



Leah Cohen At Hippodrome.

BY LEONE CASS BAER.

An amazing document, under the title of "The Theater Carries On" and written in clever vein by John P. Toohy, one of New York's general press representatives, is finding its way to every newspaper in the land.

It is in pamphlet form and is a brief chronicle of the three weeks' tour of the all-star company which played "Over There" for the benefit of the American Red Cross in what Mr. Toohy says is "the most remarkable series of theatrical performances ever given anywhere."

They had done for the greatest of charities, the Red Cross, the greatest thing ever before done by the members of their profession, and achieved the most astounding triumph ever accorded a group of players in the history of the English speaking stage.

They had appeared in 17 cities in three weeks, had given 23 performances and had raised the prodigious sum of \$83,343 for the Red Cross.

They had traveled as far west as St. Louis and had even played two cities in one day in one particular instance. They had all of them—there were 15 stars in the company—given their services entirely free of charge and had paid their own personal expenses while undergoing discomforts and grinding travel that would have broken the spirit of many a low-salaried player whose entire stage career centers about one-night stands.

They had done a service for their country and for the cause of humanity, the wide world over and if there was a glow of pride in their hearts it was a pardonable feeling and one entirely justified by the logic of events.

The all-star cast consisted of Laurette Taylor, George M. Cohan, Chauncey Olcott, Mrs. Fluke, George Arliss, Julia Arthur, James T. Powers, James K. Hackett, Henry B. Warner, Beryl Mercer, George McFarlane, Burr McIntosh, Helen Ware and O. P. Heggie. "Over There" is a Red Cross play, its theme being service, and the Red Cross idea runs through it from beginning to end.

The play was written for Laurette Taylor by her husband, J. Hartley Manners, and, while the other stars knew the relative unimportance of any role which might be assigned to them, they gladly consented to "carry on" for the cause.

There wasn't any role for George M. Cohan, but Mr. Manners changed one of the soldiers in the hospital scene to an American.

Mr. Cohan is one of the impulsively generous men of the theatrical profession, and he is always ready to give his services, his time and his money to charity. Despite the fact that he was actively engaged in promoting the work of the overseas committee that is arranging for the entertainment of soldiers at the front in France, he was posing for a picture version of "Hit the Trail Hallelujah," and rewriting a play he is about to produce, he stopped it all and went along with the company.

Chauncey Olcott was busy, too—but he volunteered his role in the wounded Irish soldier in the play.

Although there was no role in the play at all suited to Mrs. Fluke, she agreed to "carry on" as the nurse who expressed it, and it was decided to have her read a Red Cross appeal as a feature in the final scene of the play.

George Arliss consented instantly to play the physician, Henry B. Warner accepted a role as a cockney prize fighter, and Mrs. T. Powers agreed to return to the stage to play the part of Monty, the little cockney gunmaker from Woolwich.

James T. Hackett readily consented to play the Canadian in the hospital scene. George McFarlane, who was closing his season at the "Theatricals" in Philadelphia, and who had a tempting vaudeville offer, agreed to forego the latter and accepted the invitation to play the nurse, Julia Arthur, who was reached by long distance telephone at her home in Boston, agreed instantly to play the small part of the nurse in the hospital scene. O. P. Heggie said "Yes" when asked to play the wounded cockney soldier.

Helen Ware, who was en route to accept the part of Liz, and Beryl Mercer volunteered for the part of Mrs. Hudd.

William Seymour volunteered his services as general stage manager, and A. J. Simmons, of the Lehigh Valley railroad, agreed to look after all the transportation details.

There now remained only the selection of someone to auction off an autographed souvenir programme in each city visited, and of a grand opera singer to render the National anthems of the allied nations at the end of the play, a feature of the performance which was destined to arouse a tremendous outburst of patriotic feeling everywhere.

Madame Eleonora de Cisneros, formerly prima donna with the Metropolitan and Chicago Opera companies, having read in the first published announcements of the tour that the singer remained to be selected, volunteered her services, which were accepted.

Burr McIntosh, whose forceful and virile liberty loan speeches had aroused so much enthusiasm a few weeks earlier, was asked to travel along and auction off the programmes. He accepted the commission and displayed unusual bravery during the tour. Just before it opened he sustained a slight injury to one of his feet which brought on an aggravated attack of rheumatoid trouble.

Though obliged to walk on crutches, he made a series of ringing speeches between the acts and succeeded in selling the autographed programmes for the amazing total of \$165,000.

As Miss Taylor wrote on a programme which she autographed for his own personal souvenir:

"To the bravest of us all—the man who had no feet and walked—the man

who had nothing to sell and sold it."

In the meantime Messrs. Klaw & Erlanger agreed, without hesitation, not only to lay out a route covering the cities in which they controlled the booking of first-class playhouses, but they insisted that the principal theater in each city visited be turned over to the Red Cross entirely free of charge.

The organization of the tour having been perfected and arrangements completed for the first rehearsal, the whole project was definitely laid before the National officials of the American Red Cross for their acceptance and approval.

It was explained to the Red Cross authorities in Washington that all the artists volunteering their services had agreed to pay their own personal expenses, that the important theaters in all the cities comprised in the tentative route laid out would be turned over entirely free of charge and that much of the other incidental expense would be underwritten, assurances having been received that printing, photographs and other items would be donated.

It was further explained that the only important item of expense which would have to come out of the gross receipts would be the cost of railroad transportation. After a lengthy discussion the War Council agreed to endorse the project and assume the railroad expense.

Other difficulties then arose which threatened for a time to wreck the entire project. The principal one of these was the National committee's insistence that the local Red Cross chapter in each city which it was proposed to visit should endorse the scheme.

It was here that the promoters of the enterprise ran afoul of our old friend, Mr. Personal Equation. Certain cities where Red Cross activities were in charge of men and women of vision and some understanding of the enormous possibilities of financial return which would result from the appearance of such an unprecedented cast of celebrities, gave the scheme their enthusiastic endorsement.

Other cities sent qualified telegrams agreeing to accept the attraction under certain conditions.

Other cities curiously turned the proposition down, some of them most peremptorily. In some of these latter, it was later discovered the project would have thrown out of alignment certain social plans and interfered with local activities.

Inasmuch as certain of these cities must be played if the proposed three weeks' tour was to be carried out as planned, it being found impossible to make certain railroad jumps without playing points between, an unique situation was created.

Special advance agents had to be engaged on a few hours' notice to jump to certain far distant cities and personally convince the local authorities that there was no gold brick concealed anywhere in the proposition and that it would mean enormous financial returns for the Red Cross fund if the attraction were permitted to play these particular places.

Here were the most important actors on the American stage banded together in the most amazing cast ever assembled in this country, giving their time and services entirely free of charge, and being forced to force themselves on certain cities in order that the entire tour might be made a great success.

Only an abiding sense of humor and planned, it being found impossible to make certain railroad jumps without playing points between, an unique situation was created.

Some of the telegrams received from the "objection" cities, the preliminary advance agents were called, make amusing reading when considered with a full knowledge of the facts.

"They are still holding out here," one of them wired from a distant city. "Mr. Blank is wavering a little. Meet committee again tomorrow. Think I can talk it into them, but can't promise anything. Chairman dead opposed to entire plan."

"Have some hope for this city," wired

another. "One committeeman is with me and may win over another before 8 o'clock."

"One would fancy that someone was reporting on some project to sell some commercial article at a big figure, instead of trying to convince the local organization that it should accept a gift which was being offered it at the cost of great self-sacrifice on the part of some of the most distinguished artists in the English-speaking world."

Finally, after much travail of spirit, most of the hesitant cities fell into line, a definite route was laid out and rehearsals began.

De Wolf Hopper, marshal of the marshaled adjective, wit, eloquent orator and supremely Good Fellow, was pressed into service as advance agent de luxe. His particular mission was to travel one week behind the regular advance agents, and auction stunts and boxes in every city of the tour.

The tour opened in the presence of President and Mrs. Wilson and a distinguished audience. The curtain had been advertised to rise at 8 o'clock. Says Mr. Toohy:

"It is interesting to note that when that hour rolled around practically the only persons in the theater were the President and Mrs. Wilson."

"The lack of consideration for others, which is so characteristic of the average fashionable American theatergoer, was never shown off in such a high light before. The curtain act was purely over before the bulk of the audience was seated."

The total receipts from all sources for Washington were \$17,146, the smallest on the entire tour with the single exception of Wilmington, Del., and it was seated."



Jewell La Valle At Lyric In "The Runaways"

D. PERRY EVANS PHOTO.

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ing spectacle was presented of the theatrical profession, which was giving the benefit, being forced to do most of the buying because of the apathetic attitude of the public. Even the presence of a detachment of the famous "Blue Devils" from France on the stage couldn't stir those present out of their indifference and general listlessness.

Jacob Wertheimer, millionaire theater owner, who paid \$700 for a pair of seats, went upon the stage in a fine flush of indignation and asked permission to say a few words.

"Do you want the actors to give the show and buy all the seats, too?" he shouted. "You should be everlastingly ashamed of yourselves if you do."

But the audience remained indifferent, with the result that the majority of the seats were purchased by the speculators.

Local interest centers this week in the new spectacular film which D. W. Griffith has just offered the public, "Hearts of the World." It will begin its engagement at the Hellig Theater tomorrow night and will show twice daily thereafter.

This is held by Mr. Griffith himself to be his supreme triumph in motion photography and screen plot. It is a beautiful love story, with the war as a background, and some notable personages including Lloyd George in the cast.

This afternoon and tonight "Pershing's Crusaders," the first official war film put out by the United States Government, will continue at the Hellig, rounding out its week's run. Packed audiences have greeted the film every night. The matinee and night presentations for today have had a heavy advance sale.

The vaudeville houses continue to offer attractive summer bills, with some exceptional talent being in evidence every now and then.

GREAT WAR PLAY OFFERED

"Hearts of the World" Will Be Seen at Hellig Theater.

"Hearts of the World," the supreme triumph of D. W. Griffith, to be presented at the Hellig Theater beginning tomorrow night and twice daily thereafter, opens a new era in the realm of the screen drama. Here, with the great war as a background, Mr. Griffith has filmed a simple little love story, old as the ages yet ever new.

"Hearts of the World" has proven the latest sensation in the screen world. Mr. Griffith realized that the public which became enthusiastic over "The Birth of a Nation" and "Intolerance" would expect something big from him in this latest picture, and therefore, instead of trying to out-do himself in staging gigantic battle scenes, he used the war only as a background for the filming of a simple and attractive story of tremendous human interest.

"Hearts of the World" shows the happy, peaceful life of the people of a small village before war reared its ugly head over the horizon. The causes that led up to the war are shown; the meeting of the English Parliament on the eventful night when the vote was cast for war; the session of the French Senate voting upon the declaration of war; the session of the cabinet awaiting the fatal hour when the ultimatum to Germany would expire. These scenes come as a prelude; then the great drama begins when the German borders enter France.

In taking the battle pictures for "Hearts of the World," Mr. Griffith had the assistance and co-operation of the British War Office.

It is the opinion of all who have seen "Hearts of the World" that Mr. Griffith has outdone his own best achievements and has established a new artistic record.

"Hearts of the World" was 18 months in the making.

The war scenes were taken on the battlefields of France by permission and with the assistance of the British and French governments.

Mr. Griffith and many of his principal players, including Lillian and Dorothy Gish and Mrs. Gish, mother of the two girls; Robert Harron and George A. Slegmann, were under actual bombardment three times, on one occasion for a period covering four hours.

Mr. Griffith had at times to wear a steel helmet to protect him from shrapnel and a gas mask to protect his lungs. Many of the most striking scenes in the film owe their effects to the remarkable courage of Mr. Griffith and his intrepid cameraman, Billy Bitzer, who was with him under fire many times. Neither Mr. Griffith nor any of his company received injuries other than a slight wound in

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The Movies in Alaska.CONTINUOUS PERFORMANCES TODAY, 1:30 TO 11 O'CLOCK
"HOOSIER GIRL."

Mr. Griffith's arm from flying shrapnel.

David Lloyd George, Prime Minister of England, received Mr. Griffith's private audience in the British cabinet rooms in Downing street, London. Upon Mr. Griffith's departure, Lloyd George said: "God speed you in your great work and grant that you may accomplish your desire."

In the prologue of the story of "Hearts of the World," Lloyd George is seen shaking hands with Mr. Griffith prior to the latter's departure for the French lines.

More than 120,000 feet of film were taken, although only 12,000 feet is used in the production.

David Wark Griffith says he was the first American ever to set foot in the front line trenches. This was, of course, before the United States entered the war.

There is no papier mache scenery, nor any artificial scenery of any kind used in the production; no studio "props," no superlatives, no "fakes" nor artificialities whatever throughout the entire film.

The story of "Hearts of the World" was written by M. Maston de Tollnac, and was translated from the French by Captain Victor Marier. The story is in two parts.

WAR PICTURES DRAW CROWDS

"Pershing's Crusaders" to Be Shown Three Times Today.

If any one doubts what he has heard about Fruglmanism, he has only to see "Pershing's Crusaders," the official Government film, which has been turning people away at the Hellig Theater this last week and which is held over.

(Continued on Page 3.)

GET A REAL WAR THRILL—HEAR

Private Mike O'Rourke, V.C., D.C.M., M.M.

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