

SUMMER DIVERSION in the THEATRES



LENORA NOVASIO in "THE RAINBOW GIRL"

As the thermometer grows more efficient in its upward trend there is little of interest in the theatrical horizon. There have been a number of new plays tried out, with the usual results, meaning that some have been favorably received and some have not. The premiere of the majority of the new pieces has taken place in Washington, where the audience, by reason of the war, has taken on the favor of a Broadway assemblage. Whether this is something of advantage to the play is a matter of conjecture, but the producers seem to have a liking to have their play commented on one way or the other by the President and other official lights.

Returning from Washington to New York the Midnight Frolic has been rebuilt so that when the performance starts to-morrow night on the New Amsterdam Roof it will have the appearance to every intent of being the second edition of this one hour before closing entertainment. Fannie Brice, Dolores, Fricke and other favorites, including the Six Brown Brothers, have been retained.

As regards the Winter Garden plans that theatre will be dark for two weeks while the finishing touches are being given to "The Passing Show of 1918." With Johnson gone the theatre



GERTRUDE HARRISON in "THE LOVE KISS"

may be devoted entirely to the new production, which is now almost ready for presentation. Dress rehearsals this week will probably end the job and the opening is scheduled for next week at the Globe Theatre in Atlantic City.

After the tryout in Atlantic City "The Passing Show" will be brought back, opening in the Winter Garden on the night of July 23. This is the seventh of this series, the first having been produced in 1912, and this most recent effort of the Messrs. Shubert will have a capable cast, its members having a chance to splutter themselves around in the twenty scenes that divide the show in unequal segments. Eugene and Willie Howard, who are always cleverly entertaining, head the cast, in which George Hassell, last seen in "Love of Mike," will also have an important part. Cleo Sale, the comedian; Virginia Fox Brooks, Arthur Albro, the excellent tenor who

Vaudeville and Burlesque.
Clifton Crawford, the comedian, and many other things, is the headliner at the Palace this week. Crawford has refused any set lines and will act just as he pleases, a prophecy that is sure to satisfy Blossom Seeley in on the bill as is Charles Withers, who makes his farewell here he reports at Camp Upton.
Ann Wheaton tops the bill at the Riverside, coming from musical comedy to play a short engagement in the varieties. T. Roy Barnes, also of musical comedy, and Bessie Crawford will present a smart little skit, while Florence Ames and Adelaide Winthrop will offer a revue. "Hello America" continues at the Columbia on its all summer run. A clever burlesque with two good comedians and a large and hot weather chorus.

was with the original "Maytime" company, and Jessie Reed are among the stars in the company.

Those whose tastes turn to the members of the chorus will have an opportunity to see the idol of their hearts next Sunday night at the Astor that being the time set by chorus girls for their benefit for the Convalescent Home for Soldiers and Sailors.

Having come to the conclusion that everybody else had used their services of benefits they decided to arrange one their very own, with the result that they are to run the whole thing. They are to sell the tickets, take the same, act as ushers and (it's a fact) one will act as carriage starter and open the door of those who are possessed with enough to come in taxis or other conveyances. The benefit will be under the auspices of the Stage Women's War Relief.

The Committee for Free Milk in France, of which Miss Josephine Osborn is chairman, announces the first public performance in this country of "Hawks Well," the Japanese "Noh" drama. It will be given at the Greenwich Theatre on July 10 by Michio Ito, for whom William Butler Yeats has specially adapted it.

It will be supported by three mimic players, three Japanese musicians and a chorus. The programme includes legendary Japanese dances, songs by Matsuyama, tenor of the Imperial Theatre of Tokio, and Japanese music. The proceeds will be devoted to purchasing milk to be distributed among the wounded allied soldiers.

The concerts at Columbia University by the New York Military Band have proved attractive, in that they have drawn such crowds as to make more seats necessary for the public. So pronounced has their success become that it has been planned already to give the concerts on a large scale next summer.

To-morrow night a miscellaneous programme of general interest will be the bill. Marie Tiffany of the Metropolitan Opera Company will be the soloist on Wednesday night, while on Friday Mayhew Lake, the composer, will conduct four of his own compositions. An entire programme of works by American composers is now being arranged.

Enlisted men of Fort Stoum will present a benefit next Sunday night at the Lexington Theatre, the proceeds to be applied to a fund for the purpose of purchasing and equipping an ambulance for immediate service overseas.

Many stage stars have volunteered



JESSICA BROWN in the "NEW ZIEGFELD MIDNIGHT FROLIC"

for the evening among them Raymond Hitchcock, Louise Dresser, Billy B. Van, Leon Errol, Frank Fay, Walter Jones and Leonora Novasio. The Fort Stoum Orchestra will furnish the music.

The passing of years brings many changes, but certainly no event more tragic than that which has befallen A. Token Worm, general representative of the Shuberts, this week. It seems that Mr. Worm was a dear and intimate friend of the late Czar, who, if the cables speak no lie, left his



KATHRYN PERRY in "ZIEGFELD POLITIES" NEW AMSTERDAM

friend Mr. Worm behind by the simple process of dying.

The feelings of Mr. Worm may easily be imagined when he read the sad news, for he had often gambled with Nick when they both were innocent little children with no care to disturb the thought of the morrow and no sorrow to blast the childish dreams hidden beneath the little curls. They were just Nick, George, Tino, Hankon and Christian to each other.



ANNA WHEATON of the RIVERSIDE THEATRE

Sorrowfully, as befits the loss of a friend, Mr. Worm tells the story: "The tragic end of the late Czar Nicholas of Russia proves that fate points its finger sometimes even as early as in childhood. When the Czar was a boy he loved to play soldier in the game of soldiers and robbers and received many childish chastisings at the hands of the boys who were selected to play robbers against him and now he has fallen, a victim of the murderous band of Russian revolutionary robbers."

Mr. Worm, after pointing out the fact that he was one of the robbers, continues: "I knew the Czar, the late Nicholas Romanoff, very well indeed when he



FLORENCE HART in "SEVENTEEN"

was a boy. The late Czar was a cousin of King George of England, King Constantine of Greece, King Hankon of Norway and King Christian XI. of Denmark. They are all grandchildren of King Christian IX. of Denmark and his spouse, Queen Louise.

"When the late Czar was a boy he spent his summers in Denmark as the guest of the late King Frederick of Denmark, then Crown Prince, in the Castle of Charlottendal, just outside Copenhagen, and the following Princes, now crowned Kings, were his playmates: George of England, Constantine of Greece, Hankon of Norway and Christian XI. of Denmark. Every afternoon the royal Princes were sent out in the woods adjoining the Castle of Charlottendal under an escort of soldiers and nurses to play with the children of the Danish citizens who occupied villas in the same neighborhood. My father had a house there and I was one of the boys chosen to

play with the royal Princes. We generally played a game called 'soldiers and robbers,' and the royal and imperial children were the soldiers, while the Danish boys were the robbers. We had numerous battles and encounters with the royal children, which generally resulted in a draw, the soldiers on guard and the robbers separating us when the battle became too heated. The late Czar even as a boy was rather moody and retiring, and most of the battling on the front line was done by Constantine, late King of Greece, and George, now King of England."

These be times that apparently are not quite as chivalrous as were the days of "Florodora" and "The Bazaar Match." Blame it on the war or what you will, but the fact remains that Charlotte Wakefield of "Hock-a-Bye Baby" kicked her slipper off the other night and it went out somewhere in the audience.

In stories of this sort, when the slipper goes flying out, the audience it is supposed to be caught by some gallant gentleman, a modern edition of Don Quixote and Don Juan combined.

It was, however, it is understood that the aforesaid gallant gentleman is always supposed to wait impatiently until the slipper reaches the stage door and there present the slipper, receive a kiss and by privilege to buy whatever she wants at Giddings or Hockons.

Only he didn't.

Now Miss Wakefield is minus a slipper, but her appreciation would be returned but deep if the finder were to return it, or better still, send his name

and address and permit Miss Wakefield to send the mate.

Beth Lydy, who plays the leading role in "The Rainbow Girl" at the Gaiety Theatre, has adopted two full blooded Sioux braves who are now fighting in the American army somewhere in France. She writes them letters and sends them knitted things and tobacco and chocolate and does what she can to make them happy.

"I spent my early childhood on an Indian reservation in South Dakota," says Miss Lydy, "and the only playmates I had were the little Sioux boys and girls. Several of those boys have grown up now and are in the army. The two I've adopted came to see me here in New York a couple of months ago just before they sailed for Europe. They are fine fellows and will make good soldiers. I read in the paper the

IN BROOKLYN.
Stella Mayhew returns to the Bushwick this week, heading a good bill. The comedienne is minus her husband and former partner, who enlisted, but she is just as good by herself. Ben Welch, the favorite character comedian, will present his usual Hebrew impersonation, while the Courtney Sisters will present some new songs.

At the Parks and Beaches.
Irene Franklin and Burton Green head the bill at the New Brighton, this being their final appearance around New York before they sail overseas to entertain the soldiers.
Palisades Park continues to gain in popularity with added amusements, while the attractions at Luna and the Steeplechase, at Coney, draw larger crowds.



PERCIVAL KNIGHT and SUZANNE TEDAY in "GETTING TOGETHER" SHUBERT

other day that our boys were using Indian tactics in fighting the Huns. Well, I wouldn't be at all surprised if these proteges of mine were showing them how to do it. An Indian child all that sort of thing instinctively. It's born in him, and when the chance comes he takes it. It just like a duck takes to water. The Huns that meet my Sioux had better look out. Oh, the Sioux won't scalp 'em, but they'll treat 'em rough."

From Indianapolis comes the news that Stuart Walker's second season of repertory is very successful. "Passers-By," which is the latest offering, has been generally admitted to be exceptional. J. M. Kerrigan, for the past two years with Laurette Taylor, and who is well known to theatre-goers here, was excellent as the tramp *Somerset Brown*.

George Gault, whose interpretation of *Genesis* in "Seventeen" here earlier in the season was delightful, is another of the company of twenty that Mr. Walker has assembled. Mr. Walker deserves a good deal of credit for his work, which shows study and ability combined.

HOW TO LEARN COCKNEY.
Percival Knight Tells His Troubles in Mastering That Dialect.

When it is said that the career of Percival Knight has been as picturesque as the language he uses on the stage in "Getting Together" the limit has been reached, as no one who has heard his delightful cockney talk can fail to understand. His impersonation of a British Tommy is as true as are the cartoons of Barnes

Roman emule when in Rome and accompanied with it. The strange part of the whole affair was that Kerr was reduced as I was elevated in rank, and I had him when I was heading out fatigues. I handed him a 'ushy' job, and punished him so much by being kind that the blow was almost too much for him to bear."

After a three year stretch in the marines Knight's folks found out where he was and purchased his discharge. He later went on the stage, playing in London and the provinces, and took his own company to the Orient a decade ago. It is interesting to note that his first big success was in "The Arcadians," and the reason thereof was his role of a cockney.

His appreciation and sympathetic interpretation of the cockney and coarser is studied and sincere. He knows them and is conversant with their outlook on life, which has a great deal to do with his artistic blending of pathos and humor that is

never able to take such stage business as part of the day's work."

Miss Sheffield may thank herself or her early training for now uncombining ere this. She stands by herself.

ABOUT FRANK BURBECK.
One of the shining examples of a life on the stage is Frank Burbeck. He is *Abraham Nathan* in "A Tailor-Made Man" at the Cohan & Harris Theatre.

Born and brought up in Boston, Frank Burbeck prepared himself for his course at Harvard and would no

do but have graduated from that institution to become a staid business man if the stage "bee" had not intruded upon buzzing around.

Mr. Burbeck's first professional engagement was in 1878, when he joined Robinson and Crane, who were then playing in "The Two Dromos." Two years later, and because another player had missed a boat from England, to Frank Burbeck was given his first big part. This was in "The Planter's Wife," which he played in for another two years, after which he appeared in the great success of thirty-five years ago, "Hazel Kirke."

In the Boston Theatre Company at that time was also Edith Kingdon, who was to later become Mrs. George Gould.

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lish as is the verbal mode of expression of a gas house gangster from the speech of the ordinary American.

His grandfather was interested in missions on the East Side of London, and it was while on tours with his grandfather and mother that he started to learn cockney. He continued picking up scraps of dialect until the more mature age of 17, when he and a friend enlisted in what they thought was the British cavalry. They



ANN MURRAY in "NICKY KOO" at the GLOBE

wanted to ride, but when they woke up they found the only thing they were riding was a mop and pail, being assigned to fatigues in the Royal Marine Artillery, which sort of work it might be said, is heart breaking.

"The first thing I was given was a furrer from an old sergeant named Kerr," is the way Knight tells the story. "I went up to him and said, 'Sergeant' and had to say nothing more, for he looked me over and murmured 'Tuff.' The cockney hates a 'tuff' who corresponds, in the mind of a coal heaver over here, to a 'dude,' and he determined to break my spirit.

"He gave me all the rotten jobs he could find, and I saw the only way to beat the game, so to speak, was in being one of the crowd. So I talked cockney, following the advice to be a



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to be found in these types. The only drawback to Percival Knight is the fact that he reserves his best jokes for off stage. Which, in itself, is worth the dues at the Lambs.

NOT THE 1918 MODE.
But Flora Sheffield Has Her Own Ideas About Kissing.

To those strictly modern girls in Greenwich Village who, though engaged, permit themselves to be caressed by effeminate ukulele makers, the beliefs and practices of Flora Sheffield may seem a bit old fashioned and antiquated; she would be accused of being mid-Victorian and everything like that.

Miss Sheffield, who plays the ingenue role in "The Man Who Stayed at Home," the melodramatic spy drama at the Forty-eighth Street, has her own theories about kissing, however, and practices them. Miss Sheffield is of the opinion that a girl should give no kisses to or receive them from any man other than the man to whom she may be engaged at the time.

The query as to whether this may include those to whom one has already been engaged and those one hopes to be engaged to must remain unanswered by this ingenue. Such contingencies never enter her mind. She is so modest that she even doesn't believe in kissing on the stage, though she realizes that a stage kiss means nothing. If those who read are not convinced, listen:

"I know it is the most preposterous thing in the world," says Miss Sheffield, "but I cannot help it—I simply cannot get accustomed to being kissed by some one who off stage is more or less a stranger to me. It is so well known both in and out of the profession that stage kisses are absolutely meaningless that I suppose it is foolish to even comment on the matter, nevertheless I am most frightfully embarrassed every time I am called upon for a kiss."

Her aversion might be even more pronounced were it not for her discovery that stage folks are the finest she ever met in her life. "I am convinced that the morale of the stage is higher than in any other walk of life," Miss Sheffield is a real ingenue, of course.

Continuing: "My experience is that a woman is treated with greater regard and respect behind the wings than in any other vocation I know."

"So it is not through any puritanical nonsense that I am unable to rid myself of this absolutely foolish embarrassment but simply to my early training. Perhaps some day I shall be sensible, but I'm quite sure I will



EFFIE WESTON in "THE TAILOR-MADE MAN" AT THE COHAN & HARRIS

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