / Conrad 'Sticks' Kronengold, d / Phil Napoleon, t / Johnny Costello, cl / Miff Mole, tb

badly, for Monday was rainy and cold, and the thousands and thousands of pleasure seekers that were expected to throng the Island were not there...⁷¹⁵

'Wartime' Prohibition had went into effect on Coney Island on July 01, 1919.^{738, 833, 834}

After the Harvard Inn closed at the end of the summer season on the night of September 19/20, 1919,⁷¹⁵ the Memphis Five secured, via agent Max Rogers⁹⁰⁸, a job at Henry Fink's Ritz Café in Brooklyn, 8-10 Nevins St., near Flatbush & Fulton^{16, 684, 825, 857}, a place frequented by show and theatre people. Opening there September 21, 1919^{909, 906},

OPENS FOR THE SEASON TONIGHT

The RITZ Nevins St., Flatbush
and Fulton

AGAIN—BROOKLYN'S SUPERIOR RESTAURANT
Entirely Renovated and Redecorated
ENLARGED DANCING FLOOR

Featuring a Table d'Hote Dinner Daily and Sunday—also a la Carte
POPULAR PORTIONS—POPULAR PRICES

Entertainment de Luxe by Individual Artists.
In Preparation—Greatest Revue Ever Seen in Brooklyn.

Direction - - **MR. HENRY FINK**

New York Evening Telegram, September 16, 1919, p.20

and playing opposite Geo. Kahn's Celebrated String Orchestra⁹⁰⁷, this stay lasted the whole of October (a year before, in Sept./Oct. 1918, Ross Gorman's Jazz Band had played at the Ritz⁹⁰⁵).

As Sophie Tucker recounted in her 1948 autobiography: ...New York was gay in that year right after the war. The town was full of men just home from France and hungry for fun, laughs, gay songs, pretty girls. Cabarets were springing up all over town and doing big business, though everybody was wondering what Prohibition was going to do to them and the whole entertainment world. ...

Eddie Gross Bart recalled: *It was known that Prohibition was coming in, and things were getting a bit tough for all the musicians. Everybody was looking for jobs, because all places like Rector's, Churchill's, The Peking and The Tokyo that depended on booze couldn't exist without it, and a lot of them had to close...*⁷⁹⁵

Variety, December 27, 1918, p.157: *IN THE CABARETS ... Dancing has held up during the year in the restaurants. It is the strongest attraction in the street front places. The "shimmy" dance came into New York this year and is attracting attention to the places allowing it. The "shimmy shewabble" as it is properly known came from the west. It is nothing more or less than a lewd dance and any objection to it is well based. It followed in the jazz beginning and is a jazz annex. It may be with much difficulty danced decently.*

Theatre and vaudeville agents seem to have taken notice of the Memphis Five around this time, as the following clipping proves: *Johnny Black has just written a new act for [Eddie] Jackson and [Dot] Taylor and the Memphis Five Jazz Band called "Hotel de Jazz". It is to be produced by Roelm and Richards and will be handled by Harry Weber.*^{13, also 14} This planned vaudeville act didn't materialize, but around this time eccentric dancer Frank Hale heard the Memphis Five and, together with Keith Circuit booking agent Ray Hodgdon signed them to a new act, to appear at Keith Circuit Vaudeville Theatres: *Vie Quinn and Frank Farnum with Memphis Five.*¹⁷ Originally, former ODJB trombonist Eddie



Frank Signorelli, c. early March, 1919. Courtesy of Hogan Archive, Tulane University, New Orleans

The summer 1919 season was not a good one, moneywise, for Coney Island:

New York Clipper, September 17, 1919, p.07 *CONEY ISLANDERS HOPE TO COVER LOSS WITH MARDI GRAS* Concessionaries at Coney Island hope to recover a season's loss of more than 2,000,000 with the profits of the Mardi Gras which opened on Monday night to run five days. This is their only hope to break even on the year for the Mardi Gras marks the closing of the present season, which has been the most disastrous one that Coney Island has ever experienced. This financial disaster came from a combination of causes. First, its bad weather; later, a car strike; and, at all times, prohibition which dealt the most severe blow to beach business. The Mardi Gras week, however, started off very

Edwards' Jazz Band was planned as the accompanying group (Variety, Oct.17, 1919, p.06).

Violet 'Vie' Quinn was born in Michigan April 12, 1899, and got her first jobs as a dancer in Chicago cabarets. In early 1917, she moved to New York City, and appeared as a chorus girl in "The Passing Show of 1917" (April/May 1917 at Winter Garden, Broadway & 50th St.)⁶⁶⁷, "The Soldier Boy's Dream" (Nov.1917)⁶⁶⁸, "The Spice of Life" (Sept.17 - Oct.11, 1918 at Palais Royal, NYC)^{669, 670}, another "The Soldier Boy's Dream" (Oct./Nov.1918),⁶⁷¹ and as a featured eccentric dancer at a series of Sunday concerts at Winter Garden, accompanied by Ted Lewis and Earl Fuller's Jazz Band from the Bal Tabarin (early November, 1918 – late January, 1919)^{672 to 679}. She also appeared c. March 12, 1919 at a shimmy contest at Reisenweber's, with Jimmy Murray (dancing as a team).⁶⁸⁰

Frank Farnum was also making a name for himself during this time: *George Spear, manager of the Moulin Rouge [Broadway & 48th St.], has unearthed another star. This is Frankie Farnum, a disciple of jazz dancing, whom 'Frisco hath proclaimed "the greatest of his imitators". Frankie will be seen there to-morrow night in "The Revue Intime".* (NY Tribune, September 28, 1919, p.41). The New York Herald of November 02, 1919, p.15 reported: *At the Moulin Rouge, Hallowe'en was celebrated with a new edition of "The Revue Intime," and other features made this little restaurant in the heart of Broadway's flash an interesting place until much later than the usual closing time these bone dry times. Even the performers in the revue caught the spirit of the occasion and departed from their usual routine and interpolated specialties befitting the occasion. Frankie Farnum gave his jazz dance in a scarecrow costume topped off with a pumpkin head...*

Another member of the "Vie Quinn & Co." was George Kreer, who handled the vocal numbers sung during 'change of costumes' intermissions of the turn.

Matinees 1:30 Nights 7:30	THEATRE MOUNT VERNON N.Y.	PROCTOR'S	Phone M. Vernon 3 for Reservations
THURSDAY, FRIDAY and SATURDAY, NOVEMBER 6, 7 and			
BROADWAY'S LATEST FIND!			
"VIE QUINN"			
THE LAST WORD IN JAZZ SUPPORTED BY			
The Memphis 5 and Frank Farnum			

Mount Vernon Daily Argus, November 05, 1919, p.08

Opening Nov. 06, 1919 at the Mount Vernon, NY Proctor Theatre [Keith circuit] (Nov. 06-08)^{18 to 22}, the act immediately drew positive reviews: *NEW JAZZ ACT PLEASURES MANY AT PROCTOR'S* The billing of Vie Quinn and company, as "The Last Word in Jazz", is not exaggerated, according to the judgment of large audiences which saw the act at Proctor's theatre yesterday. As a new act, it was accorded an unusually warm reception and scored a hit both in the afternoon and evening. The jazz thing has been about played out during the last few months, but this act is different and the artists appearing in it simply make you enjoy jazz music. The full stage is used in the presentation and there are two exquisite purple drops. The Memphis Five is the jazz band, and expressions were frequently heard last night that this band was superior to anything that has been heard in the jazz line in Mount Vernon in some time. George Kreer, who will be remembered for parts in other acts, slugs several numbers. He opens with "Poor Little Butterfly", coming out in oriental costume. But it remained for Vie Quinn herself to win the audience. When this little artist of the shimmy did that

dance, she sent it over big and proved to be another Bee Palmer. She is a young woman possessed of much grace and ability, and her costumes are most attractive. Her partner, Frank Farnum, is also a capable dancer. It might be stated that the imitation of William Rock's Bowery dance, given by these two, is slightly too suggestive and could be toned down. It is clever, however, and the two make up as East Siders of the Bowery with close attention to costume.¹⁹ Miss Quinn ... shakes a wicked shoulder and her band plays a mean jazz.²⁵



'Vie' Quinn, October 1919, photo handed out during the act's appearance at the Colonial Theatre, NYC (Nov.17-22, 1919) (thanks to Guido van Rijn for image restoration work).

After another half-week at the Mt. Vernon Proctor Theatre (Nov.13-15)²³, the act was deemed good enough to appear at the more prestigious theatres of the Keith Circuit, and opened at NYC's Colonial Theatre, Broadway & 62nd Street (Nov.17-22).²⁴ This is what the critics had to say about the act's appearance there: *VIE QUINN THEATRE Colonial STYLE Jazz Dancing TIME Twenty-two Minutes SETTING In Four-Special*

Vie Quinn is, according to her manager, the latest jazz "find" of a jazz mad world. But, unlike most of these "finds", she possesses real dancing ability, in addition to the necessary wiggle that is the basis of all jazz dancing. Also, she has surrounded herself with an excellent supporting company, of which Frank Farnum is by far the best. Here is a boy that is a jazz dancer par excellence. Then there is the Memphis Five, who create the sometimes musical music for the jazz. Last but by no means least, there is an unbilled man who possesses a real singing voice. The act opens with a song by the man in which he introduces the first dance number, supposedly a Japanese jazz dance in which we behold an exhibition of eccentric dancing, with the art of shimmying as an extra added attraction. Then comes another vocal solo by

our singing friend, after which Farnum and Miss Quinn burlesqued Rock and White's Bowery Dance, with some more extra added attraction, a la shimmy. Then there is a jazz selection by the orchestra, after which we have another solo of the vocal variety. Farnum follows, with an exhibition of acrobatic shimmying that is the hit of the act. This boy has control over every muscle in his body and he moves them all when he dances. Towards the end of this number he is joined by Miss Quinn and they have a shimmy contest with honors fairly divided. While the shimmy craze lasts, we can hardly blame Miss Quinn for using her responsive shoulders to shake out a living, but we also believe that when it dies out, she will have sense enough to frame a real dancing act, for she has the ability, the looks and the partner for such an offering. As the act stands, the only fault the writer can find with it is the shimmying part. There is too much of it on Miss Quinn's part. S.K.²⁸ Vie Quinn has a neat little figure and her dresses show it. The Japanese dress was fetching. Saxe blue chiffon lined with cerise. The panties could have been a prettier shade. Her shimmy dress was noticeable. A short velvet skirt with sequins. The bodice was of silver tissue, perfectly plain front with a high collar, leaving the back bare. A silver turban with black aigrettes completed it. (Variety, Nov.21, 1919, p.08)

Vie Quinn and Co. Songs and Jazz 17 min; Full Stage-Colonial. The shimmy may come and the shimmy may go but Vie Quinn's exhibition of this popular phase of dancing is going down into the archives of vaudeville history as a demonstration of shoulder-shaking that so far has the shade on the exponents of this dance up to the present time. At the Colonial - little Vie, aided and abetted on this dance thing by Frank Farnum, in a routine of shimmying and jazzing stepped like a house afire, her speed and pep having that uptown crowd rooting long and hard for more. Farnum sets a fast pace but Miss Quinn, who long worked at the Palais Royal, stepped out into the calcium and danced her way into the hearts of the Colonial audience. Miss Quinn dresses in a fashion all to her credit and flashes the shimmy in a manner that is now an accepted standard by those who dote on that form of dancing. With Miss Quinn is the Memphis Five, who jazz things up for both the dances and the singing, which has George Kreer offering several numbers that were enthusiastically applauded. Among his songs were "Poor Butterfly is a Fly Gal Now" that served as the introductory number for Miss Quinn and Farnum for their first dance ala Oriental but too fast to be traced to any Far Eastern mold and "Into the Heart of a Rose" that was sung in good voice and effectively sent over. But the soldier boys threw away their crutches when Vie and Frank tore into the "shim." By way of putting in new effect tambos were used and they sure jiggled an accompaniment that sounds new and novel after all the crash, slam and bang the jazz boys give them on the brass. The lil' ol' pep abounds high and ponderous and that alone will send the act over anywhere. Some toning and changing will have the act ready to smash over a hit of large proportions when it reaches the Palace. Frank Hale not only produced the turn but staged it. - Mark²⁹

BIG SURPRISES AT THE COLONIAL Vie Quinn Makes Great Hit In Dancing Turn... And what a rip-roaring applause cyclone was turned loose when the new dancing turn of Vie Quinn had finished. That Colonial crowd was for her forty ways. Some speed and some pep, to this shimmying, dancing kid! And some support she gets from that gelatine-moving

male partner, Frank Farnum. It was Vie's day and she is sure of all the "big time" work she desires...³⁰

Not to waste a day's work, " 'Vie' Quinn & Co." appeared on Nov. 23, 1919 at Keith's Century Theatre, 62nd St., Sunday Concert at 08:15 P.M.³¹ Variety's review (Nov.28, 1919, p.18) was positive: CENTURY, Sunday, Nov. 23: "Vie" Quinn closing the first half, got the most with a double "tough dance". It's a variation of the old Bowery waltz, with Miss Quinn and her dancing partner wearing characteristic costumes. The male dancer... is a wonder on his feet, copying no one and showing a routine of stepping that is marked with cleverness and originality. A dandy jazz band of five pieces and a male vocalist with a corking tenor voice are other assets which help to make the turn one of the best of its class.

Next on the bill was the team's week at Keith's Alhambra Theatre, NYC (Nov.24-29, 1919)³³ to ³⁶, which drew the following from the critics: VIE QUINN TOPS ALHAMBRA BILL ALHAMBRA HAS EXCELLENT BILL - Nearly All the Acts Are Significant Hits - Broadway's latest "find", Vie Quinn...stopped the show. ... Miss Quinn, who is billed as the last word in jazz, and thoroughly fulfills the promise, has an act that starts off with being built of ingredients of enormous popular appeal. If the audience thought Miss Quinn were not a "riot" it would be because the audience was not watching. Her assistants, Frank Farnum, George Kreer and the Memphis Five are valuable adjuncts.³⁷

ALHAMBRA If Bee Palmer is entitled to all the wonderful press notices she received, then it is the writer's opinion that Vie Quinn has every right in the world to bill herself as Broadway's Latest Find. For this little girl sure can shake a mean shoulder herself. And, taking Frank Farnum's dancing, George Kreer's singing, and the jazzing of the Memphis Five, Bee Palmer and her Jazz bunch are sure going to be in for one though quarrel over vaudeville jazz honors. The act stopped the show and can easily do so in other houses.³⁶

'Vie' Quinn & Co. appeared at another Sunday Concert, at the Manhattan Opera House, 315 West 34th St., near 8th Ave (Nov. 30)³⁸, before returning for another half-week (Dec.01-03) to the Alhambra.³⁹ Still, the act was able to squeeze in a Tuesday afternoon performance (Dec.02) at the Central Theatre, NYC, contributing to the entertainment program at the benefit bill of the Annual Caper of the Cheese Club, an organization of theatrical newspaper men. Due to popular request, the "Vie act", as they now had become known, then appeared in a return engagement at Proctor's Theatre in Mt. Vernon, NY (Dec.04-06)^{41, 42, 43} - the very place they had started their vaudeville tour four weeks earlier (... also the same jazz band that made such a hit⁴³): VIE QUINN IS AGAIN A SUCCESS IN PROCTOR BILL That popular dancer, Vie Quinn, is back at Proctor's theatre for the last half of the week [Dec. 04 - 06] in the same act that created such a sensation here several weeks ago. This exponent of the shimmy craze certainly does score a hit with her dancing and piquant mannerisms, and the audience there yesterday gave her a hearty welcome and called her back before the curtain many times. She is once more assisted by Frank Farnum, who is also some shimmy dancer, and by a jazz band that made every conceivable sound in music, it seemed. Miss Quinn appears to be regarded as outclassing all the shimmy dancers in athletic contortions, at least, and as this is all the craze now, it may be stated in advance that she is the vogue, sure enough.⁴²

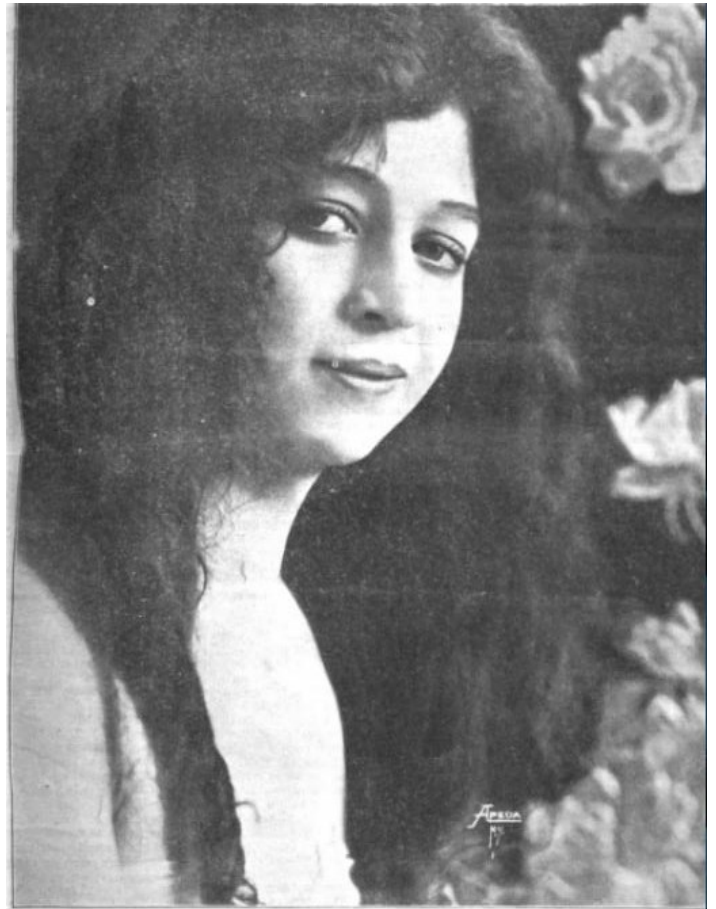


Frank Farnum, c. 1922

And then, at last, Vie Quinn, Frank Farnum, George Kreer and the Memphis Five hit the Big Time: they headlined, together with "Blossom Seeley's Syncopated Studio" (which included Ray Lopez, cornet, 'Mr. Jazz Himself'), the bill at NYC's most prestigious vaudeville theatre, Keith's Palace (Dec.08-13).^{44 to 47, 50 to 53, 57, 58, 60, 61, 62} "When you have played the Palace, you have "made Broadway"" was the commonly accepted phrase during the late teens & early twenties. That this probably would not be an easy feat is reflected by the almost cynical announcement of the NY Sun: *PALACE - JAZZ is to have its climax here this week - some hope it will be its swan song. Blossom Seeley will present her jazz singing and musical act, and Vie Quinn will vie with her in a dancing number with syncopation expressed in terms of foot pounds. Both performers have jazz bands which are rivals, and it will be a grudge contest, with the knockout looked for in one round.*⁵³

Apparently, the Sun's critic was not a jazz lover, as his review of the opening night suggests: *JAZZ ON RAMPAGE AGAIN IN PALACE. Just when jazz seems to be breathing or bellowing its last it takes a new grip on life and emits a noise that is anything but a death rattle. This is illustrated in the Palace this week, where strident syncopation is on another rampage, vibrating through the numbers of Blossom Seeley and Vie Quinn... Vie Quinn gives an exhibition of jazz dancing, the best feature of which was her tough ragtime dance in costume with her dexterous partner, Frank Farnum, during which Miss Quinn, just to show how perfectly attuned*

*her ear was to snappy syncopation, chewed gum in perfect rhythm with the efforts of her own band, the Memphis Five.*⁵⁴ The NY Tribune was not so negative: "*VIE" QUINN AND BLOSSOM SEELEY ARE HEADLINERS OF STRONG BILL Not so long ago "Vie" Quinn was dancing for her own amusement and in entertainments to raise church funds. Yesterday she swept into the ranks of popular success at the Palace Theater. She is little and young, and she "shimmies" in original and impish fashion. There was no question of the hit she made in her dances with Frank Farnum. They did the famous Rock and Fulton Bowery dance modernized with jazz and a touch of "shimmy". Their other dances were "Chung Quan" and "The Georgia Hunch". George Kreer and the Memphis Five supported their act with some excellent and enthusiastically received jazz.*



Broadway's Latest "Find,"—Miss "Vie" Quinn at the Orpheum Theatre, week of March 7th.

The Independent, Kansas City, March 06, 1920, p.01

*Blossom Seeley, with her supporting cast of Bennie Fields, Grosman, Lynch and Lopez, in Seeley's Syncopated Studio, was another headliner. She wore stunning clothes, danced vivaciously and sang tolerably well.*⁵⁵

New York Clipper, December 10, 1919, p.09: PALACE, NY Vie Quinn, billed as Broadway's latest find, surely lived up to that billing. Frank Hale found her, and has surrounded her with Frank Farnum, George Kreer and the Memphis Five. Miss Quinn will undoubtedly be held over, for the act was nothing short of a sensation. With the loud playing of the Band's solo toned down, the offering would be perfect. Farnum is a dancer who can hold his own with the best and when it comes to comparing Miss Quinn with other Jazz dancers, she is there a mile ahead. Her beautiful figure lends enhancement to all she does. She proved that she is an artist

in her line. The audience gave her and her assistants a flattering demonstration when the act was concluded.

FEATURE EXTRAORDINARY
"VIE" QUINN
 THE LAST WORD IN JAZZ ART, WITH FRANK FARNUM
 George Kreer and the Memphis Five.
 This Shimmying, Dancing, Singing Girl Has Won Broadway Instantly.
 New York Sun, December 07, 1919, section 8, p.03 (Keith's Palace Theatre)

"VIE" QUINN & CO.
 Broadway's really and truly shimmy queen, with Frank Farnum,
 George Kreer and Memphis 5. A Jazz knockout.
 New York Evening Telegram, January 25, 1920, p.12(Keith's Century Theatre)

FRANK HALE
 Presents
 THE GIRL WHO IS GREATER THAN THE BEST
"VIE" QUINN
 Who on her vaudeville debut at B. F. Keith's Colonial Theatre last Monday (Nov. 17)
 gave Broadway a new thrill and revealed a conception of jazz dancing that is an
 education in sensational entertainment

With

FRANK FARNUM
 and
GEORGE KREER
 and the
MEMPHIS FIVE

HEADLINING AT B. F. KEITH'S ALHAMBRA THEATRE NEXT WEEK (NOV. 24)
 AND TOPPING BILLS HEREAFTER

SPEEDIEST RECOGNITION ON RECORD

Staged and Produced by FRANK HALE—Booking Representative, RAY HODGDON

Variety, Nov.21, 1919, p.52

Billboard, December 13, 1919, p.17: *B. F. KEITH'S PALACE THEATRE - When you have played the Palace, you have "made Broadway." New York, Dec. 8 -- Much shimmy and jazz on the Palace bill this week, but the audience liked it. ... "Vie" Quinn, with Frank Farnum, George Kreer and the Memphis Five, followed with what the program states is "The last word in jazz art". We don't doubt that it is, and, as far as that goes, wish that the billing was literally correct. The Memphis Five blared and brayed a lot of noise that goes by the name of jazz music. The dancers shook their bodies a lot and their feet a little, and that goes by the name of jazz dancing. It certainly is jazz, and it may be art - we don't know. In any event, the audience liked it, for the act was the hit of the bill. Thirty-four minutes.*

NY Dramatic Mirror, December 18, 1919, p.1951; *p.1956: *LONG LIVE JAZZ CRY AT PALACE "To jazz or not to jazz!" is the cry at the Palace this week. And the answer is to "jazz", for the main acts on the bill go in for jazz in some form or other... Vie Quinn, with Frank Farnum and George Kreer (singer) and the Memphis Five, whanged over a hit of unusual proportions. Both Miss Quinn and Farnum worked their*

*heads off. *Vie Quinn hit the vaudeville houses late with the shimmy stuff but the way she did it enabled her to keep abreast of the times.*

It was during this week at the Palace that the incident Ray Lopez recalled (to Dick Holbrook) took place, published in Storyville 64, p.150: *...we were playing the Palace and a gal, Vi Quinn, was on the bill with a five-piece-band which later became the Memphis Five. Phil Napoleon, trumpet, was the leader. They were going to make their first record for Columbia Records. Phil asked me to make it with him, and offered me one hundred dollars, plus my name featured on the record. Natch, I was delighted. I told Blossom I was going to make the record. That's all I had to do. She screamed, raved, howled. Said I was under contract to her and she wouldn't allow me to play with or for anyone else. ... Well, I didn't make the record...*

Checking all of the original Columbia Matrix Cards for 78844 - 78946 (Dec.06, 1919 - Jan.27, 1920 [Jan.26: Vie Quinn & Co. already on tour in Philadelphia, PA]) reveals that no such recordings by the Memphis Five were made. However, look at the following:

Matrix No.	Master Mkt'd	Test Received	Reported	Disposition	REMARKS
-1	1-20-20	1-26-20	1-29-20	Reject	Poor indication (Coe)
-2	1-20-20	1-26-20	1-29-20	OK	OK (Coe)
-5	1-20-20	1-26-20	1-29-20	Str	OK (Coe)

12-inch DISC
 No. 78938 TITLE I Wonder
 ARTIST George Kreer Orchestra ACCOMP.
 DATE OF COPYRIGHT 1919
 CONTRACT SECURED Feb 11th 1920
 PUBLISHED Irving Berlin, Inc.
 DOUBLE NUMBER
 MONTH LISTED
 COUPLED WITH

Microfilm copy of original Columbia Matrix Card. Mark Berresford

The possibility just exists that the 'Orchestra' is the Memphis Five, Kreer's regular accompanying group on the Vie Quinn vaudeville tour, but it is much more likely that the conservative Columbia company was using the house studio orchestra directed by Charles A. Prince for the Kreer recording. In any case, *I Wonder* remained unissued, and no tests have been found.

This is a good place to mention a recollection of Miff Mole³⁰⁴ that the band made a recording session for Okeh, one of the numbers being *Dixieland One-Step*. This could either have been in the period August 1919 - January 1920, or, as we shall see, December 1920 - January 1921.

A two-week engagement at Keith's Orpheum Theatre in Brooklyn followed (Dec.15-27).^{67, 73, 79} Some reviews: Brooklyn Standard Union, December 23, 1919, p.06 *ORPHEUM Miss "Vie" Quinn, billed as "Brooklyn's latest find", made a decided hit last night in her demonstration of jazz art, supported by the Memphis Five, Frank Farnum and George Kreer.*

Brooklyn Daily Eagle, December 23, 1919, p.05 *"Vie" Quinn, who is billed as "Broadway's Latest Find", jazzes things up a bit with her five-piece jazz orchestra, and Frank Farnum and George Kreer. Miss Quinn dances well, and her partner, Frank Farnum, also knows the art of shaking his shoulders.*

On Saturday evening, December 20, the Memphis Five took part in the Actor's Equity Ball: *BRILLIANT EQUITY BALL BRINGS OUT BIG THRONG* There was an essentially social glamor about the affair. It seethed with class; not the class that carries with it an atmosphere of stiff, formal and priggish conventionality, but the sort of atmosphere that was alive with easy geniality and good fellowship. More than 2,000 people attended. For the most part they were of, or associated with, the theatre. Everybody, it seemed, came to meet and dance with everybody else and have a good time in general. What they partook of included a sprightly show, a beautiful and awe-inspiring pageant, good music, dancing and, last but not least, the table d'hoite dinner that each guest at the ball was entitled to. Some of the guests had a goodly portion of them, in fact brought their own, as the saying goes, and, as a result, liquor was tasted pretty freely... There were three separate aggregations of musicians that played throughout the evening. These were Charles Prince and his orchestra, the Clef Club orchestra, led by William H. Tyros [sic], and the Memphis Five Jazz Band. Dance music there was in abundance.⁷¹

During their second week of the Orpheum Theatre engagement, on Thursday night, December 25, Vie Quinn & Co. took part in an all-star Vaudeville Show: Miss "Vie" Quinn, one of the latest "finds" in the theatrical world, and Alice Lloyd, the English comedienne, are among the galaxy of stars who will be seen Christmas night, Dec. 25, in the all-star vaudeville show at the Brooklyn Academy of Music. The other performers will be secured from other Keith houses, Bushwick, Orpheum and Palace... The special Christmas night Keith show at the Academy is one of three arranged for the holidays. The other two will be New Year's eve and New Years night,⁸⁰ and they also appeared in two afternoon & evening shows on December 28⁸¹: *MAJESTIC SUNDAY CONCERTS* For its concerts this afternoon and evening the Majestic Theatre will offer a real holiday bill, brimful of comedy and music. The offerings will be up to the usual high standard and will be of great variety. Headlining the list of players will be Vie Quinn, with Frank Farnum, George Kreer and the Memphis Five in "the last word in jazz art." Miss Quinn has the reputation of being original and entertaining. Her company is one of the best, if not the best, of its kind heard in Brooklyn. ...⁸¹² The Sunday concert programs at the Majestic Theater yesterday were of unusual excellence... "Vie" Quinn and her jazz band... entertained...⁸²

The Vie Quinn team closed the year by playing Keith's Riverside Theatre, Broadway & 96th St., NYC (Dec.29, 1919 – Jan.04, 1920), with two shows (7:30 & 11:00 P.M.) being given on December 31st, in addition to the afternoon all-star Vaudeville Show at the Brooklyn Academy of Music that day and on January 1st.^{83 to 91, 93}

New York Clipper, December 31, 1919, p.09 *RIVERSIDE THEATRE* Vie Quinn, Broadway's latest jazz find, followed; and, as usual, cleaned up a big hit. Frank Farnum did not appear with the act at the Monday matinee, but George Kreer and the Memphis Five did what they could to fill in, and, although the act went over for a huge hit, we missed Farnum. Miss Quinn is a rival, and a good one, too, of any of the Jazz queens on the stage.



Dramatic Mirror, December 18, 1919, p.1951

B.F. KEITH'S			
DAILY 2:15 8:15	SUNDAY 3:00 8:15	Holidays 2:00, 5:00 & 8:15	PRICES 25c & Up
Beginning Tomorrow Matinee and Ending Next Sunday Evening. The World's Greatest Humorist LEW DOCKSTADER		Broadway's Latest "Find" "VIE" QUINN	
Giving Everybody "AN EAR FULL" About the Burial of John Barleycorn and other Laugh Topics		The Last Word in Jazz Art and Tremolo Thrills and FRANK FARNUM, GEORGE KREER and the MEMPHIS FIVE Seven Indescribable Numbers	

Washington Times, January 04, 1920, p.19 (Keith's Royal Theatre, NYC)

B.F. KEITH'S	
DAILY 2:15 8:15	SUNDAY 3:00 8:15
Capped by Two Comic Co-Stars LEW DOCKSTADER	
"Vie" QUINN Frank Farnum, Geo. Kreer and Memphis Five in the New Jazz.	

Washington Times, January 06, 1920, p.04 (Keith's Royal Theatre, NYC)

NY Dramatic Mirror, January 08, 1920, p.19 *HOLIDAY BILL AT RIVERSIDE* [Dec.29 - Jan.04] Vie Quinn has a full stage and needs every inch of it for her series of three wild dances, interspersed with maudlin moans by her own band from Memphis. Frank Farnum dances with her at times, and George Kreer sings whenever he gets a chance. Altogether, it is a snappy act and moves along at the well known lightning pace.

Keith's Royal Theatre, NYC, was next (Jan.05-10)^{95 to 103}, and the act was fetching enthusiastic reviews: Washington Times, January 06, 1920, p.04 *B. F. Keith's "Vie" Quinn, jazz lady, stages a riotous act of wriggly dancing at B. F. Keith's this week. The Memphis Five furnish some very wild syncopation, and inspired by the strains, "Vie" shakes not only her shoulders, but her whole anatomy. Frank Farnum, as quivery as a glass of jelly, helps "Vie" put punch in a rip-snorting act. The "Georgia Hunch" and the "Bowery Dance" are their wildest offerings. George Kreer, with a good voice, sings.*

Two other papers wrote: "Vie" Quinn is the latest to electrify the Broadway elect with her astonishing jazzing...¹⁰¹, and: The added attraction will be furnished by Vie Quinn, whose jazz members are said to outquiver Bee Palmer's...¹⁰⁵⁶

New York Clipper, January 14, 1920, p.09 **VAUDEVILLE REVIEWS – ROYAL** *Whether or not Vie Quinn is a find, it must be said that she has a jazz band act that is very good. She possesses a world of personality, a very pretty figure and dances excellently. Frank Farnum has been some time in coming to the top, but, as long as audiences like to see a dancer do original stuff, and do it well, Farnum will remain in that class. And it sure is a pleasant sight to see how he and Miss Quinn work together. George Kreer must not be omitted, even though all he does is singing. He possesses a voice and has a soft crooning manner of delivering a song that leaves the audience crying for more.*

New York Dramatic Mirror, January 22, 1920. p.107 **FINE BILL SEEN AT THE ROYAL** *"Vie" Quinn, "Broadway's latest find", who is presented by Frank Hale in a jazz dancing act which include as Miss Quinn's assistants Frank Farnum, George Kreer and the Memphis Five, was the feature. There is*

MANHATAN
OPERA HOUSE
34th St. Near 8th Ave.
(Sole Management of Morris Gest)

TO-NIGHT

NO MATINEE CONCERT

B. F. KEITH'S

All Star Bill of Headliners
POPULAR PRICES 25c to \$1.50

"VIE" QUINN

Broadway's newest jazz queen, assisted by Frank Farnum, George Kreer and the Memphis Five. Miss Quinn is the last word in jazz song and dance. She and her act always register a hit. Frank Hale staged it.

New York Evening Telegram, January 18, 1920, p.12

something about the name of "Vie" Quinn that is expressive. It seems to convey a "good fellow", a willing entertainer, a vivacious personality and a peculiar charm. The name fits. Miss Quinn is all this. Her spirited dancing on Tuesday afternoon [January 06] was rewarded by salvos of applause and she had difficulty in getting away. Also the foot and chestwork of Frank Farnum, in his jazz dance, was amply rewarded. George Kreer sang three songs, Poor Little Butterfly, When You're Alone and Wonderful Pal, and the Memphis Five contributed a large share to the entertainment. What we like especially about these boys is that no attempt is made to imitate Ted Lewis. ... - Tidden.

SHOW REVIEWS – ROYAL *Vy Quinn ... went big. She and Farnum had no trouble with their jazz stepping. George Kreer who handles the vocal end has a pleasing voice and crys [sic] his ballads with real cabaret technique.⁹⁵⁹*

After a week at Keith's 'Bushwick' Theatre, 315 West 34th St., near 8th Ave., NYC^{106, 107} (Jan.12-17), the turn participated in another of B.F. Keith Sunday Concerts on January 18th at the same theatre,²⁰¹ also known as the Manhattan Opera House (Oscar Hammerstein was responsible for this building).⁸²⁴

Vie Quinn & Co.'s next week took place at Keith's 81st St. Theatre, Broadway & 81st St., NYC (Jan.19-24)^{108 to 117}, to good reviews: NY Dramatic Mirror, January 29, 1920, p.139 **"VIE" QUINN HEADS BILL AT 81st St. PLEASING SHOW CONTAINS JASS AND OTHERWISE** *The present bill at 81st Street Theatre is headlined by a super-jazz aggregation which walks away with applause honors as is to be expected. "Vie" Quinn is the shining star of the act, and Frank Farnum, George Kreer, and the Memphis Jazz Five give her able assistance... ..the...[act] is all noise and movement... – Martin*

After their last evening performance at the 81st St. Theatre, the Memphis Five supplied music at a late-night private party of Ernst Glanzberg, at his Lexington Avenue home:

A BREEZY TYPHOON PARTY *... party of the Typhoon Fan Company... Ernst Glanzberg, president of Typhoon... the place, his Lexington Avenue home; the punch – somebody called it a knockout... it was quite a nifty party. It must have been, for Doraldina danced and the Memphis Five Jazzery untwisted all the melody out of the musical alphabet, and Ted Lewis and Franklin Farnum put on "A Prohibitionist Fleeing from the Snakes."... Some say the party took place Saturday evening, January 24. Then again some say Sunday morning, January 25. ... (The Moving Picture World, February 07, 1920, p.914)*

On their last day in NYC, on January 25, 1920, Vie Quinn & Co. played two bills, first in the evening at the Hippodrome at the Annual Benefit for the East Side poor¹²⁰, and later, 10:56 – 11:16 P.M., at Keith's Sunday Concert at the Century Theatre, 62nd St., NYC.¹²¹

Before we follow Vie Quinn & Co.'s vaudeville route out of NYC (and which would, as we shall see, take the act as far as Canada and the West Coast), a few remarks re the personnel of the Memphis Five seems in order. Before starting the tour with Vie Quinn, the band that had played Brooklyn's Ritz Cabaret in October 1919 had consisted of: Phil Napoleon, t – Miff Mole, tb - Johnny Costello, cl – Frank Signorelli, p – Conrad 'Sticks' Kronengold, d. Mole's presence is confirmed by the following clipping: *Milfred Mole who plays the trombone in the Memphis Five Jass Band, is now playing at the Palace Theatre, Broadway, N. Y., for the vaudeville act "Vie Quinn", which is a big success.* (South Side Observer And Nassau Post, Rockville Centre, NY, December 12, 1919, p.11). In an August 21, 1958 letter to Nick La Rocca, Phil Napoleon wrote: *... we of the Original Memphis Five, and may I at this point insert the names of the boys who in 1917, 18, 19, who thank God are still alive, Frank Signorelli, Piano, Miff Mole, Trombone, Bill Lambert, Drums, who was from N. O., Angelo Scirro [sic], clarinet, also from N. O., who were then on the road with Frank Farnum and Vie Quinn...*

Phil got the timeframe wrong, but most probably recalled the names correctly. Up for interpretation is the exact date when Angelo Schiro (Oct. 27, 1891 – April 27, 1936) and Bill Lambert had replaced Johnny Costello and Conrad 'Sticks' Kronengold, as Napoleon's "on the road" could either mean that the personnel change occurred at the start of the vaudeville act (November 06, 1919), or only from January 26, 1920 onwards, when the band left NYC (after having played

the NYC houses for 11 ½ weeks) and headed on the road, to cities away from NYC.



Bill Lambert, the Memphis Five's drummer on the Vie Quinn vaudeville tour

The first stop after leaving NYC was Philadelphia, PA, where Vie Quinn & Co. headlined the vaudeville bill at the Keith Theatre (Jan.26-31) ^{122 to 125, 127 to 135} : The Philadelphia Inquirer, January 25, 1920, p.22 *A "find" is to be the headliner of the programme here this week. She is "Vie" Quinn, described as the very last word in jazz art, who will appear in a merry whirl of jazz music, song and dance in which she is supported by Frank Farnum, George Kreer and the Memphis Five.*

The Philadelphia Inquirer, January 27, 1920, p. 8 *A SATISFYING SHOW IS GIVEN AT KEITH'S ...A prominent feature was the jazz dancing act of "Vie" Quinn, a shapely young woman, who wore scant garment for these frigid days, and who was assisted by Frank Farnum, George Kreer, the latter a vocalist of some ability, and, greatest of all, a jazz band, which rendered music appropriate to the dances introduced. There was really nothing very novel about the act, but it was wholly pleasing.*

Variety, January 31, 1920, p.20 *SHOW REVIEW – KEITH'S, PHILADELPHIA, MONDAY EVENING, January 26, 1920. The big applause honors went to "Vie" Quinn, a little "jazz baby", who had her first showing in this house and carried away a hit that marks her a sure big time winner. It is not alone the "shimmying" and stepping of this little girl that landed the wallop, but much of the success depends upon Frank Farnum, a nimble-footed young fellow who is there with the jazz and shimmy and gave the best sample of the much talked of "shiver" that has been seen here. With George Kreer, with a good singing voice vocalizing topical hits and a dandy jazz band, "Vie" Quinn certainly has arrived for the big bills. The act appears new, but it is filled with speed.*

I haven't found any reviews in the contemporary press for the team's next Baltimore, MD engagement, at Keith's 'Maryland' Theatre (Feb.02-07). ^{137, 138, 139, 975 to 978, 1057 to 1059}

Their follow-up was in Pittsburgh, PA, Keith's Davis Theatre (Feb.09-14). ^{140 to 148, 150 to 153} The local press of course

advertized Keith's vaudeville headliners in advance with typical-of-the-day press blurbs:

Pittsburgh Press, February 01, 1920, p.03 *SHIMMY ARTIST COMING TO DAVIS [Theatre] A new exponent of the jazz, one who apparently has come out of the nowhere into the glare of the spotlight at a single bound, is to be the headline attraction at the Davis theater next week [Feb. 09 – 14]. Vie Quinn is her name, and just now Broadway talks of no one else. Miss Quinn, who, with a group of assistants, ... is said to out-jazz Frisco and out-shimmy Bee Palmer. Indeed, the reviewers declare that she has given an entirely new expression to palsied dancing, each twist and turn of her shapely shoulders conveying to those who understand the idiosyncrasies of terpsichorean syncopation as some new poesy. She has been playing to audiences that overflow the capacity of the Palace theater, and has been secured by the management of the Davis in the first flush of her metropolitan success. With her are Frank Farnum, a dancer; George Kreer, a singer, and the Memphis Five, sons of syncopation from the very land of the jazz. Miss Quinn has put together a program of seven numbers, in which she runs the gamut of modern dancing, showing, it is said, a greater versatility than any contemporary the jazz offers. ... "Vie" Quinn is said to be the latest Broadway furore and the last word in jazz art...*
 Pittsburgh Press, February 03, 1920, p.14 *If reports from the east are true, everybody in Pittsburgh will be jazzing around next week [Feb. 09 – 14], for Vie Quinn, who is to head the Keith vaudeville bill at the Davis theater, amounts to a sort of*

Davis Theatre - KEITH VAUDEVILLE TODAY—LAST TWO PERFORMANCES
 "ONCE UPON A TIME" VADI-GYGI CO.
 NEXT WEEK—ALL-STAR KEITH VAUDEVILLE FEATURES
 First Appearance in Pittsburgh After Brilliant New York Triumphs
"VIE" QUINN & COMPANY
 THE SUPERLATIVE EXEMPLAR OF THE GLORIFIED JAZZ
 With FRANK FARNUM, GEORGE KREER and—MEMPHIS—5
 MASON & KEELER | MABEL BURKE & CO. | RAMSDALL AND DEYO | 13 DENOUSE GALS
 Porter & Hartwell | Hendricks & Stone | Wauzer & Palmer | News Pictures | Week Feb. 16 Big Anniversary Bill

The Index, Pittsburgh, PA, February 07, 1920, p.11

THEATRE DAVIS Mat Every Day 25¢-35¢-50¢ All first floor \$1.00
 Sat. Mats 25¢ to \$1.00 Balcony 35¢-50¢-75¢-1.00
HOME OF REFINED KEITH VAUDEVILLE
 Week starting tomorrow afternoon at 2:15 - Nine Extraordinary Acts
 First time here of girl who sublimated the jazz dance -
VIE QUINN
 Quintessence of grace and the abandon of individuality
 Supported by FRANK FARNUM, GEO. KREER & MEMPHIS 5
 Seven enlivening dance diversifications.

Pittsburgh Press, February 08, 1920, p.02

shimmying infection. New York, which was rapidly falling into a jaded condition following the furore created by Bee Palmer, original shimmyer, woke up again when Miss Quinn, with the Memphis Five, Frank Farnum and George Kreer got into action at the Palace theater.

The Jewish Criterion, Pittsburgh, February 06, 1920, p.24 / *February 08, 1920, Theatrical Section p.01 *DAVIS THEATRE Vie Quinn, the latest exemplar of the jazz to set New York a-shimmying, is on the cards for her Pittsburgh debut on Monday afternoon, February 9. She is to headline a program of Keith vaudeville attractions at the Davis Theatre twice each day during the week. A modernization of the famous Bowery Dance, originated by William Rock and Maude Fulton, and the Georgia Hunch, which is described as the very last word*

in jazz. The act will be ornately set and dressed with bizarre effects and costumes. *With a bit of the shimmy here and there, Miss Quinn, nevertheless, is spoken of as a dancer in whose work the proprieties are not violated.

Pittsburgh Daily Post, February 10, 1920, p.06: *Shivering her shoulders, "Vie" Quinn at the Davis yesterday gave her version of the "shimmy", which differs from the circular gyration of Bee Palmer's shoulders, not yet shown in Pittsburgh.*

Two other reviews of the act, quite negative, survive: Pittsburgh Press, February 10, 1920, p.06: *DAVIS THEATER Leading the bill is Vie Quinn, queen of the "Shimmy", assisted by Frank Farnum, who might be called Giant of the gelatin jazz, George Kreer, who sings acceptably, and the Memphis Five, who play horribly on brass in an exposition of that musical misnomer called "jazz melody". Miss Quinn's chief claim to fame in her marvelous muscle mototion lies in the fact that she doesn't offend common decency by trying to palm off a hoola-hoola as the shimmy. Farnum isn't so successful in his terpsichorean tremble. The audience acclaimed the act as a wonder.*

Pittsburgh Gazette Times, February 15, 1920, Part 6, p.06 *The shivering and jazzing of Miss Quinn and her partner as the headline act of the Davis vaudeville bill last week, aroused mixed emotions among the large audiences that daily throng that popular emporium of the varieties. The only vocal outburst that came to my ears was the plaintive cry of a tortured soul who exclaimed: "Let's swear a new peace treaty, a league of offense and defense which will forever bar from our sight and hearing both the 'shimmy' and the jazz". Of course, our friend who thus recklessly demanded the removal of a widely popular form of insanity was laboring under the stress of painful experience. There are thousands of people who cry for the shoulder dance and the jazz ...*

Visitors of Cleveland, OH's Hippodrome Theatre witnessed the Jazz & Shimmy of the Keith act during the following week of Feb.16-21.^{154, 155, 156} Dramatic Mirror critic Elsie Loeb described the performance as an "ultra modern jazz act".¹⁵⁷

Their next performance at Chicago's Majestic Theatre (Feb.23-28)^{158 to 166} brought an important change: Cleveland's Hippodrome was the final house on Vie Quinn & Co.'s Keith Circuit tour, and the team would from now on travel the prestigious Orpheum Circuit and play their vaudeville theatres. The Chicago critics' impressions about the act were quite divided:

Dramatic Mirror, Feb. 28, 1920, p.371 *MAJESTIC-CHICAGO SONG COMEDIENNE AND JAZZ ACT PREDOMINATE Vie Quinn and Alice Lloyd headline the bill. Vie Quinn, assisted by a male singer who can deliver; Geo Kreer, a breezy dancer; Frank Farnum and a jazz orchestra carry off top honors. This clever, petite artist of jazz deserves the popularity she received... Lunnie*

Orpheum
THE BEST IN VAUDEVILLE
Daily at 2:15 Evenings at 8:1

Broadway's Latest "Find"
"VIE QUINN"
The Last Word in Jazz Art
Assisted by
GEORGE KREER FRANK FARNUM
and **THE MEMPHIS FIVE**

The Independent, Kansas City, March 06, 1920, p.10

Orpheum
THE BEST IN VAUDEVILLE
Orpheum Circuit

8.15—NEXT MONDAY, TUESDAY & WEDNESDAY—8.15
2.30—MATINEES TUESDAY & WEDNESDAY—2.30

Broadway's Latest Find—
"VIE" QUINN
The Latest Word in Jazz Art, Assisted by
GEORGE KREER, FRANK FARNUM & the MEMPHIS FIVE

POLLY, OZ AND CHICK—Cute, Clever and Classy
The Overseas Girl, **HELENE "SMILES" DAVIS** (the Idol of the Boys in the Trenches). In "Types Past and Present"

Ben--RYAN and LEE--Harriette
In a Comedy Skit, "Hats and Shoes"

NESTOR & VINCENT, Offering a Unique Novelty
PETERS & LABUFF—Comedy Casting and Trampoline Artists

HOMER MILES & CO.
In "The Rough Neck"

ORPHEUM'S POPULAR PRICES:
Evenings: 25c, 35c, 50c, 70c & \$1.00 Mats.: 25c, 35c & 50c

Calgary Daily Herald, April 03, 1920, p.12

ORPHEUM

"VIE" QUINN

Polly, Oz and Chic
Helene "Smiles" Davis

RYAN and LEE

Nestor and Vincent
Peters and Le Buff

HOMER MILES & CO.

Vancouver Daily Sun, April 12, 1920, p.07

Orpheum
THE BEST IN VAUDEVILLE

TWICE DAILY
2:15—8:15

"VIE" QUINN
Mme. Claire Forbes—Marshall
Montgomery

EVA TAYLOR & CO.
Rinaldo Bros.—Luchmann Sisters

MILT COLLINS
MATINEE 15c to 50c.
EVENING 15c to \$1.00.

Minneapolis Morning Tribune, March 23, 1920, p.15

overnight New York celebrities who were year after year Chicago obscurities, Miss Quinn found that as a shimmying prophet she was without great honor in her home town. The turn, handsome and gaudy, musicalized by a good jazz band, was cordially but not vociferously taken. Frank Farnum got more than his star, and George Kreer, in a series of draggy ballads, got nothing. Miss Quinn was viewed curiously, tolerated, mildly handclapped. — Lait.

It is interesting to note that while critic Jack Lait thought the turn's dancing compared rather poorly with the local talent, he regarded the band as more or less the equal to Chicago's jazz groups.

Out of curiosity, and surely because of his enthusiasm for Jazz, Miff Mole, late at evenings, packed up his horn after the Vie Quinn shows at the Majestic and headed for Chicago's South Side to play with King Oliver.¹⁶⁹ Contrary to what Laurie Wright had written in his book "King Oliver", p.08, Storyville Publications, 1987, newer and more thorough research has established that King Oliver was not playing at the Dreamland Café, 35th St. & State St., and also not at the Pekin Cabaret on State St. near 27th St., in late February & early March, 1920. Instead, Oliver probably was a member of the Freddie Keppard group which at that time played at the Royal Gardens, 459 E. 31st St. (Freddie Keppard, c / King Oliver, c / Eddie Vincent, tb / Jimmie Noone, cl / Lottie Taylor, p / Bill Johnson, sb / Paul Barbarin, d).⁸¹⁹

The week of March 01 – 06 brought a much needed rest for Vie Quinn & Co. (they gave no shows at Orpheum's Majestic Theatre that week). I'm sure Vie Quinn also enjoyed her free time in Chicago, the city where she grew up and began her career as a dancer. Next came the jump to Kansas City, MO, appearing there at the Orpheum Theatre (March 07-13).¹⁷⁰ to 176, 967 to 971 Hodgdon's pre-publicity was still efficient: *Every theatrical manager is a prospector looking for talent, the same as a mining engineer looking for a vein producing a valuable ore. Every now and then one of them makes a strike rich in promise and interesting in development. Miss "Vie" Quinn is the very latest Broadway "find", and in amusement value she is a little pocket of placer gold that assays 100 per cent. She is coming to the Orpheum next week as the headline attraction. Like many other big Orpheum acts of recent weeks, she is coming to us direct from New York, where her engagement proved nothing less than a triumph.* (The Independent, Kansas City, March 06, 1920, p.02)

Their follow-up performance at the Orpheum in Des Moines, IA (March 15-20)^{177, 178, 961, 962} was marred with trouble:

New York Clipper, March 24, 1920, p.31 (also Variety, March 19, 1920, p.09) *Frank Farnum was forced to leave the Vie Quinn act last week at Des Moines, Pa., to undergo an operation of the throat.*

Heading straight to the north, the turn reached Minneapolis, MN (March 22-27),¹⁸¹ to 185, 963, 964, 965 headlining the Orpheum bill, sharing honors with several other performers and — Clarence Williams' wife-to-be, Eva Taylor, & Co.! It now seems a pity that no jazz scholar who had interviewed Eva back in the 1960's saw fit to ask her about this appearance of Vie Quinn with the Memphis Five.

Minneapolis Morning Tribune, March 22, 1920, p.07

... A satire on prohibition, entitled "Virginia Rye", is presented by Eva Taylor and company, and is well presented, brightly written and exceedingly humorous. ... in "Vie"

Orpheum
THE BEST IN VAUDEVILLE

TO-NIGHT..
SATURDAY MATINEE
AND NIGHT..

Orpheum Circuit

PRICES: MATINEE—25c, 50c. EVENING—50c, 75c, 1.00, 1.50.
SEAT SALE TODAY
Phone Orders Not Held Later Than 7 P.M. 1:30.

BROADWAY'S LATEST FIND
"VIE" QUINN
THE LATEST WORD IN JAZZ ART. Assisted by
George Kreer, Frank Farnum and the Memphis Five

Daily Colonist, Victoria, BC, Canada, April 09, 1920, p.12

Orpheum
THE BEST IN VAUDEVILLE

Orpheum Circuit

BROADWAY'S LATEST "FIND"
"VIE" QUINN
THE LAST WORD IN JAZZ ART
ASSISTED BY
GEORGE KREER & FRANK FARNUM
AND THE MEMPHIS FIVE

POLLY, OZ AND CHICK
Cafe, Comedy and Chorus
The Overland Girl

HELENE "SMILES" DAVIS
(The Idol of the Boys in the Branches)
in "Type Pool and Present"

BEN RYAN
AND
HARRIETTE LEE
IN A COMEDY SKIT
"HATS AND SHOES"

NESTOR AND VINCENT
Offering a Unique Novelty

PETERS AND LA BUFF
in a "Trampone Bar Novelties"

KINOGRAMS, CIGARETTES & TOPICS OF THE DAY

HOMER MILES & CO.
"THE ROUGH NECK"

3 NIGHTS
SUN.. 15¢ TO \$1.25
MON. TUES.
15¢ TO \$1.00

4 MATINEES
SUN. MON. TUES. WED.
15¢ TO 75¢

Sunday Oregonian, April 25, 1920, section 4, p.02

Variety, February 27, 1920, p.19 **MAJESTIC, CHICAGO, FEBRUARY 25, 1920** If there was a disappointment on the bill it was Vie Quinn. Sharing the general local fate of the

Quinn's jazz act, ... some of the finest airs from "Madam Butterfly" are sandwiched in between strident tootings and tom-tom effects. This is a prologue called "Poor Little Butterfly" and is well named. The rest of the Quinn company's performance is more in accord with the vaudeville spirit. The staging and the dancing of two assistants, a man and a woman, are excellent. The accompanying band also should please jazz lovers.

As the Orpheum Circuit owned vaudeville theatres in the larger cities of Canada, too, Vie Quinn's entourage now crossed the border and opened at the Orpheum Theatre in Winnipeg, Manitoba, Canada (March 29 – Apr.03).^{186 to 193, 966} Hodgdon's pre-publicity was still efficient: Manitoba Free Press, Winnipeg, March 27, 1920, p."Theatre Section" *LAST WORD IN ART OF JAZZ IS HERE - Miss Vie Quinn, in Seven Syncopated Numbers, to be Featured at Orpheum All Week (March 29 – April 03) Miss Vie Quinn, the jazz queen, assisted by Frank Farnum, George Kreer and the Memphis Five, offering a programme of seven numbers of wide variety and wonderful execution, will be at the top of the bill at the Orpheum theatre next Monday. Miss Quinn is the latest Broadway find of the syncopated dancing kind, who happened to attract the eye of Frank Hale, the well-known dance expert, who took Miss Quinn in the "rough" and trained her until she has become one of the most polished artists of the day. Indeed, there are many who say that she is the last word in Jazz art.*

On Sunday, April 04, 1920, the act made the more than 800 miles long ride to Calgary, Alberta, opening there for three days at the Orpheum Theatre at 8:15 P.M. Monday 5th (Apr.05-07).^{194, 195, 196} Did the audience in Western Canada like what they saw and heard? Let's hear the Morning Albertan, Calgary, April 06, 1920, p.02: ... *ORPHEUM SHOW LAST NIGHT ... Vie Quinn and company, in an ambitiously staged act, alternate with song, jazz and dancing. This was a lively number, rendered so by the blaring of the instruments. The dancing pair were the real talent of this act.*

Calgary Daily Herald, April 06, 1920, p.18 *ORPHEUM ... The headliner for the week is "Vie" Quinn, heralded as Broadway's latest "find" who is assisted by George Kreer, Frank Farnum and five jazz artists. For those who enjoy the "shimmie" dance, the stellar presentation might be a treat, but to those who do not appreciate this higher feature of jazz art, the offering is attractive only by the occasional graceful movements in which Miss Quinn and her dancing partner display, when eliminating their "shimmie" dance quivers.*

As the minimum temperatures in Calgary for the April 05-07, 1920 period were pretty low (-14°C/-14°C/-16°C), the trip of 660 miles, crossing the Rockies in snowy conditions to their next destination, Victoria, BC, was surely adventurous enough, but apparently the team managed to open at Victoria's Royal Theatre Thursday evening in time (Apr.08-10).^{198, 199, 200}

Next on the bill was Vancouver's Orpheum Theatre (Apr.12-17),^{203 to 206, 972, 973, 974} and the reviewers were not enthusiastic:

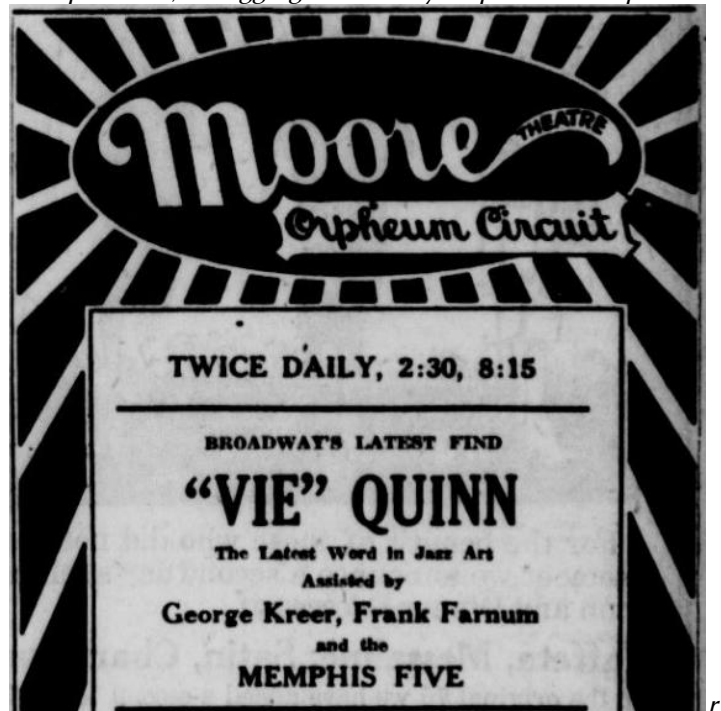
Vancouver Daily World, April 13, 1920, p.07 *REVIEW OF THE WEEK'S PLAYS VARIETY IS FEATURE OF ORPHEUM VAUDEVILLE ... jazzy "music" and dancing... "Vie" Quinn, a jazz dancer, and Frank Farnum, her partner, who are very clever with movements of the eccentric kind, give but little pleasure. The act is the flattest headliner in many weeks. The coldness of the audience throughout seemed to be an intimidation and that "shimmying" and wriggling was*

accepted as far from art and not far from vulgarity. The songs interspersed were received with only a moderate measure of approval, while the jazz played by a company of instrumentalists lacked music, comedy and entertaining qualities generally. The act is wrongly placed on the bill.

Vancouver Daily Sun, April 13, 1920, p.07 *ORPHEUM The headliner, "Vie" Quinn, billed as "Broadway's Latest Find", with the assistance of George Kreer and Frank Farnum, is seen in a concoction of "jazz" and the "shimmy", and frankly speaking, it is an indifferent affair. Miss Quinn is undeniably clever but her act requires making over. As for the "shimmy", as she gave it, our views would not bear being put into print. Regarding the jazz fiends – well, "nuff" said.*

After they had played for three weeks and at four houses in Canada, Vie Quinn & Co. again crossed borders and arrived in Seattle, performing at Orpheum's Moore Theatre twice daily, 2:30 P.M. and 8:15 P.M., starting with the Matinee Sunday afternoon (Apr.18-24).^{208 to 213}

Seattle Star, April 17, 1920, p.09 *BROADWAY FIND, "VIE" QUINN, ON MOORE BILL The new bill of the Orpheum Circuit vaudeville that starts a week's engagement at the Moore tomorrow afternoon, features what the managers of the circuit call the "find" of the season. Every now and then, usually on Broadway, some performer startles the critics with a phenomenal performance. The latest actress to do this is "Vie" Quinn, who comes with two male partners and the Memphis Five, an aggregation of "syncopationists supreme".*



Seattle Star, April 19, 1920, p.15

It is claimed for Miss Quinn that she created a real sensation during her New York engagement.

Next on the route was Orpheum's Heilig Theatre in Portland, OR, where Vie Quinn & Co. performed for three nights and four matinees (Apr.25-28).^{214 to 221}

Oregon Daily Journal, Portland, April 25, 1920, p.53 *Jazz raised to the nth power will be the feature at the Orpheum this week, the headline attraction of the show opening at the Heilig today being "Vie" Quinn, Broadway's latest discovery, and her company of seven syncopating singers, dancers and instrumentalists. This show will be on the Orpheum boards for only three nights and four matinees,*

closing with the matinee next Wednesday [April 28]. ... "Vie" Quinn is assisted by George Kreer and Frank Farnum, and the music for this act, which has been praised as being "the latest word in jazz art", is supplied by the Memphis Five.

Oregon Daily Journal, Portland, April 26, 1920, p.09
... "Vie" Quinn, who has a jazz band 'n everything to put her stuff across. ... Miss Quinn presents what she says is the "last word in Jazz art", and so far as we know it is, granting, of course, the claims of those who maintain that jazz is an art. Assisted by George Kreer and Frank Farnum, who sing and dance, and the "Memphis Five" jazzists, they put on a peppy, colorful, well staged and lighted number.

The Morning Oregonian, Portland, April 26, 1920, p.18
There's a good average bill to see at the Orpheum. A jazz baby named "Vie" Quinn is the top-notch. She is billed as "Broadway's latest find". You will wonder how anyone could "find" such a very tiny girl in such a big town, until you see some of Vie's achievements, among them her cyclonic dancing, her smile and her shivering shimmying. She confines her terpsichorean activities to her nimble feet for the most part, although her shoulder distractions are worth mentioning. She is the plot and prime character in a jazz act featuring an orchestra, the "Memphis Five", who do all the regulation adjustments of notes. George Kreer sings, pleasantly, pleasant ballads, and Frank Farnum, a talented steppist, steps in partnership with the dainty Miss Quinn. Their best liked number is a modern treatment of the "Sidewalks of New York" in which the music of that old piece has been speeded up a notch or two, and the two dance as bowery characters. A Chinese speciality by Miss Quinn and Farnum, too, is unique.

After a well-earned rest of three days, the act opened San Francisco's Orpheum Theatre on Sunday, May 02 ²²² (May 02-08) ^{222 to 228, 231, 986 to 989, 1033} to great success:

San Francisco Chronicle, May 03, 1920, p.07: **VIE QUINN IN DANCE ACT AT ORPHEUM WINS AUDIENCE - BILLED AS BROADWAY'S LATEST FIND - DANCER INTERPRETS SHIMMY AS FEATURE OF BILL** The Vie Quinn act at the Orpheum this week [May 02 - 08] is an education in the art of shimmying. The Shimmy which was not long ago classed among the less proper dances is fast becoming popularized just as the rag and the fox trot overcame opposition and won the public favor. Miss Quinn is a natural terpsichorean artist. Billed as Broadway's latest find, she and her company of seven went through new syncopations and songs that completely took the audience at yesterdays' matinee. The Memphis Five jazz artists have a loud but enjoyable aggregation of melodies, while George Kreer and Frank Farnum supply some of the added entertainment of the turn.

Variety, May 07, 1920, p.06: **SAN FRANCISCO, May 05** The Orpheum show this week, without any well known feature, provided a good solid entertainment. "Vie" Quinn, assisted by George Kreer and Frank Farnum, headlined, winning immediate favor, finished to tremendous applause a hit with a dance entitled the Georgia Hunch, in which Frank Farnum shares honors with an exceptionally good shivery shimmy and acrobatic dancing. A Rock and Fulton hit, a bowery dance, also stands out, likewise a good jazz band, while George Kreer with ballads held the stage creditably during costume changing. Miss Quinn's cleverness, prettiness and unassuming ways won admiration.

The Wasp, May 08, 1920, p.18

LATEST DANCE STEPS "Vie" Quinn, Orpheum headliner, is

a lively little exponent of the very latest varieties of dance steps, including the ever-present shimmy, to which she adds some new features peculiarly her own. Miss Quinn is ably assisted by Geo. Kreer and Frank Farnum, with the Memphis Five, a busy aggregation of jazz musicians, strenuously present. The Quinn act combines new songs and syncopations in entertaining fashion.

San Francisco News Letter, May 08, 1920, p.15: "Vie" Quinn has made San Francisco sit up and take notice just as she did New York. She is the most wonderful exponent of jazz dancing that has ever come to this city. Her charming personality and taste in costumes would make her popular even if she were not so clever a dancer. And she can dance. And she can shimmy. In fact she does a dozen different varieties of the same craze. Supporting her are George Kreer and Frank Farnum, both artists, too. She also boasts a wonderful jazz orchestra.

That week on Thursday, May 06, Vie Quinn & Co. appeared at the San Francisco Orpheum only at the afternoon matinee, the evening show being given at the Red Cross House at the Presidio, for wounded veterans from the Letterman Hospital.^{232, 233}

The act was scheduled to perform at the San Francisco Orpheum for a second week, (May 09-15) ^{230, 685 to 691}, starting with the Sunday afternoon matinee.⁶⁸⁹ Trouble was brewing, though:

Billboard, May 29, 1920, p.37: **SAN FRANCISCO MEMPHIS FIVE** Vie Quinn's Band - the Memphis Five - walked out last Sunday afternoon [May 09, 1920], the reason given being on account of the billing. Their place was filled by Charles Seger's Palace Hotel Orchestra.

The Wasp, San Francisco, Saturday, May 15, 1920, p.16: **PALACE ORCHESTRA IN VAUDEVILLE** "Neither a borrower nor a lender be", has always been one of Hasley E. Manwaring's favorite mottos. Manwaring, who is manager at the Palace Hotel, believed this motto should be followed; that is, he did until this week, when Miss "Vie" Quinn, Orpheum headliner, induced him to "loan" her the Palace Rose Room orchestra. Miss Quinn, who is billed this week as "Broadway's latest find," presents a dance act that is notable for its jazzy movements. One evening last week she heard the Palace Rose Room orchestra and straightway decided that Charles Seger's jazzy melody was the only thing needed to make her act perfect. Being a most decided young woman who generally gets what she wants when she wants it, Miss Quinn opportuned Seger to appear with her act. Manager Manwaring was finally called in to arbitrate the matter and, being notably agreeable when an attractive young woman asks a favor, the result was easily foreseen. Director Seger, Cornetist Frank Seigrist, Saxophonist Walter Beban, Trombonist Jess Stafford and Pianist Jean Rose put on a six-minute feature every afternoon and evening this week while the attractive "Vie" changed costumes. The Palace Rose Room orchestra was well received.



Shadowland magazine, Feb. 1920, p.26

Variety, May 21, 1920, p.06: **MEMPHIS FIVE REJOIN**

San Francisco, May 19 The Memphis Five, the jazz musicians with Vie Quinn, who quit the act on short notice on the opening day [May 09, 1920] of the second week's engagement and who were hurriedly replaced by musicians from the Palace Hotel for the entire week, rejoined the act for the Oakland date this week.

Whatever exactly the matter may have been, the dancers and the band apparently settled the troubles, got together again, and opened for the following week at Oakland's Orpheum Theatre, again with a Sunday matinee ²⁴¹ (May 16-22).^{237 to 255, 985} Next on their vaudeville route was Orpheum's Clunie Theatre in Sacramento, where Vie Quinn & Co. opened Sunday afternoon, May 23, 1920 ²⁵⁷, for four days (May 23-26).^{256 to 262} Pre-advertizing again was enthusiastic: "Vie" Quinn is a top-notch. She is billed as "Broadway's Latest Find" and with her jazz company and jazz orchestra will be found to be a real "find". "Vie's" achievements are wonderful, among them her cyclonic dancing, and shivering shimmying, to say nothing of her smile ²⁶¹, as was the following show review: Sacramento Union, May 24, 1920, p.08: **LAST ORPHEUM BILL GOOD ONE "VIE" QUINN REGULAR JAZZ BABY** ... "Vie" Quinn in the last word of jazz art is the headline attraction. Miss Quinn, a dainty little girl, is the impersonation of the jazz baby of the popular song and when her toes aren't twinkling in mad rhythm her shoulders are shaking and shivering in tune with the riot of notes sent out by the Memphis five, who play her accompaniments.



"Vie" Quinn at the Orpheum

San Francisco Newsletter, May 01, 1920, p.10

Miss Quinn has two other splendid assistants, George Kreer, who sings in a fine, cultivated voice, and Frank Farnum, who keeps up with her terpsichorean pace and can shimmy in a way that is seldom seen. The act opened after Kreer's prologue, "Poor Little Butterfly", with a Chinese dance and ended with a regular orgy of jazz and shimmying but the best liked dance came in between and was a modernized impression of Rock and Fulton's bowery dance which Miss Quinn and Farnum stepped while the jazz boys played "Sidewalks of New York", also brought up to date and tempo.

The second half of the week found the team performing at the Orpheum Theatre in Fresno (May 27-29) ^{263 to 266}, and finally, the following week, at the Los Angeles Orpheum (May 31 - June 05).^{267 to 274, 276 to 280} Again, some pre-ballyhoo was printed in the local newspapers: "Vie" Quinn, the last word in jazz, a notable New York discovery, will present some startling shimmy-shakings and the like ²⁷⁴, and one short review: Los Angeles Evening Herald, June 01, 1920, p. B-5: **THEATER REVIEWS - ORPHEUM** "Vie" Quinn is a dainty little dancer well supported by Frank Farnum, the best male dancer the Orpheum has ever seen. George Kreer with a delightful voice and the Memphis Five make jazz music supreme.

OAKLAND

THE BEST IN VAUDEVILLE

Orpheum

Orpheum Circuit

Now Playing
Broadway's latest find, "Vie" Quinn,
 the Last Word in Jazz Art, assisted
 by **George Kreer, Frank Farnum and**
the Memphis Five.

Berkeley Daily Gazette, May 19, 1920, p.08

CLUNIE-

Orpheum

THE BEST IN VAUDEVILLE

MATINEE TODAY AT 2:15
TONIGHT LAST TIME

"VIE QUINN"

The Last Word in Jazz Art, assisted by
GEORGE KREER—FRANK FARNUM
 and **The Memphis Five**
 Mme. Claire Forbes; Milt Collins;
 Wallis Clark; Valante Bros.; Herbert
 & Dare; McShane & Hathaway.

PRICES: Matinees 25c, 50c 75c
 Nights 50c, 75c, \$1.00

SEATS NOW SELLING

Sacramento Union, May 26, 1920, p.03

LOS ANGELES

Orpheum

THE BEST IN VAUDEVILLE

"Doc" BAKER in "FLASHES" With Polly Walker and Bud and Jack Pearson
"VIE" QUINN Geo. Kreer, Frank Farnum and Memphis Five
MME. CLAIRE FORBES WALLIS CLARK & CO. ANTHONY & ROGERS
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BILLY DUVAL & MERLE SYMONDS RINALDO BROTHERS
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Los Angeles Herald, June 05, 1920, p. A 04

Two reports about Vie Quinn in Los Angeles provide some amusing details of this vaudeville tour: Vaudeville News, June 18, 1920, p.6: *That nifty Stutz standing in front of the Orpheum [Los Angeles] these days is the personal property of Vie Quinn, who drives it - when not shimmying at that theatre - herself. She first took possession of it in New York; and in every possible case she has driven it between stops on her Orpheum tour... It will be shipped to Salt Lake, however, Miss Quinn not caring to drive across the desert at this season.*

Los Angeles Sunday Times, June 20, 1920, p. VI, 2: *Miss Vie Quinn, the little Orpheum headliner, who danced her way into the hearts of local theatergoers, is the proud owner of a dolled-up Stutz, which it almost must be said shares equal honors in popularity with its fair owner. Everybody knew Miss Quinn was in town, for everybody saw that bizarre car of deep purposes which graced our streets and boulevards while the petite dancer was in our midst. Miss Quinn is an ardent motoring enthusiast and in preference to traveling her circuit by rail, has chosen to go in her automobile. She has*

been all over the country in her car and is now headed New York way. Her Stutz seems to be an all-purpose proposition, for aside from being her private car in which she travels from city to city, it holds down the very important position of publicity purveyor and advance agent for its owner. One can almost say that the car can be heard coming because of its very color and not because of its wicked muffler cut-out. The car's purple shade is louder than its sixteen-valve bark. In speaking of her prize car Miss Quinn volunteered that seven colors and as many different shades were tried on the Stutz before she finally gave the job her O. K. And she said the most fanatical designer she could find was chosen to execute the job of remodeling her car and the results are strong testimony to this man's wondrous art. The paper even included a picture of Vie posing before her Stutz (of too low quality to be reproduced here), with the following caption: ... Miss Vie Quinn, Orpheum headliner, and her wicked Stutz sportster which she is driving across the continent. ...

Nick La Rocca, too, was a proud owner of a Stutz Bearcat Roadster, which in 1919 was priced more than \$ 3000 and thus became a status-symbol of the wealthy of the era. Surely, to drive such a car herself reinforced Vie's image of the independent flapper...

New York Tribune, December 14, 1919, p.12: *VIE QUINN SAYS SHIMMY IS A HEAVEN-SENT GIFT AND CAN'T BE TAUGHT* *Vie Quinn is so frail, apparently, that a puff of wind might be expected to blow her away. But start up the jazz and watch Vie dance! She did it at the Palace Theater all last week and did it so well that even the more sophisticated theatergoers gasped and pronounced her a hit. One of those overnight sensations. No one had heard much of her before. Her shimmy did the trick. It is a nice, polite shimmy and very hard to do. And it's no use practicing shimmying, says Vie, for it's an inborn heaven-sent or whatever-you-like-to-call-it gift. Moreover, she adds that one-half of the people who think they are doing it know how.*

"And where did you learn?" "I never really learned. I used to dance down at Long Beach just for my own amusement, and one night every one on the floor stopped dancing to watch my partner and me. Then I danced in the Winter Garden, the Palais Royal, the Colonial, where I made my first real hit, and then here. I would rather dance than do anything in the world. You see, I want to climb the ladder," she said. "Up, up, as far as I can go. It will be slow work, I have no doubt, but I do not intend to stand still. The dancer really stands as good a chance as any one of getting on." Checking various issue of Billboard, New York Clipper and Variety ^{280, 287 to 295} reveals that the next stops of the Vie Quinn & Co. Orpheum vaudeville tour were to be Salt Lake City, UT, Orpheum (June 21-26), Chicago, IL, State-Lake Theatre (June 28 – July 03) and Denver, CO, Orpheum (July 05 – 10). But it was not to be: New York Clipper, June 23, 1920, p.08: *VIE QUINN LEAVING ACT* *It is reported here that Vie Quinn, who has been doing her dancing act over the Orpheum time, is quitting the vehicle to come east and frame a new turn. The report also states that her male assistants will get a new girl and continue with the act, under a different name.*

Vaudeville News, June 25, 1920, p.06: *ORPHEUM NOTES FROM LOS ANGELES* *"Vie" Quinn, the jazz dancer who closed at the Orpheum Sunday night [June 06], has dissolved her company and will hie herself back to dear old New York for a new season. The boys will likely form a new act and proceed to tour the circuit, with another girl featured.*

However, these plans didn't materialize. Napoleon & Signorelli, and Vie Quinn, made their separate ways back to NYC, Angelo Schiro to Chicago, while Miff Mole, Bill Lambert,²⁹⁶ George Kreer and Frank Farnum stayed behind in Los Angeles. In any case, The "Desert News" of Salt Lake City, UT, issues June 19 – June 26, 1920, do NOT list Vie Quinn & Co. as performing at the Orpheum Theatre there (6 acts are listed).

Vaudeville News, August 06, 1920, p.06: *Franklyn Farnum, formerly with Vie Quinn and Jazz Band, is summering in Los Angeles. Recently he appeared in the movies, doing his well-known "shivers" dance.*

Miff Mole got a job as a featured player in a movie house orchestra, and a little later joined Mike Lyman's band at the Sunset Inn in Santa Monica, as a replacement for trombonist Buster Johnson, playing alongside drummer Abe Lyman, cornetist Ray Lopez and clarinetist Gus Muller. Then 18 years old Roy Fox, who played second trumpet in the Lyman band, recalled: ... when he [Ray Lopez] and Miff and Gussie 'busked' a few choruses it was something I'll never forget.⁶⁹²

Mole stayed in Los Angeles until December, 1920, before returning to NYC and re-joining the Memphis Five there.

Vie Quinn, upon her return to NYC, formed a new dancing act, with Frank Masters as male dancer, and Buddy Cooper at the piano.⁶⁹³ Starting November 11th, the act played various vaudeville theatres in and around NYC until January 1921, to mixed reviews.^{694 to 700, 1036}

Beginning February 28, 1921 she performed again with Frank Farnum, in Ziegfeld's "Nine O'Clock Frolic" on the New Amsterdam Theatre Roof, NYC, in a sketch named "The Sidewalks Of New York", which included a composition she wrote herself, the two-step 'On Eighth Avenue' ^{700 to 704} During the summer of 1921, Vie teamed up with famous eccentric dancer 'Frisco', before she formed another dancing act with a male partner and the Mobile Five Jazz Band (from College Inn, Coney Island) for a Keith circuit vaudeville tour, starting late November, 1921.^{705, 706, 707, 1035}

The March 15, 1922 New York Clipper (p.12) has a very positive review of her new act with Frank Farnum (again!) and the Melody Five Jazz Band; among the dances displayed were 'Chinese', 'Bowery', 'Fast Jazz', 'Shuffle', etc.⁷⁰⁸ This act continued until April 08, when Frank Farnum went on to open at the Flatbush Theatre in Brooklyn, with the Original Dixieland Jazz Band as the accompanying group, on April 11, performing there until April 22.^{709, 710} [In a silent movie, made on April 20, 1921 at NYC's Central Park Zoo, one can watch Frank Farnum dance, to the accompaniment of the ODJB:

www.britishpathe.com/video/music-hath-CHARMS-1].

On April 24, Farnum was supposed to again team up with Vie Quinn, to appear at a show at the Café de Paris, with the Vernon Country Club Band (a Whiteman Orchestra) as the accompanying group.⁷¹¹ However, the April 28, 1922 edition of Vaudeville News (p.11) carried the following ad:

CHARACTER and JAZZ DANCER to work with Vie Quinn at once . Apply CAFE de PARIS , or Phone Cathedral 7144 Apartment 22.

Things worked out fast, apparently, as the Philadelphia Inquirer, April 30, 1922, p.33 reported:

WALTON ROOF – refined entertainment VI QUINN assisted by Lee Hall in "One-Two-Three-Go" & Kentucky Serenaders.

The show closed May 13, 1922, after two weeks. The next reference to Vie I was able to find appeared in Variety, March

01, 1923, p.03: *NEW ACTS Vie Quinn is framing a jazz band turn of 10 people, seven of them musicians [Jack Smith was the singer].⁸⁶⁴ A few months later, the Yonkers NY Statesman, November 15, 1923, p.04 reported: ... Vi Quinn and her syncopating band are all set and rarin' to go at Proctor's today. Vi and her gang are due for a four-day engagement of jazz and pop and pop and jazz... Next day's issue (p.16) notes: Vi Quinn and her orchestra, the headliner act at Proctor's theatre for the second part of the week are "headliners" in every sense of the word. Their act, a revelation of melody, rhythm and artistry, was appreciated to the fullest by the large audience at the theatre yesterday. ... Eccentric and classical dancing by the members of the Vi Quinn Company was deservedly accorded a hearty reception as were the selections by the band.*

Two days later, members of Vie's Company were identified by name: *VIE QUINN and Harl Smith's 6 kings Of Rhythm, with George Raft, Tommy Mack, Jack King. A Revelation in Rhythm, Melody and Artistry.*⁷¹²

More than a year elapses before she is mentioned again in the New York press, so as to announce the first appearance of Vie and her new act (with dancing partner Harry Quinn, vocalist Palmer Young and the Sunnybrook (Jazz) Orchestra), on the Loew circuit. The itinerary of this tour, which lasted for almost six months and took the turn as far as New Orleans, and Canada, is well documented, thanks to Variety's regular *Bills Next Week in Vaudeville Theatres* column, an invaluable primary source: Loew's Palace Theatre, Brooklyn, NY (Dec. 15 – 20, 1924) ⁹⁹²; Fulton Th., Brooklyn, NY (Dec. 22 – 27) ⁹⁹³; Gates Ave. Th., Brooklyn, NY (Jan. 05 – 07, 1925) ⁹⁹⁴; Victoria Th., NYC (Jan. 08 – 10) ⁹⁹⁴; State Th., NYC (Jan. 12 – 17) ^{995, 996}; National Th., NYC (Jan. 19 – 24) ⁹⁹⁷; Strand Th., Washington, DC (Jan. 26 – 31 [*The vaudeville bill for the first half of the week includes Vi Quinn and orchestra of ten...*] ⁷¹³ ^{998, 1048 to 1050} ; Grand Th., Atlanta, GA (Feb. 02 – 07) ^{999, 1051}; Bijou Th., Birmingham, AL (Feb. 09 – 14) ¹⁰⁰⁰; Loew's Th., Memphis, TN (Feb. 16 – 21) ¹⁰⁰¹; Loew's Th., New Orleans, LA (Feb. 23 – 28 [with Uncle Dave Macon {!!!} on the same bill] ⁹⁹¹ ^{1002 to 1008, 1034}; Melba Th., Dallas, TX (March 02 – 07) ¹⁰⁰⁹; Grand Opera House, Oshkosh, WI (March 09 – 15) ^{1010 to 1012}; Miller Th., Milwaukee, WI (March 16 – 21) ¹⁰¹³; Rialto Th., Chicago, IL, State St. & Van Buren St. (March 23 – 29) ^{1014 to 1017}; Chateau Th., Chicago, IL (March 30 – Apr. 05) ¹⁰¹⁸; State Th., Cleveland, OH (Apr. 06 – 11) ¹⁰¹⁹; Yonge St. Th., Toronto, Canada (Apr. 13 – 18) ¹⁰²⁰; Loew's Th., Montreal, Canada (Apr. 20 – 25) ¹⁰²¹; State Th., Buffalo, NY (Apr. 27 – May 02 [*Vie Quinn is a clever and attractive dancing girl. She is assisted by Palmer Young and Harry Quinn, in addition to the Sunnybrook Orchestra.*] ⁷¹⁴ [*LOEW'S STATE A jazz-mad group of artistic syncopators, known as the "Sunnybrook Orchestra", led by Vie Quinn, one of the most vivacious and active young dancing ladies in the world of wailing instruments and flying feet, will head the vaudeville bill.*] ¹⁴⁸⁵) ¹⁰²²; Loew's Th., London, Canada (May 04 – 09) ¹⁰²³; Loew's



Vie Quinn, c. 1925

Orpheum Th., Boston, MA (May 11 – 16)¹⁰²⁴; Emery Th., Providence, R.I. (May 18 – 23)¹⁰²⁵; State Th., Newark, N.J. (May 25 – 30)¹⁰²⁶; and finally Metropolitan Th., Brooklyn, NY (June 01 – 06, 1925).^{1027, 716} Three days at Loew's Gates Theatre, Brooklyn (Jan. 11 - 13, 1926 [... *Vi Quinn, the musical star, and her orchestra* {of six pieces⁹⁹⁰}... will head the vaudeville programme])⁷¹⁷, another three days at Loew's Victoria Theatre, NYC (Jan. 21 – 23, 1926)¹⁰²⁸, six days at Loew's Orpheum Theatre, Boston (March 08 – 13 [*vaudeville topped by Vie Quinn, assisted by Palmer Young & Billy McDermott and the Sunnybrook Orch.*]),^{1052 to 1055} and finally three days at Loew's Boulevard Theatre, NYC (March 25 – 28)¹⁰³⁷ conclude whatever press clips I was able to detect about her.

As a last tid-bit, Billboard, January 03, 1948, p.42 reports: *Palmer Cote worked for Harry Richman at Club Richman, Manhattan, in 1926. Cote's dancing partner at the time was Vie Quinn.*



Vie Quinn, as 'Queen of Hearts' in the 1931 movie 'Alice in Wonderland'

As an interesting side-note, Vie Quinn appears in the 1931 movie "Alice In Wonderland" as "Queen Of Hearts". According to Wikipedia, *this low-budget film was made in 1931 at the Metropolitan Studios in Fort Lee, New Jersey, possibly with a cast of amateur actors, many of whom struggled to reproduce British accents...* The IMDb database provides a release date of September 30, 1931 for the movie.⁷¹⁸

In July 1944, Vie Quinn was featured in a revue at Di Pinto's Café, Philadelphia.⁹⁵¹

Vie Quinn died in September, 1976, aged 77; more than half a century had passed since she had epitomized the avant-garde of popular dancing in America, 'the Last Word in Jazz Art'. Through those 1919/20 vaudeville shows, the Memphis Five had brought Jazz to large audiences of all social classes all over North America, thus helping immensely to popularize the new music.

The second Part of the OM5 saga will deal with the time period of July 1920 – September 1922, and the band's path from Gangland to Broadway.

ORIGINAL MEMPHIS FIVE: known Playing Engagements, and list of contemporary sources

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References

1919-03-21	Martiniqve Hotel, Kentucky Ave & Boardwalk, Atlantic City, NJ	Napoleon/Gappell/Costello/Signorelli/Kronengold	1, 820
1919-04-07	Million Dollar Pier Hotel, Arkansas Ave. & Boardwalk, Atl. C., NJ	Napoleon/Gappell/Costello/Signorelli/Kronengold	1, 868
1919-04-14	Blackstone Hotel, Virginia Ave. & Boardwalk, Atlantic City, NJ	Napoleon/Gappell/Costello/Signorelli/Kronengold	2, 869
1919-05-10	Harvard Inn, Seaside Walk & Bowery St., Coney Island, NY	Napoleon/Gappell/Costello/Signorelli/Kronengold	2; 3
1919-mid-late July	Harvard Inn, Coney Island [<i>change of personnel</i>]	Napoleon/Mole/Costello/Signorelli/Kronengold	4; 5; 6
1919-08-28	one-night stand: Actor's Equity Ball at Hotel Astor, NYC	Napoleon/Mole/Costello/Signorelli/Kronengold	7; 8; 9; 10; 11; 12
1919-08-27	planned new act "Hotel de Jazz" with Eddie Jackson and Dot Taylor	Napoleon/Mole/Costello/Signorelli/Kronengold	13; 14
1919-09-15	ONS: Democratic Party Candidates Banquet at Third Avenue, NYC	Napoleon/Mole/Costello/Signorelli/Kronengold	15
1919-09-19	last night at Harvard Inn, Coney Island	Napoleon/Mole/Costello/Signorelli/Kronengold	715
1919-09-21	Ritz Café, 8-10 Nevins St., near Flatbush St. & Fulton St., Brooklyn	Napoleon/Mole/Costello/Signorelli/Kronengold	16; 928; 684; 825; 857; 906; 907; 909
1919-10-24	New act announced: Vie Quinn & Frank Farnum with Memphis Five	Napoleon/Mole/Costello/Signorelli/Kronengold	17
1919-11-06	Proctor's Theatre, Mt Vernon, NY (Nov. 06 - 08)	Napoleon/Mole/Angelo Schiro/Signorelli/Lambert	18; 19; 20; 21; 22; 659
1919-11-13	Proctor's Theatre, Mt Vernon, NY (Nov. 13 - 15)	Napoleon/Mole/Angelo Schiro/Signorelli/Lambert	23
1919-11-17	Keith's Colonial Theatre, Broadway & 62 nd St., NYC (Nov. 17 - 22)	Napoleon/Mole/Angelo Schiro/Signorelli/Lambert	24; 25; 26; 27; 28; 29; 30; 1491; 1492
1919-11-23	ONS: Keith's Century Theatre, 62 nd St., Sunday Concert	Napoleon/Mole/Angelo Schiro/Signorelli/Lambert	31; 32; 1493
1919-11-24	Keith's Alhambra Theatre, NYC (Nov. 24 - 29)	Napoleon/Mole/Angelo Schiro/Signorelli/Lambert	33; 34; 35; 36; 37; 1493; 1494; 1496
1919-11-30	ONS: Manhattan Opera House, 315 West 34 th St., NYC	Napoleon/Mole/Angelo Schiro/Signorelli/Lambert	38; 1495; 1497
1919-12-01	Keith's Alhambra Theatre, NYC (Dec. 01 - 03)	Napoleon/Mole/Angelo Schiro/Signorelli/Lambert	39
1919-12-02	ONS: Central Theatre, NYC, benefit bill/annual caper of Cheese Club	Napoleon/Mole/Angelo Schiro/Signorelli/Lambert	40
1919-12-04	Proctor's Theatre, Mt Vernon, NY (Dec. 04 - 06) [return eng.]	Napoleon/Mole/Angelo Schiro/Signorelli/Lambert	41; 42; 43
1919-12-08	Keith's Palace Theatre, NYC (Dec. 08 - 13)[also: Blossom Seeley]	Napoleon/Mole/Angelo Schiro/Signorelli/Lambert	44; 45; 46; 47; 48; 49; 50; 51; 52; 53; 54; 55; 56; 57; 58; 59; 60; 61; 62; 63; 64; 65; 66; 1498; 1499
1919-12-15	Keith's Orpheum Theatre, Brooklyn (Dec. 15 - 19)	Napoleon/Mole/Angelo Schiro/Signorelli/Lambert	67;
1919-12-20	ONS: Actor's Equity Ball, NYC	Napoleon/Mole/Angelo Schiro/Signorelli/Lambert	68; 69; 70; 71; 950
1919-12-22	Keith's Orpheum Theater, Brooklyn (Dec. 22 - 27)	Napoleon/Mole/Angelo Schiro/Signorelli/Lambert	72; 73; 74; 75; 76; 77; 78; 79; 1501; 1502
1919-12-25	ONS: Academy of Music, Brooklyn	Napoleon/Mole/Angelo Schiro/Signorelli/Lambert	80
1919-12-28	ONS: Majestic Theatre, NYC, afternoon & evening	Napoleon/Mole/Angelo Schiro/Signorelli/Lambert	81; 82; 812
1919-12-29	Keith's Riverside Theatre, NYC, B'way & 96 th St. (Dec.29 - Jan.04) (on Dec. 31 st : two shows, 7:30 P.M. & 11:00 P.M.)	Napoleon/Mole/Angelo Schiro/Signorelli/Lambert	83; 84; 85; 86; 87; 88; 89; 90; 91; 92; 93; 94; 1503; 1504
1920-01-05	Keith's Royal Theatre, NYC (Jan. 05 - 10)	Napoleon/Mole/Angelo Schiro/Signorelli/Lambert	95; 96; 97; 98; 99; 100; 101; 102; 103; 104; 105; 202; 1056
1920-01-12	Keith's Bushwick Theatre, 34 th St. near 8 th Ave., NYC (Jan. 12 - 17)	Napoleon/Mole/Angelo Schiro/Signorelli/Lambert	106; 107
1920-01-18	ONS: Manhattan Opera House, 315 West 34 th St., Sunday Concert	Napoleon/Mole/Angelo Schiro/Signorelli/Lambert	201; 1507
1920-01-19	Keith's 81 st St. Theatre, Broadway & 81 st St., NYC (Jan 19 - 24)	Napoleon/Mole/Angelo Schiro/Signorelli/Lambert	108; 109; 110; 111; 112; 113; 114; 115; 116; 117; 118; 1506; 1507
1920-01-20	George Kreer, with Orch., records at Columbia (mx 78938-1-2-3)	??? (Kreer was the singer on this tour)	119
1920-01-24/25	ONS: Lexington Avenue, NYC, private party of Ernst Glanzberg	Napoleon/Mole/Angelo Schiro/Signorelli/Lambert	861
1920-01-25	ONS: Hippodrome, NYC, annual benefit for the East Side poor	Napoleon/Mole/Angelo Schiro/Signorelli/Lambert	120; 1508
1920-01-25	ONS: Century Theatre, 62 nd St., Sunday Concert	Napoleon/Mole/Angelo Schiro/Signorelli/Lambert	121
1920-01-26	Philadelphia, PA, Keith's Theatre (Jan. 26 - 31)	Napoleon/Mole/Angelo Schiro/Signorelli/Lambert	122; 123; 124; 125; 126; 127; 128; 129; 130; 131; 132; 133; 134; 135; 136
1920-02-02	Baltimore, MD, Keith's Maryland Theatre (Feb. 02 - 07)	Napoleon/Mole/Angelo Schiro/Signorelli/Lambert	137; 138; 139; 975; 976; 977; 978; 1057; 1058; 1059
1920-02-09	Pittsburgh, PA, Keith's Davis Theatre (Feb. 09 - 14)	Napoleon/Mole/Angelo Schiro/Signorelli/Lambert	140; 141; 142; 143; 144; 145; 146; 147; 148; 149; 150; 151; 152; 153; 1060; 1452; 1453
1920-02-16	Cleveland, OH, Keith's Hippodrome Theatre (Feb. 16 - 21)	Napoleon/Mole/Angelo Schiro/Signorelli/Lambert	154; 155; 156; 157
1920-02-23	Chicago, IL, Orpheum's Majestic Theatre (Feb. 23 - 28)	Napoleon/Mole/Angelo Schiro/Signorelli/Lambert	158; 159; 160; 161; 162; 163; 164; 165; 166; 167; 168
1920-03-07	(no engagement mentioned for week of March 01 - 06) Kansas City, MO, Orpheum Theatre (March 07 - 13)	Mole sits in w. King Oliver band at Chic. South Side Napoleon/Mole/Angelo Schiro/Signorelli/Lambert	169; 170; 171; 172; 173; 174; 175; 176; 967; 968; 969; 970; 971; 1030; 1031
1920-03-15	Des Moines, IA, Orpheum Theater (March 15 - 20)	Napoleon/Mole/Angelo Schiro/Signorelli/Lambert	177; 178; 179; 180; 961; 962
1920-03-22	Minneapolis, MN, Orpheum Theatre (March 22 - 27)	Napoleon/Mole/Angelo Schiro/Signorelli/Lambert	181; 182; 183; 184; 185; 963; 964; 965
1920-03-29	Winnipeg, Manitoba, Canada, Orpheum (March 29 - Apr. 03)	Napoleon/Mole/Angelo Schiro/Signorelli/Lambert	186; 187; 188; 189; 190; 191; 192; 193; 966
1920-04-05	Calgary, Alberta, Canada, Orpheum Theatre (Apr. 05 - 07)	Napoleon/Mole/Angelo Schiro/Signorelli/Lambert	194; 195; 196; 197; 1039
1920-04-08	Victoria, B.C., Canada, Orpheum's Royal Theatre (Apr. 08 - 10)	Napoleon/Mole/Angelo Schiro/Signorelli/Lambert	198; 199; 200
1920-04-12	Vancouver, B.C., Canada, Orpheum Theatre (April 12 - 17)	Napoleon/Mole/Angelo Schiro/Signorelli/Lambert	203; 204; 205; 206; 207; 972; 973; 974; 1038
1920-04-18	Seattle, WA, Orpheum's Moore Theatre (April 18 - 24)	Napoleon/Mole/Angelo Schiro/Signorelli/Lambert	208; 209; 210; 211; 212; 213
1920-04-25	Portland, OR, Orpheum's Heilig Theatre (April 25 - 28)	Napoleon/Mole/Angelo Schiro/Signorelli/Lambert	214; 215; 216; 217; 218; 219; 220; 221; 979; 980; 981; 982; 983; 984
1920-05-02	San Francisco, CA, Orpheum Theatre, O'Farrell St. (May 02 - 08)	Napoleon/Mole/Angelo Schiro/Signorelli/Lambert	222; 223; 224; 225; 226; 227; 228; 229; 230; 231; 986; 987; 988; 989; 1033
1920-05-06	ONS: program for wounded veterans from Letterman Hospital, San Francisco, at Red Cross House at the Presidio	Napoleon/Mole/Angelo Schiro/Signorelli/Lambert	232; 233
1920-05-09	Orpheum, San Francisco: band walked out this Sunday afternoon	Napoleon/Mole/Angelo Schiro/Signorelli/Lambert	234; 235; 236
1920-05-10	<i>Orpheum, San Francisco: Vie Quinn & Co. (May 10 - 15)</i>	<i>Charles Seger's Palace Hotel Orchestra</i>	234; 235; 890
1920-05-16	Oakland, CA, Orpheum Theatre (May 16 - 22)	Napoleon/Mole/Angelo Schiro/Signorelli/Lambert	237; 238; 239; 240; 241; 242; 243; 244; 245; 246; 247; 248; 249; 250; 251; 252; 253; 254; 255; 985
1920-05-23	Sacramento, CA, Orpheum's Clunie Theatre (May 23 - 26)	Napoleon/Mole/Angelo Schiro/Signorelli/Lambert	256; 257; 258; 259; 260; 261; 262
1920-05-27	Fresno, CA, Orpheum (May 27 - 29)	Napoleon/Mole/Angelo Schiro/Signorelli/Lambert	263; 264; 265; 266
1920-05-31	Los Angeles, CA, Orpheum (May 31 - June 06)	Napoleon/Mole/Angelo Schiro/Signorelli/Lambert	267; 268; 269; 270; 271; 272; 273; 274; 275; 276; 277; 278; 279; 280; 281; 282; 284; 873
1920-06-07	act splits up; Mole, Lambert, Farnum and Kreer remain in LA, Napoleon & Signorelli, and Vie Quinn, return to NYC, Schiro to Chicago. Planned engagements in Salt Lake City, UT, Orpheum (June 21-26), Chicago, IL, State-Lake Theatre (June 28 - July 03) and Denver, CO, Orpheum (July 05 - 10) were cancelled.		283; 284; 285; 286; 287; 288; 289; 290; 291; 292; 293; 294; 295; 296

Due to space limitations, the list of more than 1500 contemporary sources used for this four-part study of the Original Memphis Five could not be included in the printed edition of VJM. These references are listed at the end of the internet version of my piece; readers are encouraged to print-out these additional pages for quick and permanent reference. Furthermore, the digital version of part 1 of my essay contains additional newspaper clippings, advertisements & photos, which, again due to space considerations, could not appear in the hard copy edition of VJM.

Thanks to Mark Berresford ('Acme Sextette' photo), to Ate van Delden (c. 1918 Phil Napoleon photo), and to Guido van Rijn (image restoration work). I extend special gratitude to Millicent Gappell, who provided the wonderful c. early March 1919 photo of the Memphis Five (see front cover), and the portrait photo and biography of her late father, jazz pioneer Moe Gappell.

If you have any contributions or suggestions to make, please email me atrondraschek@yahoo.de

Addenda:

The microfilms of the "Morning Telegraph" arrived too late here to include the relevant information from this daily theatrical publication in the printed version of my article. Therefore, please find these clippings below:

New York Morning Telegraph, November 23, 1919, Section 06, p.02 *ALHAMBRA THEATRE* *Vie Quinn, Broadway's latest find, will be unscathed in the topline position at the Alhambra. To Frank Hale belongs the credit of discovering Miss Quinn, who at the Colonial last week scored a triumph. Supported by Frank Farnum, George Kreer and the Memphis Five, Miss Quinn will show the last word in jazz art. There are scenic effects and the costuming are a delight to the eye and she is brimful of personality and good looks.*

New York Morning Telegraph, November 23, 1919, Section 06, p.02 *TONIGHT AT THE CENTURY* *At the Century Theatre tonight the B. F. Keith Sunday concert, beginning at 8:15, will present Grace La Rue, Wilton Sisters, Anna Wheaton and Harry Carroll, Vie Quinn and the Memphis 5, F. S. Glee Club, Bert Baker and company, Demarest and Collette, Joe Laurie Jr, Glenn & Jenkins and the Borkin troupe. The Keith Sunday night concerts are to be continued at the Century until late Spring.*

New York Morning Telegraph, November 30, 1919, section 06, p.02 *KEITH CONCERT AT MANHATTAN* *By arrangement with Merris Gest the B. F. Keith Vaudeville Circuit will give Sunday night concerts at the Manhattan Opera House beginning tonight. These Keith concerts will present a bill of ten vaudeville stars. There will be no matinee concerts. The 1st Keith concert at the Manhattan Opera House will have on the bill Ronney & Best and their company [including Vincent Lopez And His Kings Of Harmony {see NY Morning Telegraph, December 14, 1919, p.08}] in "Rings of Smoke", Vie Quinn and company, Creole Fashion Plate, Imhoff, Cohn & Cocenne, James C. Morton and company, Aileen Stanley, McMahon, Dianond and company, Datson, Ramsdell & Dejo.*

New York Morning Telegram, December 07, 1919, section 06, p.02 *B. F. KEITH'S PALACE THEATRE* *Blossom Seeley returns with "Seeley's Syncopated Studio". She has new songs, new dances and costumes, and the jazz players have new numbers. Vie Quinn, a new exponent of jazz dancing, is also featured on the bill, with Frank Farnum, George Kreer and the Memphis Five. Miss Quinn entered vaudeville a few weeks ago, and is already a favorite.*

New York Morning Telegraph, December 09, 1919, p.07 *BRILLIANT BILL AT PALACE THEATRE - VIE QUINN LEAPS AND DANCES INTO INSTANT FAVOR* *Vie Quinn just bounded into Broadway favor with a single leap and every jump or move she made thereafter strengthened the hold she obtained on the tumultuous approval evoked by her first prance into the spotlight. Vie Quinn is little and compact, and, oh my, how she can dance, how winning is her vivacious smile, how graceful she is, how agile she is, and how she possesses everything else requisite to establish her as one big instantaneous success. She has the brilliance of a rainbow in*

action, if that be permissible. Jaunty Miss Quinn has the assistance of Frank Farnum, George Kreer and the Memphis Five, a jazz band. This Frank Farnum chap could easily be a dancing star were he not content, and wisely so, to share honors with Miss Quinn when he isn't dancing alone in a way that is athletic, easy, original and up to date all at once. George Kreer, too, is a decided addition with his pleasing singing during costume changes by Miss Quinn and Mr. Farnum. Blossom Seeley has bizarre gown conceits, unusual songs and startling dances for her appearance in "Seeley's Syncopated Studio", wherein she is seen to advantage surrounded by Benny Fields, a versatile young player, dancer and monologist, and Messrs. Grosman, Lynch and Lopez, one of whom is a tumbling ballad singer, another a pianist and the third a jazzing trombone [!!!!] player.

New York Morning Telegraph, January 11, 1920, section 04, p.02 ... *Vie Quinn, the new and popular dancing star. Miss Quinn is Frank Hale's discovery, and enjoys the billing "Broadway's Latest Find". Supported by Frank Farnum, George Kreer and the Memphis Five, she will show the last word in jazz art, with its brilliant settings, startling costumes, peppy music and stepping.*

NY Morning Telegraph, January 18, 1920, section 04, p.02 *Vie Quinn will lead the bill at B. F. Keith's Eighty-first Street. Miss Quinn is Frank Hale's latest Broadway find. Supported by Frank Farnum, George Kreer and the Memphis Five, she will show the last word in jazz art. With its brilliant settings, startling costumes, peppy music and stepping, Miss Quinn's offering is a positive syncopated dancing riot.*

NY Morning Telegraph, January 18, 1920, section 04, p.02 *B. F. KEITH'S SUNDAY CONCERTS - At the Manhattan Opera House tonight the B. F. Keith concert, given by arrangement with Morris Gest, will present a program of stars including Vie Quinn and her jazz band. ...*

NY Morning Telegraph, January 25, 1920, p.18 *STAGE STARS TO AID AT BENEFIT TONIGHT - MANY PLAYERS TO ASSIST AT CONCERT IN INTEREST OF CHILDREN OF LOWER EAST SIDE* *A concert arranged by Rev. Vincent de Paul McGean, honorary chaplain of the Fire Department and rector of the Church of St. James, James street and New Bowery, to aid the works of charity and education carried on by Father McGean among children of the lower East Side, will be held to-night at the Hippodrome. ... Stars who have offered their services for the occasion include Ethel Barrymore, George M. Cohan, Lorette Taylor, Clifton Crawford, Donald Brian, Barney Bernard, John Charles Thomas, Fred and Adele Astaire, Blanche Ring, Charles Winninger, James Barton, Bernard Granville, Kyra, Clyde Cook, Claudins & Scarlet, George MacFarlane, Monconi Brothers, Ben Welsh, Ted Lewis's Jazz Band, Emma Haig, Jack Waldron and Vie Quinn. ...*

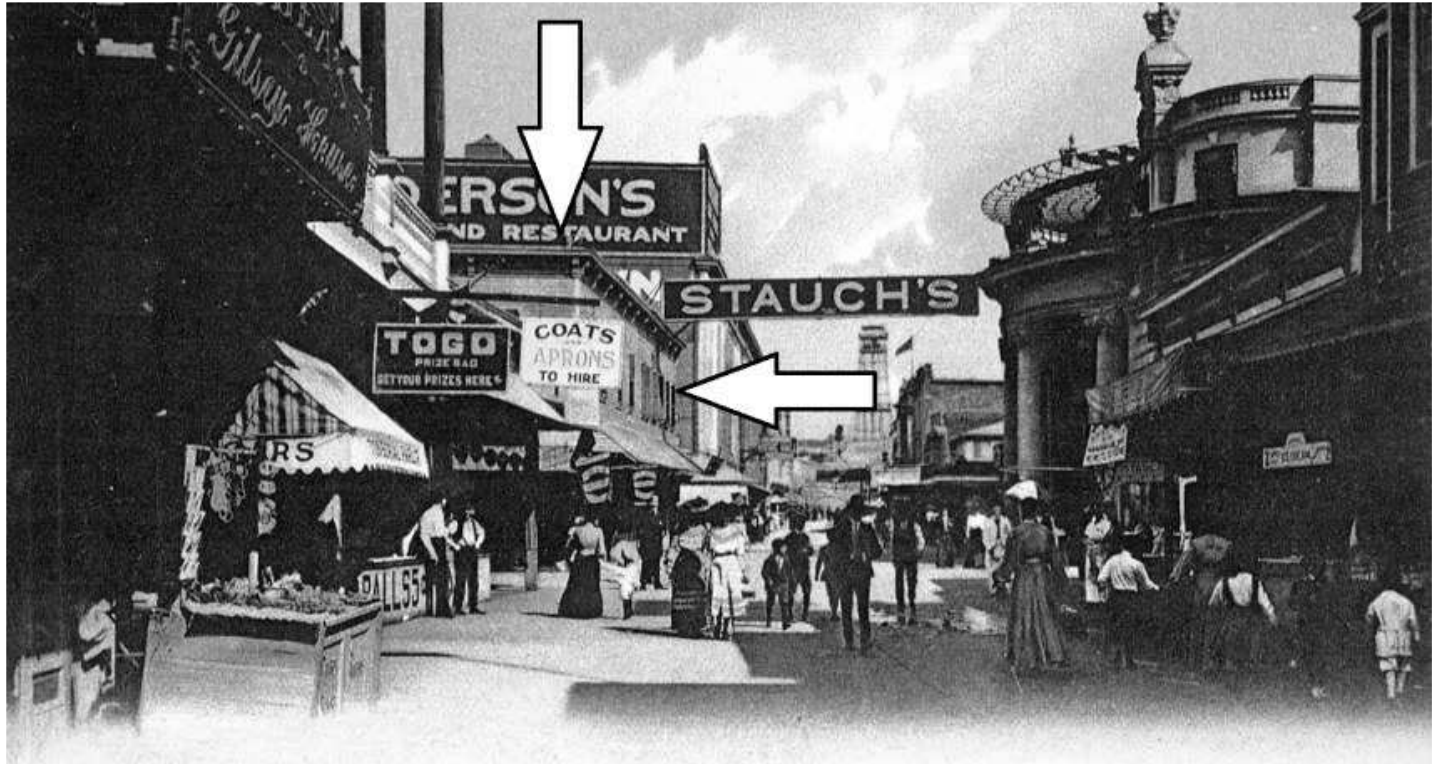
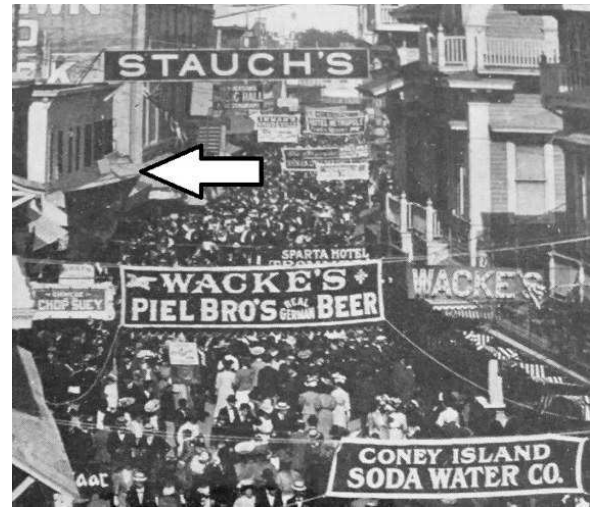
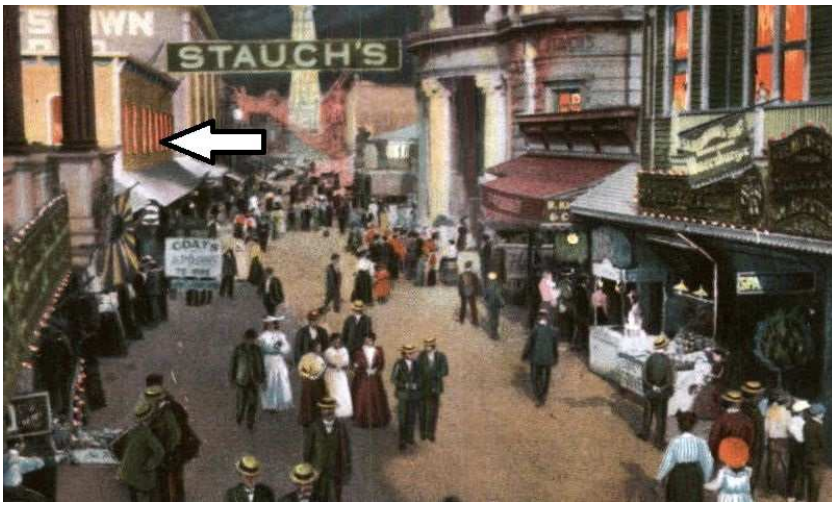
Following please find additional photos & advertisements, which, due to space constraints, could not be included in the hard copy version of the article:



The Memphis Five, c. early March, 1919. L-R: Conrad 'Sticks' Kronengold, d – Morey 'Moe' Gappell, tb - Phil Napoleon, t – Frank Signorelli, p - Johnny Costello, cl. Courtesy of Millicent Gappell, daughter of Moe Gappell.



Million Dollar Pier Hotel, Atlantic City, NJ, c. 1904. The Memphis Five played here from April 07 – 13, 1919.



Three vintage photos of the Bowery, Coney Island. The building which became the Harvard Inn in 1917 is designated by arrows.

WINTER GARDEN
BROADWAY & 50TH ST. PHONE CIRCLE 2330

SUNDAY CONCERT TO-NIGHT SUNDAY CONCERT

Here's a Bill That You'll Surrender To!

ED WYNN

CAMERON SISTERS	WILLIAM and GORDON DOOLEY	
FRANK FAY		
LA SYLPH, JACK MURRAY, VI QUINN, TED LEWIS AND EARL FULLER'S JAZZ BAND		
WHITE AND CLAYTON		
JOE COOK	MARION WEEKS	
GEORGE ROSENER		
RATH BROTHERS	HARRY ELLIS	
OSCAR LORRAINE	4 WISES	ZALAYA

OTHER NIGHTS AT 8—MATINEES TUESDAY, THURSDAY AND SATURDAY AT 2.

AL JOLSON IN SINBAD

STAGED BY J. C. HOFFMAN.
Book and Lyrics by Terrell Atteridge. Music by Sigmond Romberg and Jean Schwartz.

New York Evening Telegram, November 10, 1918, p.11

MANHATTAN
OPERA HOUSE
14th St., Near Eighth Ave.
Solo Management Morris Gert.

TO-NIGHT AT 8.15

INITIAL KEITH
10 KEITH HEADLINERS 10
Popular Prices, 25c. to \$1.50.

Pat Rooney, Vic Quinn, Creole Fashion Plate, Imhoff, Conn & Coreene, James C. Morton, Alleen Stanley, Mc Mahon & Draymond, Dotson, The Ramadella & Deyo.

New York Morning Telegraph, Nov. 30, 1919, p.08

TO-NIGHT AT 8:15 **CENTURY THEATRE** 62d St. and Central Park West.
(Sole Management of Morris Gest.)
B. F. KEITH'S CELEBRATED SUNDAY CONCERTS
SUNDAY NIGHTS ONLY. (NO MATINEE CONCERTS.) PRICES 50c to \$2.50.
TO-NIGHT INCOMPARABLE **TO-NIGHT** HEADLINERS
BIGGEST BILL OF STARS IN TOWN
GRACE LA RUE, THE WILTON SISTERS, ANNA WHEATON & HARRY CARROLL,
"VIE" QUINN, U. S. GLEE CLUB, BERT BAKER & CO., DEMAREST & COLLETTE,
JOE LAURIE, JR., GLENN & JENKINS, BORGINS COMPANY.
THIS AMAZING BILL OF STARS AT THE CENTURY THEATRE TO-NIGHT.

New York Tribune, November 23, 1919, part IV, p.09

B. F. KEITH'S ALHAMBRA Harlem's Haven of Music, 120th St., 7th Av.
Concerts Sunday, 2:15 & 8:15. Week of Nov. 24.
Broadway's Latest "Find."
"VIE" QUINN
with Frank Farnum, Geo. Kreer & Memphis 5.
"THE LITTLE COTTAGE"

New York Morning Telegraph, November 23, 1919, p.08

PROCTOR'S
MOUNT VERNON—PHONE 3900.
Thursday, Friday, Saturday, Dec. 4, 5, 6
Return Engagement, by Popular Request
FRANK HALE PRESENTS
BROADWAY'S LATEST FIND
"VIE" QUINN
The Last Word in Jazz Art
FRANK FARNUM
GEORGE KREER and
THE MEMPHIS FIVE

Mount Vernon, NY, Daily Argus, December 04, 1919, p.07

Vie Quinn Again At Proctor's—Made Sensation Here a Few Weeks Ago
Few artists who have appeared at Proctor's theatre, have scored the success that came to Vie Quinn, and her company a few weeks ago, and so great was the success that requests have fairly poured in ever since for another engagement. Manager Lamp, in response to these requests, has again booked this popular artist, and she will appear here for the last half of the week, beginning with the matinee today. Miss Quinn will have the same great company that was here with her before, also the same jazz band that made such a hit.
The entire bill will be of extra interest. It includes Thomas F. Swift and Mary H. Kelly in "Gum Drops," Margaret Young, a singing comedienne, Coban and company, who are wonder workers, Grace and Eddie Parks, in a comedy skit and Rolinger and Reynolds in a pleasing acrobatic act.
Constance Talmadge will be the star in the feature "A Temperamental Wife, which is her latest and best picture, and is highly amusing. It will be a great show throughout.

PALACE
BROADWAY AND 47th STREET
Mat. Daily at 2 25, 50, 75c
EVERY NIGHT p5, 50, 75c \$1, \$1.50
Concerts Sunday, 2 and 8 P. M. Beginning Monday, Dec. 8th.
BOTHWELL BROWNE AND BATHING GIRLS
VIE QUINN
GEORGE KREER AND THE MEMPHIS FIVE

Columbia Daily Spectator, December 12, 1919, p.03

B.F. KEITH'S RIVERSIDE B'WAY At 96 St
Concerts Sunday, 2:15 & 8:15 Week of Dec. 29
World's Highest Paid Clown.
G R O C K
BEN BERNIE | HUGH HUBERT & CO.
Broadway's Latest Find
"VIE" QUINN

New York Evening Telegram, December 28, 1919, p.12

B. F. KEITH'S 81st STREET THEATRE
B'way at 81st St.
Concerts Sunday, 2.15 and 8.15
Week of Jan. 19
Frank Hale presents
"VIE" QUINN
The Latest Word in Jazz Art,
with Frank Farnum, George Kreer
and MEMPHIS FIVE

Columbia Daily Spectator, January 19, 1920, p.02

B.F. KEITH'S CELEBRATED SUNDAY CONCERTS
ASSEMBLING BILLS OF HEADLINERS FROM THE KEITH THEATRES IN THE NEW YORK DISTRICT FOR SPECIAL ALL-STAR SUNDAY NIGHT SHOWS
MANHATAN OPERA HOUSE 34th St. Near 6th Ave. (Sole Management of Morris Gest.)
TO-NIGHT NO MATINEE CONCERT
B. F. KEITH'S
All-Star Bill of Headliners
POPULAR PRICES 25c to \$1.50
"VIE" QUINN
CENTURY THEATRE 62nd Street and Central Park West (Sole Management of Morris Gest.)
TO-NIGHT NO MATINEE CONCERT
B. F. KEITH'S
10—Biggest Best Keith Acts—10
PRICES, 50c to \$2.50
MOSCOM BROTHERS & FAMILY

New York Evening Telegram, January 18, 1920, p.12

B. F. KEITH'S COLONIAL B'WAY and 6th St.
Concerts Sunday, 2:15 & 8:15. Week of Nov. 17.
Direct from the Palace.
WILLIAM ROCK
Rilly to the Old Master among Music Hall Showmen. He excels in class, originality and smart entertainment.
With 1-2-3-4-5 Girls and Two More. These seven superb "Finds" are lovelier than any other 7 in New York & better dressed, too.
Broadway's Latest "Find."
"VIE" QUINN
with Frank Farnum, Geo. Kreer & Memphis 5.
WINSTON'S SEA LIONS
and **STRONG SUPPORTING BILL**

NY Morning Telegraph, Nov. 16, 1919, p.06

CENTURY 62d St. at Central Park West.
(Sole Management of Morris Gest.)
NEXT SUNDAY NIGHT at 8.15
B. F. KEITH'S
Celebrated Sunday Concerts
BIGGEST BILL OF STARS IN TOWN.
Grace La Rue, The Wilton Sisters, Anna Wheaton & Harry Carroll, "Vie" Quinn, U. S. Glee Club, Bert Baker & Co., Demarest & Collette, Joe Laurie, Jr., Quinn & Lawrence, Borgos Co.
PRICES: 50c to \$2.50. (No Matinee Concert.)

NY Morning Telegraph, Nov. 21, 1919, p.05



Pittsburgh Press, February 01, 1920, p.03



Pittsburgh Press, February 08, 1920, Theatrical Section, p.01



NY Morning Telegraph, November 16, 1919, Section 06, p.02



New York Morning Telegraph, January 18, 1920, section 04, p.02

BROADWAY'S LATEST "FIND"

"VIE" QUINN

THE LAST WORD IN JAZZ ART
AND
FRANK FARNUM GEORGE KREER
AND MEMPHIS FIVE

A Merry Xmas
A Happy New Year

New York Morning Telegraph, December 21, 1919, p.05

B. F. KEITH'S ORPHEUM
Concerts Sunday, 2.15 & 8.15 Week of Dec. 22.
The Emminent English Comedienne

ALICE LLOYD

GEORGE MacFARLANE
"VIE" QUINN
with Frank Farnum, Geo. Kreer & Jazz Band
RUTH ROYE
Edith BUZZELL & PARKER
"Mrs. Wellington's Surprise"
PALO & PALET NOLAN & NOLAN
CHARLES CHAPLIN
in "A DAY'S PLEASURE"

NY Morning Telegraph, December 21, 1919, p.09

BROADWAY'S LATEST FIND

"VIE" QUINN

THE LAST WORD IN JAZZ ART
With FRANK FARNUM, George Kreer
and The Memphis Five

Philadelphia Inquirer, January 25, 1920, p.03

KEITH'S

"VIE" QUINN & CO.
The Last Word in Jazz Art
Dorothy Shoemaker & Co.
In a One-Act Playlet, "LIFE"
Patricola; Herbert Clifton; Swor Bros.;
De Marest & Collette, and Others.

Philadelphia Evening Public Ledger, January 28, 1920, p.11

Week Feb. 9

VIE QUINN

and her
JAZZING
DANCERS

Pittsburgh Daily Post, Febr. 01, 1920, p.43

NEXT WEEK'S KEITH HEADLINER

"VIE" QUINN

WITH SUPER-JAZZ TROUPE

ORDER SEATS AHEAD

Pittsburgh Gazette Times, February 03, 1920, p.08

KEITH'S HEADLINER

Davis

This Week
VIE QUINN & CO.
MASON & KEELER
Big Acts

Pittsburgh Gazette Times, February 09, 1920, p.07

L.F. RIVERSIDE B'WAY AL 44 St.
Concerts Sunday, 2.15 & 8.15. Week of Dec. 22.
Returns by Popular Public Demand.

GROCK

The Sensational French Musical Clown,
who appeared here last week unprogrammed
and scored a positive triumph.

BEN BERNIE HUGH
HERNIE HERBERT & CO.
Broadway's Latest Find

"VIE" QUINN

With Frank Farnum, Geo. Kreer and
Memphis Five.

With
A Kelly Toler Le
& Kelly & Reed. Padu.

CHAR. MOSCONI BROS. LOUIS

With their Father, Brother and Sister.

NY Morning Telegraph, Dec.28, 1919, p.08

Supreme Vaudeville
MAJESTIC
 Orpheum Circuit
ALICE LLOYD
 WOOD & WYDE CASTING WARDS
LYDIA BARRY BERT HANLON
JAMES B. CARSON & CO.
 LOU & JEAN ARCHER NOVELTY CLINTONS
 Kinograms Topics of the Day
VIE QUINN

Chicago Tribune, February 23, 1920, p.19

Orpheum
 THE BEST IN VAUDEVILLE
WILL M. CRESSY
 Broadway's Latest Find
 &
BLANCHE DAYNE
 "The Man Who Bullied In"
"VIE" QUINN
 The Last Word In Jazz Art

Des Moines News, March 18, 1920, p.07

Orpheum
 ORPHEUM CIRCUIT
"VIE" QUINN
 Polly, Oz and Chlo
 Helene "Smiles" Davis
RYAN and LEE
 Nestor and Vincent
 Peters and Le Huff
HOMER MILES & CO.

Vancouver Daily Sun, April 17, 1920, p.07

B. F. 81st STREET THEATRE
 KEITH'S Broadway & First St.
 Concerts Sunday 2.30 & 4. Week of Jan. 18.
 Broadway's Latest Find,
"VIE" QUINN
 The Last Word in Jazz Art.
 With FRANK FARNUM, GEORGE KREER
 and MEMPHIS FIVE.

New York Morning Telegraph, January 18, 1920, p.06

ORPHEUM O'FARRELL STREET
 Between Stockton and Powell
 Week Beginning This Sunday Afternoon
 Matinee Every Day
 "VIE" QUINN, the Last Word in Jazz Art. Assisted by George Kreer, Frank Farnum and the Memphis Five; RYAN and LEE in a Comely Skit, "Hats and Shoes"; HOMER MILES and Company in "The Rough Neck"; COPPER and RICARDO in a Comely Singing Set, "Ah Gimme the Ring"; POLLY, OZ and CHICK, "Cute, Clever and Classy"; HELENE "SMILES" DAVIS in "Types Past and Present"; NESTOR and VINCENT, Offering "A Fugue Novelty"; "YE SONG SHOP," with Warren Jackson and Robert Adams, Displaying Gorgeous Editions of Maids and Melodies.
 Evening Prices, 25c, 50c, 75c, \$1
 Matinee Prices, 25c, 50c, 75c
 EXCEPT SATURDAYS, SUNDAYS AND HOLIDAYS. Phone Douglas 70

The Argonaut, San Francisco, May 01, 1920, p. 283

Orpheum
 O'FARRELL, Between STOCKTON and POWELL
 Week Beginning THIS SUNDAY AFTERNOON
 MATINEE EVERY DAY
 "Doc" Baker, the noted Protean artist, in "Flashes," a lightning revue of fun; Fads and Fashions with Polly Walker and Bud and Jack Pearson; Ernestine Myers and Paisley Noon, interpreters of terpsichorean art, Grant McKay at the piano; Wallis Clark & Company in "What We Want Most"; Frank De Voe and Harry Hosford, excerpts from musical comedy; Newhoff and Phelps in "Fragrant Tunes from the Garden of Melodies"; William Cutty in "I've a Terrible Lot to Be Thankful For"; Rinaldo Brothers in Roman art; "Vie" Quinn, the last word in jazz art, assisted by Frank Farnum, George Kreer and the Memphis Five.
 Evening Prices—25c, 50c, 75c, \$1.00
 Matinee Prices—25c, 50c, 75c
 EXCEPT SATURDAYS, SUNDAYS AND HOLIDAYS
 Phone Douglas 70

Pacific Coast Music Revue, San Francisco, May 08, 1920, p.09

The PROGRAM Continued
 G
 Broadway's Latest "Find"
"VIE" QUINN
 The Last Word in Jazz Art
 Player Roll—"Drowsy Baby." An appealing waltz. Sherman, Clay & Co., 3rd Ave. at Pine St.

Program of Orpheum's Moore Theatre, Seattle, WA, week of April 18 - 24, 1920, p.19

The PROGRAM Continued
 G—Continued
 assisted by
GEORGE KREER—FRANK FARNUM
 and
MEMPHIS FIVE
 Program
 Prologue—"Poor Little Butterfly".....George Kreer
 Player Roll—"Rainbow of My Dreams." A new fox-trot by Oliver Wallace. Sherman, Clay & Co., 3rd Ave. at Pine

Program of Orpheum's Moore Theatre, Seattle, WA, week of April 18 - 24, 1920, p.21

The PROGRAM Continued
 G—Continued
 1. "Chung Quan" Dance "Vie" Quinn & Frank Farnum
 2. "When My Baby Smiles at Me".....George Kreer
 3. Famous Rock and Fulton Bowery Dance—Modernized....."Vie" Quinn & Frank Farnum
 4. Band Selection Memphis Five
 Player Roll—"Dardanella." Biggest Fox Trot hit of the Season. Sherman Clay & Co., Third Avenue at Pine

Program of Orpheum's Moore Theatre, Seattle, WA, week of April 18 - 24, 1920, p.23

The PROGRAM Continued
 G—Continued
 5. "Daddy You've Been a Mother to Me".....George Kreer
 6. Dance Specialty Frank Farnum
 7. "The Georgia Hunch" the latest in Jazz....."Vie" Quinn & Company
 Player Roll—"Sweet and Low." A lullaby waltz. Sherman, Clay & Co., 3rd Ave. at Pine St.

Program of Orpheum's Moore Theatre, Seattle, WA, week of April 18 - 24, 1920, p.25



Dainty "Vie" Queen, who will head the Orpheum bill next week with her original entertainment, "The Last Word in Jazz."
 Berkeley Daily Gazette, May 12, 1920, p.09



Portrait of Vie Quinn. Philadelphia Inquirer, July 28, 1944, p.08



Paul Whiteman's Vinoy Park Hotel Orchestra, St. Petersburg, Florida, early 1926. L-R: Ide Wessel, sb – Moe Gappell, tb – Dan Isles, t – Fred Frank, d – John Miraglia, bj – Mack Bergen, p – Joe Lucas, vn & leader – Ben Newcampus, reeds – Ted Schuster, reeds.



Moe Gappell - tb, in the pit of Loew's State Theatre, Broadway, NYC, c. 1940. Courtesy of Millicent Gappell



The Hebrew Orphan Association Band, NYC, where Moe Gappell learned to play baritone horn & trombone.

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- 1 Variety, April 04, 1919, p.26
- 2 Variety, May 09, 1919, p.17
- 3 Variety, May 02, 1919, p.22
- 4 New York Clipper, August 06, 1919, p.23
- 5 New York Dramatic Mirror, August 21, 1919, p.1324
- 6 New York Clipper, July 23, 1919, p.21
- 7 New York Herald, August 29, 1919, Part 2 p.05
- 8 New York Clipper, August 27, 1919, p.27
- 9 New York Call, August 25, 1919, p.02
- 10 New York Call, August 24, 1919, p.02
- 11 New York Evening Telegram, August 26, 1919, p.04
- 12 New York Tribune, August 24, 1919, p.07
- 13 New York Clipper, August 27, 1919, p.07
- 14 Variety, September 19, 1919, p.09
- 15 Mount Vernon NY Daily Argus, September 16, 1919, p.02
- 16 "Dec. 1922" [but see 928], cited in Record Research 18, p.24
- 17 Variety, October 24, 1919, p.08
- 18 Mount Vernon NY Daily Argus, November 07, 1919, p.09
- 19 Mount Vernon NY Daily Argus, November 07, 1919, p.??
- 20 Mount Vernon NY Daily Argus, November 05, 1919, p.08
- 21 Variety, October 31, 1919, p.30
- 22 Variety, November 07, 1919, p.28
- 23 New York Clipper, November 05, 1919, p.28
- 24 Variety, November 14, 1919, p.29
- 25 Variety, November 14, 1919, p.07
- 26 Variety, November 21, 1919, p.52
- 27 New York Herald, November 16, 1919, Third Section, p.11
- 28 New York Clipper, November 19, 1919, p.11
- 29 New York Dramatic Mirror, November 27, 1919, p.1835
- 30 New York Dramatic Mirror, November 27, 1919, p.????
- 31 New York Tribune, November 23, 1919, IV p.09
- 32 Variety, November 28, 1919, p.18
- 33 Variety, November 21, 1919, p.20
- 34 Variety, November 21, 1919, p.52
- 35 New York Evening Post, November 25, 1919, p.16
- 36 New York Clipper, November 26, 1919, p.09
- 37 New York Dramatic Mirror, December 04, p.1871
- 38 Variety, November 28, 1919, p.07
- 39 New York Herald, November 28, 1919, p.13
- 40 New York Tribune, November 21, 1919, p.10
- 41 Mount Vernon NY Daily Argus, November 29, 1919, p.08
- 42 Mount Vernon NY Daily Argus, December 04, 1919, p.09
- 43 Mount Vernon NY Daily Argus, December 04, 1919, p.07
- 44 New York Clipper, December 03, 1919, p.23
- 45 Variety, December 05, 1919, p.33
- 46 New York Herald, December 07, 1919, p.09
- 47 New York Herald, December 07, 1919, p.11
- 48 New York Tribune, December 07, 1919, p.09
- 49 New York Evening Telegram, Dec. 07, 1919, p.12
- 50 New York Tribune, December 07, 1919, p.10
- 51 New York Call, December 07, 1919, p.04
- 52 Brooklyn Daily Eagle, December 07, 1919, p.11
- 53 New York Sun, December 07, 1919, p.03
- 54 New York Sun, December 09, 1919, p.07
- 55 New York Tribune, December 09, 1919, p.15
- 56 New York Clipper, December 10, 1919, p.09
- 57 New York Columbia Spectator, December 10, 1919, p.04
- 58 Westfield Leader, December 10, 1919, p.02
- 59 Variety, December 12, 1919, p.17
- 60 New York Columbia Spectator, December 11, 1919, p.04
- 61 New York Columbia Spectator, December 12, 1919, p.03
- 62 New York Columbia Spectator, December 13, 1919, p.02
- 63 Rockville Centre NY South Side Observer, December 12, 1919, p.11
- 64 Billboard, December 13, 1919, p.17
- 65 New York Tribune, December 14, 1919, p.12
- 66 New York Dramatic Mirror, December 18, 1919, p.1951
- 67 Variety, December 19, 1919, p.24
- 68 New York Call, December 14, 1919, p.06
- 69 Brooklyn Daily Eagle, December 14, 1919, p.05
- 70 York Tribune, December 14, 1919, p.09
- 71 New York Clipper, December 24, 1919, p.06
- 72 New York Clipper, December 17, 1919, p.21
- 73 New York Evening Post, December 20, 1919, p.14
- 74 Brooklyn Daily Eagle, December 21, 1919, p.70
- 75 New York Evening Post, December 20, 1919, p.14
- 76 New York Tribune, December 21, 1919, p.10
- 77 Brooklyn Standard Union, December 21, 1919, p.04
- 78 Brooklyn Standard Union, December 23, 1919, p.06
- 79 New York Evening Post, December 23, 1919, p.09
- 80 Brooklyn Standard Union, December 22, 1919, p.05
- 81 Brooklyn Daily Eagle, December 28, 1919, p.05
- 82 Brooklyn Daily Eagle, December 29, 1919, p.12
- 83 New York Dramatic Mirror, December 25, 1919, p.2066
- 84 New York Evening Post, December 26, 1919, p.09
- 85 New York Clipper, December 24, 1919, p.17
- 86 New York Sun, December 28, 1919, p.08
- 87 New York Tribune, December 28, 1919, p.02
- 88 New York Evening Telegram, December 28, 1919, p.12
- 89 New York Sun, December 28, 1919, p.02
- 90 New York Herald, December 29, 1919, p.06
- 91 New York Herald, December 31, 1919, p.06
- 92 New York Clipper, December 31, 1919, p.09
- 93 Billboard, January 03, 1920, p.46
- 94 NY Dramatic Mirror, January 08, 1920, p.19
- 95 New York Clipper, December 31, 1919, p.23
- 96 New York Dramatic Mirror, December 25, 1920, p.2066
- 97 Washington Herald, January 01, 1920, p.05
- 98 Billboard, January 03, 1920, p.46
- 99 Washington Times, January 04, 1920, p.19
- 100 Washington Times, January 04, 1920, p.18
- 101 Washington Herald, January 04, 1920, p.13
- 102 Washington Times, January 06, 1920, p.04
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