THE SEASON'S NEW PLAYS

BLANCHE RING at the MAXINE ELLIOTT THEATRE

THE 1916-17 theatrical season is on in earnest. No less than five new plays are promised for New York production during the coming week. After that until the first of October there will be a steady procession of plays racing for the unopened playhouses in the city. The fact that the present season has opened at least a week ahead of last year seems to be accounted for by the managers by the fact that there are more out of town people here than at any time in previous years.

Politics has largely aided this state of affairs. The hotels are overflowing and rooms are to be had only at a premium. Then besides, the summer months always bring a large number of persons from the West to New York. Added to this is the inability of the wealthy ones to escape from the country and travel abroad on account of the European war. This was a condition, it is true, that existed last year too, but it is only another one of the elements which go to make up the congested condition in the greater city and to bring joy and happiness to the theatrical managers.

Blanche Ring returns to the metropolitan stage after a considerable absence in the first play of the week at the Maxine Elliott Theatre to-morrow evening. Its name is "Broadway and Buttermilk" and its author is Willard Mack, who wrote "Kick In," &c. Miss Ring, now under the management of Frederic McKay, is supported by a company including Helen Lowell, who will be remembered for her portrayal of *Mrs. Hazey* in "Mrs. Wiggs of the Cabbage Patch" and other characters; Calvin Thomas, Josephine Morse, William P. Carleton, and Fayette Perry.

"Broadway and Buttermilk" is described as a comedy with songs. It introduces Miss Ring in the guise of a smart, caustic but essentially kind hearted New York milliner spending a vacation in Killimuck Falls, Me. The contrast of Miss Ring as *Jane O'Day* from Broadway, with her sage worldiness and slangy epigrams, with the simple minded folk of Killimuck Falls forms the occasion for the clash of interest involved in the various scenes and situations, says the announcement.

On Tuesday evening at the George M. Cohan Theatre David Belasco will present a new American comedy in three acts entitled "Seven Chances" by Roi Cooper Megrue. This will be the first of Mr. Belasco's productions for the new theatrical season.

Briefly the plot and story of "Seven Chances" have to do with love and matrimony. Cynicism and dollars make both difficult and the one has to be destroyed in order to win the other.

To interpret the various roles in "Seven Chances," which provides an unusual number of important parts, Mr. Belasco has assembled a company of players of high calibre. Included are Frank Craven, Otto Kruger, Harry Leighton, Hayward Ginn, Charles Brokate, Rowland Lee, Allen Thomas and the Misses Carroll McComas, Anne Meredith, Marion Abbott, Helen MacKeller, Florence Deshon, Alice Carroll, Lillian Spencer, Emily Callaway and Beverly West.

Two plays are announced for Wednesday evening. The first is A. H. Woods's production of Max Marcin's new play "Cheating Cheaters," which will be seen at the Eltinge Theatre. This piece is described as "satirical farce-melodrama" (something old *Polonius* probably forgot). It is in four acts and the company includes Marjorie Rambeau, Cyril Keightley, William Morris, Robert McWade, Edouard Durand, Anne Sutherland, Winifred Harris and Gypsy O'Brien.

At the Longacre Theatre on the same evening H. H Frazee will present Otto Hauerbach's melodrama "The Silent Witness." The name of the piece has several times been changed, the last title being "Blood Will Tell." Henry Kolker is at the head of a capable cast which will perform Mr. Hauerbach's first effort outside of the musical comedy field.

"Yvette," a new musical comedy, will begin its season at the Thirty-ninth Street Theatre on Thursday evening. The book has been written by Benjamin Thorne Gilbert and the lyrics and music have been contributed by Frederick Herendeen. The play is in two acts, with the scenes laid in Trouville, France, and relate to the adventures of Yvette, a maid of "Boule d'Or Inn," a favorite stopping place for tourists on the Continent.

Among the players engaged for the production are Chapine, who has already been seen in several musical pieces in New York; John W. Ransone, Cyril Chadwick, Rose Lehart, Crawford Kent, Rena Parker, Ward De Wolf, Welch C. Homer, Eugene Redding, Gertie Merrod and Roshanara, the East Indian dancer, who will exploit some of her new steps.

Ann Murdock will be the first of the Charles Frohman stars to appear this season. After a week at the Apollo Theatre, Atlantic City, beginning to-morrow night, she will bring "Please Help Emily," the comedy which its author, H. M. Harwood, calls "a flirtation in three acts," to the Lyceum Theatre in this city a week from to-morrow night. In London, where the piece has already been running for nearly a year at the Playhouse, Miss Gladys Cooper has the part Miss Murdock will play here and Charles Hawtrey appears in the role that Charles Cherry will assume.

FIVE NEW PLAYS START SEASON.

MONDAY—Maxine Elliott Theatre—Blanche Ring will appear in Willard Mack's "comedy with songs" called "Broadway and Buttermilk." Schuyler Greene is the composer of the songs. The cast will include William P. Carleton as leading man, Calvin Thomas, Knute Ericson, Tommy Meade, Charles Withers, Charles Walton and several others.

TUESDAY—George M. Cohan Theatre—David Belasco will make his first production of the new season when he will present Roi Cooper Megrue's comedy, "Seven Chances." This is said to be a comedy on the same order as "The Boomerang." It has had several preliminary performances out of town. The company includes Carroll McComas, Frank Craven, Otto Kruger and others of equal merit.

WEDNESDAY—Longacre Theatre—H. H. Frazee will present Otto Hauerbach's drama called "The Silent Witness," the name of which has been changed from "Blood Will Tell." It is a detective melodrama with Henry Kolker and a large cast.

Eltinge Theatre—Max Marcin's play, "Cheating Cheaters," will be produced by A. H. Woods with Marjorie Rambeau in the leading role.

THURSDAY—Thirty-ninth Street Theatre—"Yvette," a new musical comedy, will commence an engagement here. The book of the piece is by Benjamin Thorne Gilbert and the music and lyrics have been contributed by Frederick Herendeen. Chapine will be a featured member of the cast. The scenes of the play have been laid near Trouville, France. The play's original name in fact was "The Belle of Trouville."

A WASHTUB ACTRESS.

Miss Dovey's Laundress Makes Her Debut in "Very Good Eddie."

There's a new actress now in "Very Good Eddie" at the Casino Theatre. She didn't know the stage was destined to be her calling until last Tuesday night, and then she had fame virtually thrust upon her. Her name is Annie Browne (spell it with an e, please), and until last Tuesday evening at 9.43 she was a very earnest and hard working colored laundress who lived somewhere over on Tenth avenue. Incidentally among her duties of the week was the delicious joy of smoothing out and cleansing the dainty clothes of little Miss Alice Dovey of the "Very Good Eddie" company. It was her lawful right—hers alone—to carefully tuck and fold the silken pantalettes and other unmentionable things adorned with pink and blue ribbons which Miss Dovey is supposed to wear, and regarding which, of course, the press agent is wofully ignorant.

On the night when Fame tapped the dusky laundress upon the shoulder and dragged her into the glare of the spotlight the lady of the washtub called at the stage door of the Casino with the varous articles of wearing apparel belonging to the young actress. As a rule the laundry was delivered in the daytime by Annie Browne. This night she was very late—later than she had ever been. She was in a hurry to deliver the goods and go to a moving picture show on Tenth avenue. The bundle of filmy stuff was unusually large. She rushed through the stage door, and observed with some surprise that the stage—usually empty in the afternoon—was now filled with the heavy hotel set of the second act of "Very Good Eddie." She paused, somewhat bewildered.

"I's got Miss Dovey's laundry," she said to a stage hand. "How am I going to get to her dressing room?"

"Room No. 9, straight ahead across stage," he answered.

Annie Browne plunged straight ahead. She saw a door. She opened it and entered. She stood upon the Casino stage, blinded by the glare of the footlights. The performance was going on. Arthur Aylsworth as the hotel clerk was down stage with a bunch of chorus girls, just getting ready to sing about "Old Bill Baker, the Undertaker." The colored laundress stopped, perplexed. She came down stage slowly. The audience commenced to laugh at her bewilderment. Mr. Aylsworth turned, surprised at the interruption. But his wit was equal to the emergency.

"Well, Lindy, I surely am glad to see you," he said, running to the laundress and grasping her by one of her hands while she held on to the bundle of lacy things belonging to Miss Dovey.

"I's looking for room number 9, sir," explained the laundress.

"Room number 9," repeated Mr. Aylsworth; "certainly, Lindy, right up those stairs—you can see number 9 painted on that door."

And the actor pointed up the stairs of the hotel set to where one of the rooms really was number 9. The laundress turned, started slowly up the stairs, got a big laugh as she kept muttering to herself and disappeared behind the door of number 9 with a round of applause, after which Mr. Aylsworth sang his song.

The colored laundress made such an unexpected and funny appearance and disappearance that F. Ray Comstock, who was out front, at once engaged her to do the same stunt every night. Now it is one of the funniest incidents in "Very Good Eddie."

MR. AMES'S SEASON.

Recollections of "Pierrot the Prodigal," to Be Seen Here.

Apropos of Winthrop Ames's coming production of "Pierrot the Prodigal" at the Booth Theatre next month it is interesting to recall the original representation of this wordless play at Daly's Theatre. This occurred exactly a quarter of a century ago, on March 3, 1891, to speak by the card. Augustin Daly, who imported the pantomime from Paris, saw fit to make several radical changes in the work. Anxious not to wound the tender sensibilities of any of his patrons, he finished the play with the marriage of *Pierrette* and the *Baron*, a measure which must have amused not only the authors but the Paris press. He also introduced a new character, *Virginie*, the incarnation of unsophisticated sweetness and purity, whom *Pierrot* only temporarily deserted for a mild flirtation with the grisette. This was whitewashing the original version of the play with a vengeance.

An old timer with a long memory, who recalls the Daly production of "Pierrot the Prodigal" very well, says there were many amusing little contretemps in connection with the opening night. He recounts that one old man left the balcony and bought an orchestra seat because he could not hear. After occupying the seat on the lower floor for the last act of the pantomime he arose and exclaimed, "Merciful powers, I've gone stone deaf!"

The New York public of twenty-five years ago was indeed somewhat mystified by "Pierrot the Prodigal" or "L'enfant Prodigue." Many theatregoers imagined that it was a French play acted in the French language. Others thought it was about an infant prodigy. And indeed there were a few who imagined that it must be a religious play dealing with the parable of "The Prodigal Son." In London there was the same misunderstanding as to the nature of the representation. Pantomime in England had long been identified with a hybrid style of entertainment, compounded of nursery tale and up to date music hall frivolity. Every Christmas the principal theatres of the British metropolis offer their patrons this strange melange of spectacle and burlesque under the denomination of Yuletide pantomime. Under the familiar title of "Sinbad the Sailor" or "Cinderella" or "Puss in Boots," the most innocuous entertainments that the mind of man can devise are exploited as pantomimes.

Small wonder was it therefore that when "Pierrot the Prodigal" was originally staged in London the preliminary announcements stating that it was a pantomime created the general impression in the minds of all but the knowing few that the French importation would prove the same brand of goods which they had long been accustomed to receive under the guise of so-called Christmas pantomime. To the credit of the Londoners be it said "Pierrot the Prodigal" met with a quicker response from the public on the other side of the Atlantic than it did here in New York. And when this charming dumb play with its captivating music was revived by Walter Knight in London last season it scored an overwhelming success. "Pierrot the Prodigal" is interesting wherever the language of gesture and facial expression is thoroughly appreciated.

EDDY BROWN'S MEDAL.

It Is Among Many Honors Conferred Upon the Young Violinist.

Among Eddy Brown's cherished possessions is a medal which he received in London when he played under royal patronage with the Royal Orchestra. It is of gold and of handsome design, while its inscription reads: "Presented by the R. A. O. S. to Eddy Brown as a memento of his appearance at their concert November 11, 1909."

In Holland the violinist made a number of tours, notably an orchestral one under Mengelberg. But it was in Germany that his greatest successes were scored, and it is not unnatural that he should feel the deepest affection for the country where he spent so many years of study and the first to acclaim him after he had entered upon his public career. He has always been a special favorite of the German aristocracy. At the home of the Princessin zu Wied, wife of the King of Albania, he was a frequent visitor during his stay abroad, while he has been frequently honored by the Princess Henkel zu Donnersmark, who is the wife of the second richest German outside of the Krupp family. This princess paid him a thousand marks every time he played at her home, which was a rendezvous for the foremost German aristocrats and diplomatists. Emperor William has attended these musicales. It was here that Eddy Brown met Ambassador Gerard, who promptly became one of the violinist's ardent admirers.

Eddy Brown's second American tour under Loudon Charlton's management will be throughout the West and South in addition to his Eastern appearances, many of which represent reengagements. On August 2 he will fill a midsummer festival engagement in Norfolk, Conn., and then will spend a few days in New York making phonograph records before returning to the summer home he and his mother have taken in Seal Harbor, Me.

THE PLAYS THAT LAST.

Comedy and Musical Comedy Still to Be Seen in New York.

NEW AMSTERDAM THEATRE—"The Follies of 1916" is still attracting good sized audiences to this popular temple of summer amusement. The warm weather has failed to dim the beauty of Mr. Ziegfeld's vivacious girls or to mar the general excellence of the performance which is provided.

WINTER GARDEN—Ed Wynn is the central attraction of "The Passing Show of 1916" on view here and there has been no diminution of the public's patronage. There are also many other features to interest the tired business man.

CASINO THEATRE—Almost all the principals of the pretty little musical comedy "Very Good Eddie" have returned from their "vacations" and the company is now intact with the exception of Anna Orr, whose place is being acceptably taken by Laura Hamilton. "Very Good Eddie" bids fair to round out a year's engagement here.

HARRIS THEATRE—"Fair and Warmer" continues at the Harris Theatre to be as popular a success as when it first started. Francine Larrimore and the others of the company continue to throw their audience into laughter each evening.

ASTOR THEATRE—Lew Fields finds himself very much at home in "Step This Way," which is really a revamped version of "The Girl Behind the Counter." John Charles Thomas and others of the company, including Doraldina, do their share of furnishing the amusement in which the musical comedy abounds.

BELASCO THEATRE—"The Boomerang" within a week will have rounded out a full year's engagement in New York city. Martha Hedman returns to the cast to-morrow evening after a short leave of absence, supplanting Yvonne Garrick, who has filled in while Miss Hedman has been away.

CORT THEATRE—"Coat-Tales," with Louise Dresser and Tom Wise, has made an auspicious beginning of things and the farce should prove good enough to stay for some time to come at the Cort.

THE SUMMER MUSIC.

Selections from Weber, Smetana, Dukas, Delibes, Hellmesberger and Strauss enliven the programmes announced for the Tuesday and Friday programmes of this week by Walter Henry Rothwell, conductor of the Civic Orchestra now giving bi-weekly summer concerts at Madison Square Garden. Antoine de Vally, Belgian tenor, will be soloist Tuesday evening and Miss Mary Gailey, American violiniste, will be the soloist Friday evening.

Seats ranging in price from ten to fifty cents may be secured at Wanamaker's, Gimbel Brothers, Abraham & Straus and at stations throughout the greater city. Miss Martha Maynard, secretary of the society, urges music lovers to secure seats early to avoid the last minute rush at the box office.

WHERE THE SUMMER SHOWS ARE BURLESQUING SHAKESPEARE

"The stage in America has come to a pretty pass," said Florence Moore on the stage of the Winter Garden last night, "when it sinks so low as to burlesque the plays of the immortal Bard of Avon. These are really not my words, but those of a friend who attended the first performance of 'The Passing Show of 1916,' and observed with dismay my appearance as a burlesque *Portia*. But this friend of mine is a 'bardidotater'; she worships the plays of Shakespeare as she does the bones of her ancestors. If this friend, however, had busied herself in the slightest degree with the history of the English or the American stage she would have been well aware that the burlesquing of the plays of Shakespeare was nothing new. In short, it is really a compliment to Shakespeare to burlesque his plays. We burlesque that only which is of genuine merit.

"When Bret Harte brought out his condensed novels, it was discovered that he had not made merry with unknown and unworthy fictioneers. So, also, Hipponax, who lived in the latter half of the sixth century before Christ, and, credited with being 'the father of burlesque poetry,' did not pick on puerilities of verse. So it was that he parodied the 'Iliad' of old Homer. Indeed, all the great poems of our language have been burlesqued, or rather parodied, and if you care to see what has been done in that direction have a look at Owen Seamon's 'Borrowed Plumes' and Carolyn Wells's 'Parody Anthology.' There are those, of course, who have been violently opposed to this sort of thing—George Eliot, for example. In 'Theophrastus Such' she says that it 'debases the moral currency,' and George Crabb in his 'English Synonyms' says: 'Satire and irony are the most ill-natured kinds of wit; burlesque stands in the lowest rank.'

"Burlesque, you know, is from the Italian 'burlare,' to joke, to banter, to play; and it has been defined as 'an expression of language, a display of gesture, an impression of countenance, the intention being to excite laughter.' The late Laurence Hutton in his 'Curiosities of the American Stage,' says: 'In art, caricature is burlesque; in literature, parody is burlesque; in the drama, comic pantomime, comic opera, travesty and extravaganza are burlesque. Burlesque is the farce of portraiture.'

"When my friend found fault with our little burlesque of 'The Merchant of Venice' in 'The Passing Show of 1916,' I had to remind her that burlesque of Shakespeare had long, as it may be said, an honored place on the American stage. One of the first burlesques of this kind to be given in this country was John Poole's celebrated travesty of 'Hamlet,' first published in 1811. This travesty of 'Hamlet' was styled 'legitimate burlesque' in the United States. It was presented here for the first time in 1828, with the result, as Laurence Hutton says: 'It inspired our managers to import and our native authors to write travesties upon everything in the standard drama.' So followed in quick succession burlesques of 'Antony and Cleopatra,' 'Macbeth,' 'Othello,' 'Romeo and Juliet,' 'The Tempest' and 'Richard III.'

"Sixty years ago, when William E. Burton was at the height of his career at the old theatre on Chambers street, Shakespearian burlesques were all the rage. One of the most famous of these was his burlesque of 'The Tempest,' when Mrs. Brougham, a lady of great size, impersonated *Ariel*. 'Macbeth' was also burlesqued, when William E. Burton himself was seen as *Lady Macbeth*. John Brougham, another famous actor, who came a little later, did a burlesque which he called 'Much Ado About a Merchant of Venice.' This was done at a little theatre on Twenty-fourth street, afterward known as the Madison Square, in 1869.

"An earlier burlesque of 'The Merchant of Venice,' done in England by Francis Talfourd, was called, 'Shylock; or, The Merchant of Venice Preserved, a Jerusalem Hearty Joke.' This burlesque of 'The Merchant of Venice' was done in New York in 1867 at the same theatre where Burton's had been seen.

"Probably the most famous of all Shakespearian burlesques was that in which George L. Fox, the clown, appeared at Laura Keene's Theatre on Broadway in 1870. This burlesque of 'Hamlet' was written by T. C. De Leon, a distinguished author of the South. Of this burlesque it has been said, though not an improvement upon the original acting version of the tragedy, it was an improvement upon the general run of burlesques of its generation; it did not depend upon limelights or upon anatomical display, and it did not harrow up the young blood of its auditors by its horrible plays upon unoffending words. It followed the text of Shakespeare closely enough to preserve the plot of the story; it contained as well a great deal that was ludicrous and bright, and it never sank into imbecility or indelicacy."

NOTES OF THE STAGE.

Among the early season activities of Madison Corey and Joseph Riter in addition to those already announced, is the production of a new American play by Harriet Ford and Harvey O'Higgins, authors of "The Argyle Case," "The Dummy" "Polygamy" and "Mr. Lazarus." Contracts calling for the delivery of the new play before November first were entered into between the authors and Messrs. Corey and Riter the past week, immediately following the success of the latest output of the former, the comedy "Mr. Lazarus," in which Henry Dixey is now appearing in Chicago. The new play is intended for the use of a prominent player with whom Corey and Riter are now in negotiation and is to be seen in New York around the holidays.

Andrew Higginson, one of the latest additions to the cast of the new Corey and Riter musical play "The Amber Empress," was the *Prince Danilo* in the Australian production of "The Merry Widow," and played that arduous dancing role continuously for two lengthy seasons. He was also seen in the role in England, not only in London, but throughout the provinces. He made his first appearance in this country in the support of Hattie Williams in "The Little Cherub."

For a player so youthful in years Donald Macdonald, who is to play the juvenile role in "The Amber Empress," has had a stage career covering an extremely wide range of parts and one putting his versatility to many severe tests. Although not yet 22 Mr. Macdonald has acquired in the course of a thorough stock company training, a repertoire of fifty juvenile roles ranging all the way from *Anatole* in "A Scrap of Paper" to *Tom Bennett* in "Forty-five Minutes from Broaway." In New York he has been seen in "The Honeymoon Express," "Lady Luxury," "Broadway to Paris," "The Million," "Hands Up" and several other musical offerings in which his dancing ability and attractive personality have brought him favorable attention. He is also an amateur composer of more than ordinary ability. In "The Amber Empress" he has a dancing and singing role of the kind in which he excels.

Playgoers who recall with pleasure Christie MacDonald's appearances in "Sweethearts" and "The Spring Maid" will find in the cast of "The Amber Empress," the new Corey and Riter musical play, Thomas Conkey, who sang the leading masculine roles in those light operas, opposite Miss MacDonald. The score of "The Amber Empress," by Zoel Parenteau, is said to furnish Mr. Conkey with humorous numbers suiting his splendid voice to a nicety.

With the recent announcement by Madison Corey and Joseph Riter that the forthcoming tour of Mrs. Fiske in "Erstwhile Susan," the comedy of Pennsylvania Dutch life in which she was seen the larger part of last season at the Gaiety Theatre in New York, was to extend no further West than Chicago and be confined only to lengthy engagements in the larger cities, there came requests so numerous and urgent from the local managements and theatregoers in the middle and far West that it is barely likely Mrs. Fiske's tour will be extended into that territory, if not during the coming season then during the fall and winter of 1917-1918. No American player has a larger or more devoted following than Mrs. Fiske and her return to the field of light comedy in "Erstwhile Susan" has been hailed with eager welcome.

THE NEW CINEMAS.

The week's feature at the Strand Theatre will be a moving picture adaptation of Clyde Fitch's drama "The Woman in the Case," in which Pauline Frederick will be starred by the Famous Players. The play has been somewhat enlarged to give Miss Frederick the predominating role.

A first release of Charlie Chaplin's latest comedy, "One A. M.," is included too. There will also be the usual topical review and music by the Strand soloists and orchestra.

Following an unusually extensive heralding due to three postponements after as many premature announcements, the Rialto Theatre will offer Bessie Love in "Hell to Pay Austin" as its principal attraction this week. The newest Charlie Chaplin comedy is also announced. Dr. Sugden's pictures of Alaska continue, and there will be an interesting musical programme.

William Farnum is the hero of "The End of the Trail," which will occupy the first half of the week on the programme at the Academy of Music. This is a Northern picture having to do with the activities of a Hudson Bay trading post.

Cleo Ridgely and Wallace Reid are the stars of "The House of Golden Windows" at the Broadway Theatre this week. Charlie Chaplin will be there too. "Civilization" is making its strong appeal at the Criterion Theatre, but Audrey Munson in "Purity" has come to a premature end at the Liberty Theatre through a sad but entirely natural lack of public interest in the film.

A DEARTH OF CHORUS GIRLS.

Lew Fields Wonders What Has Become of Them.

"We hear a good deal nowadays," said Lew Fields last night at the Astor Theatre, where he is appearing in "Step This Way," "of what becomes of the chorus girl. This may be all very well in the way of discussion—this peering into the lives of the merry merry; but a still more interesting speculation is—how, if present conditions grow worse, are managers going to equip their musical shows with chorus girls? There is, to put it mildly, a dearth of material.

"A while back all you had to do in order to secure a multitude of good material was to send out a call and hundreds of good looking young girls appeared and requested positions. This is a thing of the past. Now it is a most difficult matter to get good material. This is all the more curious and for the reason that the wages paid is away above former years. Some years ago the best singers and dancers were paid $15 a week while in New York and $18 on the road. Nowadays all sorts of prices are paid, that is, from $20 to $35 a week, and nobody applies! The wage in department stores or other employments has not improved in like ratio, so the mystery deepens.

"One may ask, Has the stage lost its charm for the young? It would appear so, else why is it that there is an absence of aspiring young prima donnas and the like? A good deal of the trained material, that is, girls who have had very considerable experience in musical pieces, have gone into the pictures. They have found this employment evidently to their liking. Whether the opportunities to advance are as great in the pictures as in musical comedy is hard to say. I know of no chorus girl who has become a 'picture star.' Maybe they all have hopes; maybe they like the pictures best, and maybe it is that the wanderlust has left them and they desire to remain at home. It is all very curious.

"Surely the opportunities in musical comedy for talented young girls are as great as ever. If this thing keeps up, where are our Lillian Russells and Edna Mays to come from? Formerly they all came from the chorus, all willing and happy on '$15 per!' It seems to me that when it becomes generally known that new material is desired there will be a big inrush of young girls who desire to make their way on the stage. This new or raw material makes it most difficult for the producers. It takes time to teach young girls to dance. To drill, say, thirty untaught girls in all the dances of a musical piece is a considerable undertaking. When the producer, to begin with, has at least one-half that are trained to the stage, able to dance and the like, it is more or less of an easy matter. But to train an entire chorus that is unacquainted with the business is a terrible undertaking and it is one that is trying the souls of producers.

"One would imagine that a girl who desired to win her way on the stage would first have her voice improved and take lessons in stage dancing. They never seem to think that they need know anything to be a chorus girl. The result is that the producer must practically open a school for dancing. A girl who wishes to take up nursing must do a lot of studying and hard work at a small wage and when she has completed her course she cannot earn any more than the greenest sort of a chorus girl. The same is true of stenographers. It requires at least two years of hard work before a young girl, supposing with good general education, can learn stenography and typewriting. And then she cannot earn, except she be particularly efficient, anything like the money paid a chorus girl. When young girls find their inexperience is no bar to acceptance in the chorus I think the present trouble in the way of securing material to speedily vanish."

WHERE TO DANCE.

Doraldina is still demonstrating every night at the Montmartre at Midnight how well adapted a Western dance may be to an Old World surrounding. She is the most popular of the professional dancers, although it is certain that the spectators who dance all entertain the belief that they are about as expert as any of the others.

Not all the gayety is supplied at the Hotel Shelburne at Brighton Beach by the review "Splash Me," although there is expert dancing to be seen in this. Then Marie Lavarre and her associates are entertaining. But there is also dancing for the visitors.

Will Rogers is chewing his gum and swinging his lariat, as well as telling his jokes, both up and down stairs now at the New Amsterdam Theatre. That is to say he is to be seen both in the Follies and the Midnight Frolic. There are other entertainers, as well as a place to dance which is never neglected by the visitors.

ABOUT THELMA SALTER

In Her Six Years She Has Appeared in Twenty Pictures.

Thelma Salter, one of the child players in Thomas H. Ince's allegory, "Civilization," at the Criterion Theatre, has appeared for under years in twenty odd Ince motion pictures. Little Thelma was raised in Chicago and has lived most of her life out of doors in the studios of Los Angeles City and Inceville. At the age of 6 E. H. Allen, business manager for Thomas H. Ince, chanced to see the child playing the part of one of a family of thirteen dolls. He was impressed with her dramatic ability displayed in her conversation with dollies that he approached her mother with a tempting contract. Mrs. Salter agreed that Thelma enter into the "movies" on condition that she be in the company to be constantly with her child.