

Scrap Book



Belle Story, prima donna, at the Temple Theater next week.

Temple—vaudeville.

After an absence of two years Miss Belle Story comes back to the Temple theater, where she is at the head of an excellent bill. Miss Story is one of the best singers vaudeville has known. Her notes are clear, her voice is well modulated, and she displays both range and power. So natural is she that her first appearance in a plain little white frock passed as a matter of course, but the real reason was the loss of her wardrobe trunk.

"An Innocent Bystander" is the name of a clever sketch introducing Homer Miles, Helen Ray and others. It is a little comedy of New York life, and it is well presented. The stage setting is in front of the Day and Night bank and the story has to do with a missing pocket-book.

Emma Francis, who sings better than any other dancer, and dances better than any other singer, is one of the hits of the week. Assisted by Harold Kennedy, her number is very popular.

Leonardi plays a violin, afterward a guitar, and he is master of both. His rendition of the dreamy Hawaiian melodies is a splendid piece of work.

Aveling and Lloyd indulge in some southern talk and they are responsible for many hearty laughs. There is a newness in what they have to offer.

Willie Weston sings well and his recitations have a punch to them, so much so, that the people clamored for more.

Monday afternoon found many children in the theater, attracted by an animal aggregation at the head of which is Minna, claimed to be the largest trained elephant. The horse is wonderfully schooled and the pony and dog also go through their paces with rare understanding.

An exceptional gymnastic act is that of the Newsomes, two men and two women. The Temple movie review closes the program.

Helen Ware, Belle Story, and Morton and Moore are the three big features that head this week's bill at B. F. Keith's Theatre.

Yesterday afternoon Miss Ware scored a success on her first vaudeville appearance in Boston in a new and powerful one-act playlet, "Justified," by C. T. Dazey, author of "In Old Kentucky." Miss Ware has an opportunity in "Justified" to do some of the most brilliant and powerful acting of her career. But three characters appear in this little gem, but each role is perfectly cast, and the result is one of the best one-act plays seen in Boston this year.

Another hit was scored by Belle Story, the young American prima donna, who makes her first Boston appearance in nearly three years. Miss Story, who was prima donna with Montgomery and Stone during the long New York run of "Chin-Chin," and also sang the leading feminine role at the Hippodrome in "Hip, Hip, Hooray" all last season, possesses a most remarkable soprano voice. Her imitation of a bird and her flute-like notes won her round after round of applause yesterday afternoon, and her gowns were the admiration of the feminine portion of the audience.

BELLE STORY REIGNS AT BEACH ONCE MORE

Star Returns to New Brighton, Where She First Achieved Fame.

AND SINGS HER OLD SONGS

"Nursery Land," a Fantastic Skit Chief Feature of Supporting Numbers.

Four years ago this week a pretty young girl appeared on the stage of the New Brighton Theater and won the audience with her voice. A new headliner was made overnight.

Last night in the same place, the same little lady sang again. It was Belle Story. With her sweet, clear voice, she made it plain how she achieved her first conquest at the beach.

Looking very fetching in a shimmering old rose hoop dress, Miss Story sang the melodies that have helped make her popular. Her trilling, particularly in "Dancing at the Flower Garden Ball," was very effective. And the old familiar song from "Chin-Chin" was as pleasing as ever.

But Miss Story had to share the honors this time. For the first time there was seen in Brooklyn Bert Kalmar's "Nursery Land." All the good old childhood days were recalled as "Old Mother Hubbard," "Simple Simon," "Little Bo-Peep," "Boy Blue" and the rest came stalking across the boards.

Kalmar, who spends most of his time writing songs, was assisted by Jessie Brown, who made a bewitching "Bo-Peep." The dancing and singing of the act were clever and well executed. The offering closed with the Jack and Jill rhyme. There was much that was refreshing about the act.

The bill was an exceedingly well-balanced one. The Spanish dancing of Eduardo and Elis Constino lending zest to it. The Dance of Victory, Dance Ballet, Dance of Beauty, were concluded by a rousing whirlwind trot. Herbert Williams can keep his audience laughing without even cracking a smile. Another act that drew the laughter was Harry Langdon's sketch, "Johnny's New Car."

Other acts were the Kaufman Brothers, who appeared in blackface. The Imperial troupe of cyclists who stirred the crowd with an exciting game of "bicycle basketball," and Mollie Bart Company in "The Baggage Smashers."

How Belle Story Fools the Cops

ONE of the best methods of avoiding arrest for speeding has been invented by Belle Story, the young American prima donna, who tops the coming week's vaudeville bill at the Temple theater.

Miss Story owns a Rolls Royce car that she purchased in England just before the outbreak of the war. The car is 90 horse power and does 70 miles an hour. The prima donna has a horror of going less than 40 miles an hour and has instructed her chauffeur never to drop below that clip, providing all is safe. The result is

that many policeman find occasion to pursue the big car on their motorcycles.

When a traffic cop is after her, Miss Story closes her eyes and falls back on the cushions as if in a faint. When the policeman finally succeeds in getting the car to stop, the chauffeur who is quite an actor, yells excitedly "Don't stop me now; I'm hurrying to the hospital with this sick lady."

The scheme has never worked better than it did in the suburbs of New York city just a few days ago. In fact, Miss Story says gleefully that she has been held up many times and never arrested once.

DIDN'T KNOW THEIR ACT

BELLE STORY, the young American prima donna who will top the vaudeville bill at the Temple tomorrow and the rest of the week, once headed a church fair in a small town. To stimulate attendance the preacher, who was a brother of the manager of the vaudeville theater of the town, asked that one or two of the actors playing at the theater be requested to entertain. One of the performers sent over by the manager was a coon-shouter who, while perfectly willing to do his act, was still anxious to let the people in charge of the affair know how great an attraction he was. He told the preacher that he never appeared at private affairs and this was a great favor he was doing the church, inasmuch as he was a high-salaried man—getting \$600 a week. At least a dozen times he approached the preacher and told him how pleased he ought to be to get such a man as he was, whose earning capacity was \$600 a week. Finally the preacher's brother, who was the manager of the theater, came in and started to put on the show. The preacher pulled his brother aside and told him the coon-shouter had been bragging about his salary to everybody.

"How much does that actor get?" asked the preacher.

"Sixty dollars a week," said the manager. It wasn't 10 minutes before the actor was around again telling the preacher that his salary was \$600 a week. The clergyman looked at him with a shocked expression and asked: "Do you know the ten commandments?"

The coon-shouter thought a minute and finally said: "No, what kind of an act do they do?"

coolest resort in town during the weather, and the splendid bill Manager Henry Carr is presenting this week is one calculated to please the most critical tastes.

Belle Story, the charming young American prima donna who won great success with Montgomery and Stone in musical comedy, delighted her audiences yesterday with her brilliant bird-like vocalization and technical fluency which was displayed in the use of her mezzo voice and skillful staccato work. An attractive personality and stunning gowns enhance her stage presence. Miss Story was given several recalls.

The three Steindel brothers, musicians of rare ability, are the special extra attraction and were given enthusiastic appreciation. In ensemble work they disclosed excellent musicianship, while the cellist in the trio played "The Swan" with rare delicacy and beauty of tone. The violinist in a selection by Kreisler and the pianist in the "Blue Danube" waltz with variations also won equal recognition for artistic work. The trio were compelled to play extra numbers.

"Honor Thy Children," a clever satire on modern home life by Samuel Shipman and Clara Lipman, was enacted by William Lawrence and a fine company which included Kathleen O'Malley, Grace Shanley, Joseph Graham and Ted Powell. It teaches a wholesome as well as an amusing lesson.

Jack Kennedy and company in "Don't Do It" offered an entertaining comedy concerning couples who are foolish enough to quarrel. Harry Rose, billed as the "peculiar nut," kept his audience convulsed with his original comedy work. The Pantzer duo, two accomplished acrobats, give an interesting exhibition. Jack and Phil Kaufman, black face comedians, contribute a large share of the fun on the programme. The wonderful Davies family, in balancing and sensational novelties add greatly to the interest of the bill with the showing of pictures is a splendid climax.

Singing in Vaudeville Will Not Harm the Voice," Says Belle Story

Prima Donna and Concert
Singer Who Has Found
Her Way Into Vaudeville,
Claims That the Work, If
Properly Carried On,
Does Not Harm the Voice
—But She Abjures Try-
ing to "Fill Every" Thea-
ter With Tone.

Her Real Name Used to Be
Grace Laird, But Now It
Is Mrs. Fred Andrews,
and She Has Only Had It
Two Weeks—She's That
Very Pretty Girl, With
Lots of Soft, Gold Hair,
Dressed Simply, Who Is
Welcomed at Keith's Each
Season, to Sing a Song or
Two.

By FLORENCE E. YCDER.

WITH the sincere hope that
the following does not
break up any homes, and
that it will not cause any
trouble between mothers and daugh-
ters, and teachers and pupils, we be-
gin today by announcing that:

Singing in vaudeville does not
harm the voice, or retard a career,
although one must be careful not to
strain in an attempt to "fill" the
theater with tone.

This is not an editorial statement,
but one quoted from the remarks of
Miss Belle Story, a bright vaudeville
star at present, but who has twinkled
in both the concert and musical
comedy horizons.

She is that charming young girl
who comes to Keith's all too rarely,
never to be forgotten for her stage
presence, once she has been seen.
For Miss Story LOOKS NOT like a
regular actress, but like an every-
day tall, slender, young woman,
who knows how to "do" her hair one
way, and wouldn't frizz it or slick it
back if she knew how. Which, she
confessed in the interview in her
dressing room yesterday, she doesn't.

The interview was a succession of
surprises, and changes of plan
which would have driven the average
headliner into an insane hatred of
the world in general and everybody
in particular.

But, as we said before, Mrs. An-
drews, it will please her to see
that in print, is not the usual vaude-
ville offering.

Only Lent to Vaudeville.

She is only lent to vaudeville oc-
casionally, for she is in demand as a
concert singer and as a musical com-
edy prima donna. She closed only
Saturday with "Hip Hip Hooray" at
the Hippodrome, and was the prima
donna in "Chin Chin."

The interview began before her
act progressed in the wings, and
finally was completed as she sat idly
before her mirror after her turn re-
flectively removing the make-up,
first from one side and then from the
other.

Since permission to print the de-
tails of the romance which has so
lately touched Mrs. Andrews was
not granted, the first portion of the
conversation will be omitted, and we
will proceed to the wings.

"No it does not hurt my voice to
sing in vaudeville, and I intend to
return to concert work as soon as
this tour is over," said Mrs. Andrews.
"I'm going to answer everything
that I can as fast as I can because
if I don't we might not see one
another again," she added hastily.

"Now I do not know what other
people think or what they feel about
singing in vaudeville, but I have
never suffered from it. The only
thing one must remember is that
the voice is always first, last, and in
the middle, everywhere. No attempt
should be made to fill the theater
with tone.

"What would have happened if I
had made any attempt to fill the
hippodrome? I didn't, and the re-
sult was that my voice did not suffer
at all." She punctuated her re-
marks with hurried peeks into the
wings, for her place on the program
had been changed at the last mo-
ment. But it did not seem to dis-
turb her in the least.

She preserved an unflinching brand
of humor that was as tempera-



Belle Story, now Mrs. Fred Andrews, nee Laird.

mentally untheatrical as her voice,
her general appearance, and her
manner. Mrs. Andrews is nothing if
not consistent.

"Now, apropos of singing on the
stage," she continued, "I want you
to clearly understand that I don't
say that every one will bear out my
opinion. Many people differ greatly.
But in almost every instance that
stage singing spoils a voice for grand
opera or concert work, the reasons
can be traced to an attempt on the
part of the singer to change her
voice to suit the demands either of
the audience, the theater, the man-
agement, or some other extraneous
influence.

"My voice is here. I know its limi-
tations, and its shortcomings. I
give it to the audience as it is, and
if I did not succeed then—" she
laughed frankly, "I would not suc-
ceed. I have only been on the stage
for four years. Prior to that time
I studied with Mme. Sembrich, and
with New York teachers."

Just then her call came and she
flitted away, or, rather, rushed head-
long, because she couldn't be a min-
ute late. The way in which her
high, clear, and very flexible so-
prano voice filled the theater made
one imagine that it at least made
some impression on the Hippodrome.

At last she was through, back in
her dressing room, and busily tak-
ing off her make-up. This act is al-
ways most disconcerting to the in-
terviewer, because it is hard to have
to look seriously at a person with
one natural eye, and one which has
been made up. And stage people in-
variably seem to take a delight in
stopping at the most alarming stages
of cold-creaming. Mrs. Andrews did.

"I certainly do," she answered em-
phatically in the affirmative when
asked whether or not she believed in
changing music teachers often.

"I think that keeping the wrong
person, or taking lessons from one
teacher from whom one can get
nothing which one understands is
foolish. Changing teachers is better
than never learning anything. Don't
you think so?"

Her Eyes Startling.

She turned her head and disclosed
one blue eye, with long lashes, and

topped by a golden feather of an
eyebrow, playing opposite to an
alarming black lashed eye surmount-
ed by a fine line black eyebrow.
The effect was startling, more so
than usual, because of the peculiar
childishness, and trustfulness of the
clean eye. An affirmative answer
was given automatically.

"Just to show you what I mean,"
she continued applying the cold
cream reflectively. "I once had a
teacher who explained to me that
in order to get a certain tone I must
imagine that the roof of my mouth
was like the neck inverted of a bot-
tle, and that the sound passing across
the opening made a tone just as one
can make one by blowing in the
neck of a real bottle. It was a revela-
tion to me.

"When, therefore, in my grati-
tude, I sent a friend to him I was
given to understand that everyone
did not find him as illuminating as
did I. For my friend came back
saying 'Let him teach me? No. Why
he told me more hunkum. Said I
was to sing like a bottle—no—as if
I had one in my mouth!'"

The eyes were clean by this time,
and we found Mrs. Andrews a very
pink and white person, much more
charming than she even promised to
be from out front. The interview was
over, she begged for leniency from
those who might differ with her
opinion, and closed the interview.

No she didn't say how old she
was, and it really doesn't matter.
She might be flirting with any age
from sixteen to twenty-five.

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MISS MARGUERITE TERRETT,
 laid-of-honor for the Sons of Con-
 federate Veterans (standing), and
 MISS PANSIE WILSON, who
 will be sponsor, at the exercises
 at Arlington, Sunday.

Col. C. A. Williams, U. S. A., retired,
 and Mrs. Williams, of the Ontario

Two big audiences yesterday enjoyed a double treat at Shea's theater. It was the coolest place in town and in addition one of the best bills of the year is being produced. No matter how much one may feel the heat, there is something in the work of the artists, particularly that of the Kaufman brothers that impels laughter and good hearty laughter at that. In their negro make-up they contributed a large share of the entertainment.

A hearty reception was accorded Belle Story, the talented young prima donna, who scored such a success with Montgomery and Stone in musical comedy. Her wonderful vocal range, attractive personality and charming gowns won her several encores.

A skit well worth seeing is that entitled "Don't Do It," by Jack Kennedy and company. Harry Rose, on the programme as the "peculiar nut," was a scream in comedy work. A rare musical act is staged by the three Steindel brothers. Their ensemble work received hearty applause. A clever satire on modern children was offered by William Lawrence and company in the upman comedy, "Honor Thy Children." Outside of the fun in the play-let there is also a wholesome lesson taught.

Keith's Theatre

Helen Ware in "Justified," a one-act drama, is one of the favorites appearing at Keith's this week. The bill is a good one and offers a pleasing variety of humorists. Miss Ware enacts a difficult part with force and ability, and is ably assisted by Herbert Ransom and Charles Hammond. The plot is gripping and well sustained. The piece ends differently from what is generally expected.

Harry Rose offers something distinctly new. He appears as a stage hand and sees the part through effectively. He lives up to his billing, "A Peculiar Nut."

James Kelso and Blanche Leighton, not new faces to Bostonians, offer a skit entitled "Here and There in Vaudeville." Kelso is particularly funny and never fails to win hearty applause. Miss Leighton is a competent foil.

The Crisps give a series of dances, recitations and songs. They are well received. Other pleasing numbers are Belle Story, prima donna; James C. Morton and Frank F. Moore, whose antics amuse; Leon Sisters and company in wire walking "stunts"; Bertie Herron and Milt Arnsman in a novelty act, and Alberte Rouget in an acrobatic and balancing number.

**Wedding License Not Hers,
 Miss Belle Storey Asserts**

Similarity of Names Seemed to Indicate Romance at the Hippodrome, However.

Giving the names of Grace Leard and Frederick Emott Andrews, a couple yesterday obtained from Patrick J. Scully, City Clerk, at the Municipal Building, a license to be married.

It happens that the name "Grace Leard" also is the original name of Miss Belle Storey, the name by which she was known before she went on the stage and became the prima donna of "Hip, Hip, Hooray," at the Hippodrome. Nevertheless the HERALD has it from no less an authority than Miss Storey herself that it was not she who obtained the marriage license with Mr. Andrews is a native of Chicago and is said now to be in the stock brokerage business in Wall street. And to this denial she added one that her name was now or ever had been other than Belle Storey.

Unaware that any such romantic emergency as this might arise, the department of publicity of the Hippodrome last autumn sent out for the information of editors, reporters and critics a biographical sketch of the new prima donna of that institution.

This sketch announced the "brilliant and rapid rise in the theatrical world of another of those Middle Western girls whose talent has astonished the critics in the last few years."

"The young prima donna, who is only twenty-eight years old," continued the announcement, "is the daughter of the late Rev. Asa Leard, a Presbyterian minister, once of Omaha, Neb., and later pastor of Claverly Church at Springfield, Mo."

After having studied music in Milan, Berlin, Paris and New York, Miss Storey sang in concerts in the West in 1910.

Again quoting the official biography:—"Until this time Miss Storey had no



Miss Belle Storey.

thought of a stage career. She was with an evangelist, the Rev. W. E. Biederwolf, one year while he was making a sawdust trail of Oklahoma and Kansas, and she confesses to trombone solos played to attract sinners to the Rev. Mr. Biederwolf's sermons. Sometimes these trombone solos were on street corners."

It also is related in the sketch that "her first appearance in New York was at Hammerstein's Victoria, where she sat in a box and sang the chorus of a song sung by the performers on the stage." The sketch ends with this line:—"Her recreation is reading Tolstoy."

Of course it is still to be understood that Miss Grace Leard, of the Hippodrome, is not Miss Grace Leard, of the Marriage License Bureau.

**Belle Story, Prima Donna,
 and Thrilling Playlet
 Among the Features.**

High-class comedy, musical acts of merit and an intensely interesting dramatic sketch provide variety for one of the best bills of the season at B. F. Keith's Theatre this week, where Belle Story, the attractive young American prima donna, is featured in a series of songs that give ample opportunity for the display of her unusual vocal talents.

Another striking act of this week's bill is the one-act play, "Justified," a thrilling dramatic capsule that abounds in thrills until it breaks up in an unexpected finish. Helen Ware, with a capable company, appears in this playlet, and shows her powers as an emotional actress in a way to bring generous tributes

Belle Story at the Temple.

THE young American prima donna, Miss Belle Story, will head the vaudeville program at the Temple Theater next week, a program that abounds with clean and wholesome entertainment, with a special feature for the children. Miss Story is making a short spring tour of the vaudevilles and the Temple was lucky enough to secure her for a week. This talented young woman comes direct to Detroit from an all-season run as prima donna of the New York Hippodrome production of "Hip, Hip, Hooray." Previous to that she played for an entire season with Montgomery & Stone in "Chin Chin."

The second feature of the program will be Homer Miles, Helen Ray and company in Mr. Miles' comedy of New York life entitled "An Innocent Bystander." This is said to be one of the wittiest and most interesting sketches ever in vaudeville. Special feature for the little folks will be Capt. Gruber's Animal Circus, introducing Minna, the largest performing elephant in captivity.

Other numbers—Aveling & Lloyd, billed as "Two Southern Gentlemen," in a bit of smart patter by Aaron Moffman; Willie Weston in some brand new character songs; Emma Francis, assisted by Harold Kennedy, in novel songs and dances; Leonardi, musical genius who



TEMPLE THEATRE DETROIT

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Miss Belle Story

Miss Grace Leard

*Best wishes for a
Merry Christmas and
A Happy New Year*

Asks Herald to Find Her Jewels, Stolen and Lost

Miss Belle Story Puzzled at How
Apartment Was Entered—Val-
uable Trinkets Gone.

Friends whom she entertained informally last night at supper in her apartment in the Oregon, No. 162 West Fifty-fourth street, learned for the first time within a fortnight Miss Belle Story, prima donna at the Hippodrome, has lost the greater part of her collection of jewelry. Through the lost and found columns of the HERALD to-day she seeks to recover the gems that detectives she employed have failed to find. One piece was lost, the others were stolen.

These advertisements were placed in the Lost and Found columns of the HERALD:—

\$50 reward and no questions asked for return of platinum Ring with three diamonds, one platinum Ring with two diamonds and one sapphire, small ruby Ring surrounded by two rows of diamonds, platinum Chain with four diamond drops set in platinum and one Scarfpin, which disappeared February 8. E. B., 460 Herald.

LOST—February 19, flexible diamond Bracelet, in taxicab, between Oregon apartment and the Ziegfeld Follies or in the Follies; \$50 reward. E. S., 260 Herald.

Two weeks ago Saturday night Miss Story after the performance was the guest of friends at their studio in Tenth street. While she was absent thieves entered her apartment and took from a case in her bedroom one platinum ring with three large diamonds, another platinum ring set with two large diamonds and a sapphire, one small ruby ring surrounded by two rows of diamonds, a platinum chain with four diamond drops set in platinum and a scarfpin.

The Oregon is one of the finest apartments in the residential section south of Central Park and how a thief could have gained access to Miss Story's apartment which is one of the highest in the building is a mystery. Detectives worked on the case without success. Finally she decided to try the HERALD's lost and found columns.

Most of the pieces lost were given to her by friends and relatives and were most highly prized for their association. At first their loss depressed her, but later, as she said last night, she came to think how much worse off she might be if some one for instance would tell a lie about her or if she would catch cold and could not sing, so she cheered up.

But that was before her second loss of Saturday night, when she dropped a very valuable diamond bracelet, either in a taxicab or between her apartment and the New Amsterdam Theatre, where she went to the performance of the Ziegfeld Midnight Frolic, or at the performance itself.

Through the HERALD Miss Story offers a substantial reward for the return of her property.

Among the friends whom Miss Story entertained last night were Miss Anna Filtzia Andrea de Segurolo, of the Metropolitan Opera; Dr. and Mrs. F. H. Beaham, Mr. and Mrs. Theodore F.



TEMPLE THEATRE

DETROIT

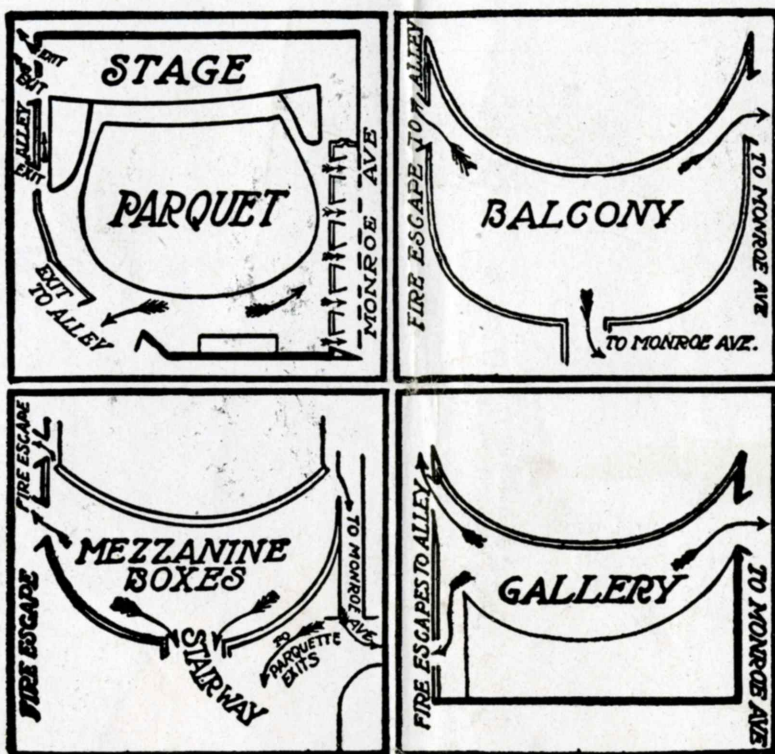


**At Best Groceries,
Lunch Rooms and Cafes**



Main 5140

TEMPLE THEATRE
Diagram of
EMERGENCY EXITS



Red Lights Denote Exits.

FIRE NOTICE

Look around you NOW and choose the nearest "Exit" to your seat. In case of fire, walk (not run) to THAT EXIT. Do not try to beat your neighbor to the street.

FIRE COMMISSION.



BELLE STORY

Coloratura Soprano

Late Prima Donna With
CHIN - CHIN

Management

C. B. DILLINGHAM

Broadway & 46th Street

New York

Belle Story, who has returned to vaudeville this week at the Palace Theatre, is the most athletic young woman in vaudeville. There is a bag of golf clubs in her dressing room, tennis rackets, baseball bats and other sporting paraphernalia scattered round about, while one day a high powered motor awaits her pleasure in the alley and on another a Kentucky thoroughbred ready for a dash through the park.

"I have always ridden and I have always loved rough out of door things," said Miss Story to Theodore Kosloff, the dancer, when he remarked to her that Russian women of the stage never went in for athletics. "Do you know," she said, "until I was about 14 or 15 I kept my hair bobbed and the minute I got in from school I would throw away my apron and dress, get into a pair of jeans and be off. I had a pony, a bicycle, and my mother never could keep track of me. I'd run out and play with the boys—baseball and all sorts of games, play Indian—anything that girls didn't do. I hadn't a particle of love for dolls and girly things. In my reincarnation I hope to be a baseball player pitching for the Giants in a pennant winning year."

Nevertheless no woman on the stage cares more for pretty frocks than Miss Belle Story, and her wardrobe at the Palace is being copied by smart modistes all over town—at least, Walter Kingsley says they are.

BELLE STORY HEADS NEW BILL AT KEITH'S

Keith's makes its bow this week in summer garb with new hangings and furnishings. The new dress was favorably commented on by patrons last night. Adding to the comfort of the house, the mechanical air-cooling process keeps the place as "cool as a cucumber."

The bill for the current week is one suitable to the weather and audiences at the opening performances were highly pleased. Belle Story, the charming prima donna comedienne, is headlining and with winning personality and artistic voice she won warm approval.

"The Passion Play of Washington Square," with Dorothy Shoemaker featured, is a comedy of the tragic sort which holds heart-interest until the denouement. She is ably assisted by Kathran Staunton, Senorita Secunda Virtura, Arthur Maitland, Manart Kippen, and Robert Burns. Spenser Kelly, and Marion Wilder, with Karla, a delightful violinist, and Rubadi, piano accompanist, present a charming musical offering in "Melodies, the Past and Present."

A novelty in the world of vaudeville is presented in the California Orange Pickers, in which appear Louise Lowe and Ethel Dale, lightning packers of the luscious fruit, and Leo La Crosse and Orville Rogers, the speed marvels on box making, the entire act proving that truly there is "something new under the sun." Ben Welch, dialect comedian, keeps the audience convulsed with his stream of comedy. Edna Northland and Jack Ward, in songs, dances, and witty sayings, won a hearty welcome from the audience. The "Tango Shoes" specialty again offers some good dancing by a quartet of terpsichorean artists, all of whom have passed the "voting period." Gaston Palmer is a juggler, who knows how to juggle, and does it in an artistic manner.

The News Pictorial of International events presents many views of interest.

MISS LEARD SUCCESS ON VAUDEVILLE STAGE

Springfield Singer Is
Headliner At New York
Theater This Week.

Friends of Miss Grace Leard are watching with considerable interest and not a little pride the success which the Springfield singer is meeting with on the vaudeville stage in the big cities of the east. Miss Leard, whose stage name is Belle Story, is the headliner at the Colonial, one of the B. F. Keith New York theaters this week. The Keith theaters include the Colonial, the Union Square, the Alhambra and the Bronx, all of the very highest class of vaudeville houses.

At the Colonial, Miss Leard is referred to as the "Tetrazzini of Vaudeville." That she has scored a big success in her comparatively short career in vaudeville is evidenced from the fact that she is in the class of such noted headliners as Ethel Barrymore, Lulu Glaser and others of equal note in the vaudeville world. They are headliners this week at other theaters in New York that belong to the Keith syndicate. Miss Leard is appearing in a repertoire of songs.

Miss Leard has a voice of rare beauty and her concert work in Springfield before her advent upon the stage attracted much attention. She appears in only the large vaudeville houses of the east and is said to be getting a salary that is unusually high, considering the short time she has been singing before patrons of the big vaudeville houses. She is a sister of Mrs. Otis Milligan of this city.

B. F. Keith's.

Keith's Theater program this week is made up of attractive singing, dancing and novelty-features that sent a well pleased audience home after an evening of enjoyment last night. The theater's red walls have been covered with bright creton and linen coverings have been laid for the velvet carpets under foot, preparations that point to an extended summer season. The headliner this week is Belle Story, who sings with a grand opera voice and all the charm of a musical comedy star. Miss Story was recently at the head of "Chin Chin" in New York. After her last song the audience gave the singer curtain calls until she finally had to beg off.

Another pleasing number was the singing act of Spencer Kelly and Marion Wilder, well known in this city and just returned from a trip around the world. Miss Wilder has a pleasing voice and sang several songs of the familiar type that scored a hit. Ben Welch, the well known Hebrew comedian, made the laughing hit of the evening with funny dances and mannerisms original with him. The big majority of his jokes and stories were new ones. Edna Northland and Jack Ward presented a dancing and singing act that deserves mention on account of its originality and pleasing costumes. Both are expert dancers and received much applause.

The novelties on the bill were a sketch called "Tango Shoes," given by veteran actors and actresses, and the "California Orange Packers." Both were well received.

"The Passion Play of Washington Square" has a new leading lady in Dorothy Shoemaker, and the clever little piece made a splendid hit.

The juggling of Gaston Palmer and the Pathe pictures rounded out the evening's amusement.



**BELLE
STORY**

AMERICA'S GREATEST
COLORATURA SOPRANO

HAROLD BRIGGS
ACCOMPANIST



Personal Representative
MAX SANDERS
AEOLIAN HALL
NEW YORK

Belle Story
America's
Greatest Coloratura
Soprano



*Miss Charibel Archer
809 First Washington St
Los Angeles
California*

PERSONAL REPRESENTATIVE

Concert Direction **MAX SANDERS**

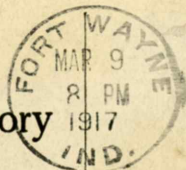
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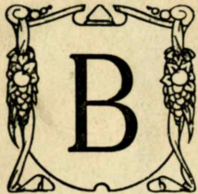
Belle Story

America's
Greatest Coloratura
Soprano

Personal Representative
MAX SANDERS
AEOLIAN HALL
NEW YORK



Miss Charles A. Auer
802 New Washington St
Los Angeles
California



Belle Story

America's Greatest Coloratura Soprano

Will tour in your territory the season of 1917-18. She is without any doubt the greatest artistic sensation of the age.

May we quote you terms?

Write, wire or 'phone, to

Personal Representative, **MAX SANDERS**, Aeolian Hall, New York

Much love - I have Fred brooping with
He makes a good maid and Porter -
But all the girls try to flirt with
him - I'm keep
busy watching
him -

Fred is going to play
his organ - on the
stage and sing on the stage too

We will see you in a couple of months
brace

BS

THE DRAMA AND VAUDEVILLE

By CHARLES EUGENE BANKS



BELLE STORY

AMERICA'S GREATEST COLORATURA SINGER

ALHAMBRA HAS SINGER OF WONDERFUL ABILITY

Belle Story Charms Audiences, and
There Are Other
Fine Acts.

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BELLE STORY

AMERICA'S GREATEST COLORATURA SINGER

BELLE
STORY

AMERICA'S
GREATEST
COLORATURA
SOPRANO

MAX SANDERS

Personal Representative

HAROLD BRIGGS

Accompanist

AEOLIAN HALL
NEW YORK

BELLE STORY

AMERICA'S GREATEST COLORATURA

SOPRANO

In giving up her stage career, and devoting herself entirely to the concert stage, Miss Story has proven to the world that among the American women there are idealists of the highest grade, and that ambition for high achievements, counts more than all monetary considerations. When it is remembered that Miss Story's income as a star in light opera was as great as that of the President of the United States, one can see that it takes quite a determined character to give up such an income with a name known from the Atlantic to the Pacific and join a profession (the concert platform) where this artist is more or less a stranger.

Her love for good music, and great confidence in her art have proven to her that she was doing the right thing, as her first season's concert work was a phenomenal success. The public and critics alike have announced her to be America's greatest coloratura singer. She has shared on many occasions the honors with such great musicians as LEOPOLD GODOWSKY and the great CARUSO with whom she appeared at the famous Biltmore Musicales on February 9, 1917, meeting with unsurpassed success.

Miss Story is a thorough-bred American, born in the little town of Farmingdale, Ill. Being the daughter of a Presbyterian Minister, she had occasion to hear good music when a child at her father's church, and when but a young girl, she came to New York and studied with the best voice masters, later taking up her studies with noted European pedagogues, where she had a chance to form close

friendships with a number of the greatest European musicians, teachers, artists and music lovers.

Many offers were made to Miss Story to tour the different foreign countries, which she always refused. Her greatest aim was to sing for her own American people. When Miss Story steps upon the concert platform, even before she sings a note, her loveliness, her grace, her magnetic personality, win her audiences completely. The possessor of a pure soprano voice of the coloratura type, enhanced by such charming stage presence is a combination no audience can resist. It seems as if nothing can be sweeter than every note of her voice. It is rich and strong when the song demands, quiet and impressive when it should be. Yet after all, it is not so much the voice that entrances, but the perfect beauty and pathos of her singing. She uses no artificial tremolo, nothing false or exaggerated. The foundation of her singing is spontaneity. Her acquaintance with the repertory of the soprano literature is wide and varied, and she is capable of running the gamut of expression, interpreting gaiety, sadness, humor, tragedy, grace or passion alike with a depth of understanding and sincerity, which has rarely been equalled in this or any other country.

The great following that Miss Story can boast of in light opera will undoubtedly welcome this opportunity to hear her in this new field where she has made such rapid strides and where they will listen to the true Belle Story singing the compositions of the great masters and interpreting them with her wonderful charm.

For dates and terms communicate with personal representative

MAX SANDERS,
Aeolian Hall, New York.

PRESS COMMENTS

"Her voice is one of the most marvelous ever heard."—*N. Y. Evening Journal*.

"Belle Story has a magnetic and attractive personality, as well as a beautiful voice."—*N. Y. Times*.

"Besides her wonderful voice, Miss Story is most charming and graceful."—*N. Y. Morning Telegraph*.

"Miss Story, young American coloratura soprano, has youth, beauty and manner in her favor, and beyond these is her exceptional voice, which is pure, true and flexible."—*N. Y. Herald*.

"She sings in a manner that brings her the admiration of the audience."—*Baltimore American*.

"She is the possessor of a clear soprano voice of unusual sweetness, as well as a most alluring personality. The audience could hardly get enough of her singing."—*Baltimore Evening Sun*.

"Belle Story sang in the most agreeable style."—*Boston American*.

"Belle Story, 'sweet singer of sweet songs' has won distinct praise in this city."—*Philadelphia Enquirer*.

"Her voice is of really exceptional range, and in her coloratura work she is second to Tetrassini."—*Philadelphia Public Ledger*.

"The large audience made the hall ring with applause."—*Brooklyn Eagle*.

"The fresh radiance of Belle Story's high soprano voice, the charm of her personal attractiveness and grace and the general refinement of her personality give her an equipment which few singers possess."—*The Milwaukee Sentinel*.

"She has a sweet soprano voice of rare flexibility and wide range and knows how to use it."—*Milwaukee Journal*.

"Miss Story has a fine voice, and sings her songs in a way that wins her audience without any of the usual tricks."—*Detroit Times*.

"Her remarkably clear voice and her flute work is most wonderful."—*Detroit Free Press*.

"Upon her entrance she impresses one with her charm of manner, so dainty, pretty and graceful. She completely captivated the audience. She possesses a coloratura soprano voice of excellent quality and manages it with good judgment."—*Rochester Chronical*.

"Miss Story has a range of voice that is well beyond the highest note of the piano. There is a charm to her personality. She was exceptionally well received."—*Rochester Evening Times*.

"Her voice is of marvelous range in the higher octavus and is of thrilling purity."—*The Syracuse Post-Standard*.

" . . . the possessor of a beautiful, sweet coloratura voice of exceptional quality. She had no difficulty in captivating her audience from the first."—*Hamilton, Ont. Daily Times*.

"She is a young American singer with an unusually high soprano voice of wonderful range and has complete mastery of the high notes, as is evidenced in her runs. Her flute work is most remarkable."—*Ottawa, Ont. Citizen*.

"Her bird-like voice is enhanced by a pleasing personality."—*Ottawa, Ont. Free Press*.

"She has a very high soprano voice of good quality which is well trained."—*Montreal Daily Star*.

"Miss Story has a voice that is a privilege to hear; remarkably sweet and true and shows a very artistic cultivation."—*Utica Herald-Dispatch*.

BELLE STORY AND LEOPOLD GODOW-
SKY, SOLOISTS AT CARNEGIE HALL
WITH THE RUSSIAN SYM-
PHONY ORCHESTRA

(Dec. 29th, 1916)

"Miss Story's pure, clear voice and splendidly executed coloratura were heard to great advantage. It was evident that they were much to the taste of the audience."—*Musical Courier*.

"Belle Story, charming American coloratura, delighted her hearers with her brilliant singing of the 'Charmant Oiseau' aria from 'Perle due Bresil.'"—*Musical America*.

BELLE STORY SHARES HONORS WITH
ENRICO CARUSO

(Feb. 9th, 1917)

"Belle Story who has appeared last Friday at the Biltmore Musicales shared songs with Caruso the great Metropolitan tenor. Miss Story who has been heard often in New York shows a voice of uncommon beauty which she uses with intelligence and taste. Her singing disclosed also a variety of tone colour in the Mozart aria which she chose for her opening number. She sang with a charm that brought forth a storm of applause. She was also very pleasing in a group of songs. Miss Story's voice is one of exceptional range and purity, and in the upper register has a flute-like quality."—*Musical Courier*.

"Miss Story sang a Mozart aria which gave her good opportunity for displaying giddy coloratura passages, cleanly attacked staccato notes and well executed trills."—*Musical America*.

"At the concert last night, the artists were Belle Story, celebrated coloratura soprano and Leopold Godowsky, the world-famed pianist. From the moment Miss Story appeared on the stage, the audience was captivated. Seldom has a singer in Altoona so instantly found favor with the audience. Even before she sang a note, her beauty, her grace, her magnetic personality had won the audience completely. Dressed in an artistic gown, a large fan in her hand, Miss Story's entrance caused exclamations of delight. The possessor of a pure soprano voice of the coloratura type, enhanced by such loveliness and stage presence, was a combination no audience could resist, and for the rest of the evening, old and young were literally at her feet. Miss Story's best numbers were 'Gli angui d'Inferno' by Mozart, and 'Lo, Hear the Gentle Lark.' Both songs gave ample scope for coloratura singing, runs and thrills. Miss Story's vocalization and perfectly clear voice, has great flexibility and purity, and she sings with a charm of manner that holds the audience spellbound. In her second group she gave three French songs by Bemberg; and her third group were three English songs all sung with great dramatic effect and most excellent interpretation, and was compelled to give a number of encores."

—*Altoona-Tribune.*





BELLE STORY

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THE DRAMA AND VAUDEVILLE

By CHARLES EUGENE BANKS

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BELLE STORY
Well-known singer on Temple bill.

What's on at Keith's

Belle Story, a young soprano, who was one of the principal attractions at E. F. Keith's yesterday, proved to have a voice of very unusual power coupled with considerable facility in the art of florid song. Her coloratura is in fact notably good, and the volume of tone this combined with its volume makes it notable. Her selections were naturally chosen to display the resources of her extensive upper register and her facility at doing gymnastics with it, and, mercifully, did not include many of the old standbys of vocal pyrotechnics. She is personally attractive and was most becomingly costumed.

Jack Wilson, a blackface comedian, whose forte is burlesquing the other turns on the bill, succeeded in amusing his audience thoroughly. He was assisted by Frank Hurst and Lillian Boardman. A program note mentioned that the gowns were "designed by Kitty Gordon," which may or may not have been the neatest piece of satire in the act.

Bayonne Whipple and Walter Huston presented their ingenious and amusing fantasy spooks, which gave Mr. Huston opportunity to do various things, the best of which was his rendition of a topical song. The Sixteen Navassar Girls proved to be a competent female orchestra not dissimilar to the "Fadettes" of pleasant memory.

"What Happened to Ruth," presented by Norman R. Field and Mary E. Daniel, was a clever burlesque of the typical vaudeville, "thriller" with the added touch of a man in the balcony who contributed most of the humor by a series of timely interruptions.

Nelson Waring described for some reason as "That Versatile Entertainer," demonstrated his versatility by displaying alternately a front-view and a side-view of a very bald pate, playing ragtime the while and once being moved to "recite."

Max Ford and Hetty Urma did some songs and dances passably well; and Sam Barton, a tramp comedian, assisted only by a dilapidated bicycle, was very amusing.

Belle Story, former prima donna of "Chin Chin" and "Hip, Hip, Hooray," will head the bill at Keith's this week.

Miss Story's appearances in vaudeville are few, and only at the conclusion of the high-priced theater season. This year her spring tour of the Keith circuit is limited to the larger houses only and Washington receives her direct from the New York group. Miss Story will offer songs from her recent musical comedy successes and from composers who have written exclusive hits for her.

A genuine novelty will be submitted by the California Orange Packers, two smart misses and two clever men, who rank as the world's champion packers, and who give a demonstration of speed that is calculated to stimulate an audience to the highest pitch of enthusiasm. Dorothy Shoemaker and company will present "The Passion Play of Washington Square," first given here by Izetta Jewell at Keith's, the occasion marking her vaudeville debut and her stage farewell at one and the same time. Ben Welch, "the Warfield of vaudeville," will offer new Yiddish yarns. Billie Burke's "Tango Shoes" will introduce William J. Carney and others in a jocular dance fantasy. Spenser Kelly and Marion Wilder, with piano and violin support, will present "Melodies, Past and Present." Edna Northlane and Fred Ward will be seen for the first time here in "The Impromptu Duo." Gaston Palmer will offer his mystifications and illusions. The Pathe news pictorial will show new subjects, and the pipe organ recitals will have appropriate spring numbers.

highest standard of music will be delighted with at least two acts of the Shea program this week. Belle Story is a singer of unusual charm and talent and she was given an ovation at both performances Monday and recalled again and again. She has a wonderful voice in perfect command, and her selections included those which were a severe test. Equally popular with Shea audiences are the Three Steindel brothers, Ferdinand, Max and Albin. They give a marvelous musical recital, piano, cello and violin. Nothing superior to this trio has been heard at Shea's in many a season. In both solo and concerto they were at their best and were enthusiastically encored.

Two sketches appear on the program. Jack Kennedy and company present the hackneyed theme of divorce in the playlet "Don't Do It." It is not especially clever and far below the usual Willard Mack farce comedies. "Honor Thy Children" is an entirely original and entertaining little farce which tells the story of the mother who marries without her children's consent, the children, by the way, being very modern, college-bred and over educated young people who believe they are especially appointed to take care of mother's love affair. How the lovers outwit them makes a lively and entertaining comedy. Harry Rose has an original novelty featuring the stage hand who manipulates the thunder storms; the two Kaufmans are good singers and comedians and will be favorites for the entire week judging by yesterday's applause.

The varied bill is opened by two fast acrobats, The Pantzer Duo, and is closed by sensational features in balancing and Risley novelties by the Davies family.

There are plenty of headline features in the bill at Keith's this week, and the acts are so diversified that the patron who is not suited must be affected by the abominable weather conditions. Although Helen Ware, a clever actress; Belle Story, a brilliant vocalist, and the comic stars, Morton and Moore, are billed as leaders, there are others who deserve hearty commendation for meritorious offerings which make the show rank well with the Winter programs.

Miss Ware, assisted by Messrs Ransom, Hammond and another, is seen in a dramatic surprise, called "Justified," in which the author, Charles T. Dazey, has arranged to have the persecuted heroine kill her burglar-husband and at the fall of the curtain enlist the sympathies of the audience in favor of the woman.

That this act was justified was shown in an unmistakable manner. The role of the heroine was played with excellent effect by Miss Ware, whose supporting trio were efficient in springing the unlooked for finale.

The charming young American prima donna, Belle Story, who won success in musical comedy with Montgomery and Stone, delighted yesterday's audience with several numbers in which her bird-like voice, fluent execution and crystalline staccato revealed vocalization of a beautiful quality and unusual in this class of entertainment. She was rapturously applauded.

THE VAUDEVILLE HOUSES

Helen Ware as the Heroine of "Justified" at Keith's—Belle Story Returns—Sketch by Will Cressy for the Orpheum—The St. James Has a Little Scottish Play

HELEN WARE was well received yesterday at Keith's in "Justified," a one-act play by C. T. Dazey, author of the ever popular "In Old Kentucky." Mr. Dazey has provided the star with an exciting little melodrama which moves swiftly to a conclusion unguessed by the spectators. Miss Ware is supported by Herbert Ransom and Charles Hammond and the three do full justice to the playwright's work. It is interesting to have successful playwrights like Mr. Dazey turn their attention to sketches for the vaudeville stage, and the more that follow his example, the better. Miss Ware has always been well liked here and she will always be welcome when she has as good a little play as Mr. Dazey has written for her.

Belle Story, who enjoys the distinction of singing the prima donna role in two musical successes in New York, "Chin-Chin" with Montgomery & Stone, and "Hip, Hip, Hooray" at the New York Hippodrome, made her first Boston appearance in three years. Morton and Moore, eccentric character comedians, who have brightened a score of musical comedies, appear in songs, dances and comedy bits. Other attractions include James Kelso and Blanche Leighton in "Here and There in Vaudeville;" The Crisps, in a novel arrangement of stories, songs and dances; Leon Sisters and company, European aerialists; and Albert Rouget, the daring balancer who works atop a pyramid of tables and chairs and bids everyone "watch the finish."

Belle Story Will Sing at Christmas Tree Celebration



Volunteers to Aid The American's Fete at Columbus Circle Satur- day Night.

The thousands who will attend the New York American Christmas tree celebration at Columbus Circle next Saturday night will have the pleasure of hearing one of the most charming singers in the country—Miss Belle Story.

The renowned coloratura soprano has volunteered, and everybody who is familiar with vocal talent knows what that means. It means that on Saturday night one of the sweetest voices will ring out the familiar Christmas carols.

Few singers are better known than Miss Story. She is an American girl who has achieved fame in her own country after an enviable record abroad. It was Miss Story who for two seasons charmed the vast audiences that visited the Hippodrome. Her wonderful voice enabled her to give two performances each day, a feat never equaled by any other noted singer.

It is this wonderful ability that has won Miss Story admirers wherever she has appeared. Since leaving the local stage Miss Story has been touring the country on the concert stage under the management of R. E. Johnston. Wherever she has appeared she has repeated the success scored in this city, and her return, even though for one evening, is looked forward to with great pleasure by those who have heard her.

Miss Story's high, clear, brilliant soprano, with its bell-like altissimo tessitura, is the delight of audiences wherever she is heard.

Besides Miss Story's part in the entertainment there will be a concert by a band of eighty pieces. There will be a huge canvas also on which will be flashed the latest motion pictures of the International Film Service. There will be included the interesting news weekly and feature reels of the International.

IN OPERA AND CONCERT NEXT WEEK.



GERALDINE FARRAR
RETURNING
TO METRO-
POLITAN
CAST MONDAY
NIGHT IN
"MADAME
BUTTERFLY"

BELLE
STORY
SOLOIST
WITH THE
RUSSIAN
SYMPHONY
ORCHESTRA
DEC. 31
at
CARNEGIE
HALL

ENTERS CONCERT FIELD



Miss Belle Story, soprano, formerly of "Chin Chin," has entered the concert field, with the Russian Symphony. The clever singer is meeting with continued success.

—N. Y. H. Special

At Other Concerts.

Meanwhile Leopold Godowsky was playing the same piano concerto with the Russian Symphony Orchestra in Carnegie Hall, where a moderately large audience gathered to hear a concert beginning at half-past nine o'clock. Another soloist was Miss Belle Story, previously of the Hippodrome and before that in vaudeville. She sang a coloratura aria, "Charmant Oiseau Perle du Bresil," and three French songs by Bemberg and Chausson, in addition to encores. She has a voice of beautiful quality and a charming personality. A third soloist was Hugh Allan, tenor. The orchestra, under the direction of Modest Altschuler, played music of Wagner, Rachmaninoff and Victor Herbert.

Leopold Godowsky lent artistic finish to the latest of New Year concerts, which held Carnegie Hall up to midnight this morning. The Russian Symphony Orchestra began at 9:30 o'clock with the "annhäuser" overture, and the pianist appeared in Tschalkowsky's concerto. Belle Story encoored David's "Charmant Oiseau" with "Gentle Lark," and a fair crowd waited with Modest Altschuler till Herbert's "American" fantasia greeted the new day.



B. F. Keith's Theatre News

CRISP COMMENT ON CURRENT AND COMING HIGH-CLASS VAUDEVILLE ATTRACTIONS

No. 40

Washington, D. C., May 22, 1916

Vol. 18

ATTRACTIONS MAY 29th WEEK.

A little of everything and all the best there is in vaudeville is the proper term to apply to the following bill:—

Belle Story of "Chin Chin."
Billie Burke's "Tango Shoes."
Ben Welch.
The California Orange Packers.
"The Passion Play of Washington Square."
Spenser Kelly and Marion Wilder.
Edna Northland and Jack Ward.
Gaston Palmer.
The Pipe Organ Recitals.
The Pathe News Pictorial.

TWO CONCERTS SUNDAY.

All the extraordinary attractions and novel features composing next week's augmented stellar bill, presented in an especially artistic and refined manner, appropriate to the day of the week, with added offerings introduced to lengthen and expand the other regular inclusions, will be given at the two concerts, Sunday, June 4th. If you cannot come during next week, then be sure to attend Sunday and enjoy a superb, sparkling, and wholesome bill of rare and novel offerings. Curtain rises at 3 and 8:15 p. m. Box office opens 2 p. m. You should buy or reserve your seats in advance. Phone Main 4484 or 4485.

BELLE STORY.

Belle Story, the exquisitely charming prima donna comedienne with Montgomery and Stone in "Chin Chin" will be the conspicuously prominent attraction next week in which occurs the holiday of "Decoration Day."

Miss Story is one of the most desirable stars of the \$2 stage

and Keith vaudeville is exceedingly fortunate, and delighted, to be able each Spring to induce her to prolong her professional efforts during a supplementary tour of the major houses of the circuit, among which, as you know, Washington is rated with Boston, Philadelphia and New York.

Her personality is immediately and irresistibly attractive. Distinctly feminine, and emphatically womanly, she im-

presses at once as an artiste of rare grace and intelligence. There is distinct individuality about all her accomplishments that invests them with added power to please.

At no time this season have we presented a prima donna of musical comedy more gifted in the vocal and histrionic arts, or more certain to deserve your undivided admiration, than this fair singer and to those who do not know we commend



BELLE STORY

Miss Belle Story at the Majestic

MISS BELLE STORY, prima donna for a period with Montgomery and Stone during their New York engagement in "Chin Chin," and more recently prima donna at the New York Hippodrome, will be the star of the Majestic bill this week. One of the most recent one-act plays by Willard Mack, entitled "Who Is She?" will be presented by Joseph E. Bernard and company. Others on the bill are Dave Kramer and George Morton, blackface comedians; Quiroga, Spanish violinist; Moon and Morris, dance creators; Miss Ray Dooley, with the assistance of Elmer Graham and Gordon Dooley, melody, dancing and jollity; Captain Maximilian Gruber and Miss Adelina's equestrian review; Joe Laurie and Aleen Bronson in "Lost and Found"; Emma Francis, assisted by Harold Kennedy, in songs and dances.

One of the best acts on the bill was given by Belle Story, the young American prima donna. She sang a group of songs of widely differing character. She has an agreeable voice and uses it with facility. She was forced to repeat several songs.

Other numbers were the Leon sisters and company in a tight wire act; James Kelso and Blanche Leighton, in a breezy sketch; Harry Rose, in a burlesque act; the Crisps, in a unique dancing act; Bertie Herron and Milt Arnsman, in a singing and dancing act; Albert Rouget, in a balancing act, and the pictures, including a peep at the Massachusetts troops on the border.

ingly as she did and she would have received the same enthusiastic reception. In addition to three or four beautifully rendered songs she displayed the sweetness and purity of her effects by a bit of vocal gymnastics that outrivalled the flute accompaniment.

An amusing little sketch, entitled "An Innocent Bystander," featuring Homer Miles, comes in for second honors. Its many clever lines are built about the happenings that thrust themselves on the innocent bystander who butts in when a sidewalk controversy arises.

Emma Francis and her partner present some new and violent dances, as well as some essentially graceful ones, and the lady sings in a surpris-



BELLE STORY.

ing said about it. It would be thing if it got out now." re you married, and if not, ou expect to be?" she was

not and I haven't any-ay," and, glancing at the excused herself. After the ce she still refused to say further. She left the the-axicab with her maid.

rey, who is twenty-eight, in most of the large cities country and Europe. She Paris and Berlin and re-this country with Mme.

Her first theatrical ap-n New York was at Ham-Victoria. After two years lle she appeared in a lead-in "Chin Chin," and this e has been singing daily at odrome. She made her last e there last night.

short rest she is going on rt stage. Last fall rumor at she was to marry Hugh s baritone. Little is known ndrews in this city. He is e the son of a wealthy Chi-ness man.

Temple—Vaudeville.

ory may have worried over that she had lost her ward- k and therefore had to wear e little white dress" for her ppearance at the Temple, but e assured that no one else e could have been garbed in e cluster as long as she sang as

B. F. Keith's Theatre News

CRISP COMMENT ON CURRENT AND COMING HIGH-CLASS
VAUDEVILLE ATTRACTIONS

No. 40

Washington, D. C., May 22, 1916

Vol. 18

ATTRACTIONS MAY 29th WEEK.

A little of everything and all the best there is in vaudeville is the proper term to apply to the following bill:—

**Belle Story of "Chin Chin."
Billie Burke's "Tango Shoes."
Ben Welch.
The California Orange Packers.
"The Passion Play of Washington Square."
Spenser Kelly and Marion Wilder.
Edna Northland and Jack Ward.
Gaston Palmer.
The Pipe Organ Recitals.
The Pathe News Pictorial.**

TWO CONCERTS SUNDAY.

All the extraordinary attractions and novel features composing next week's augmented stellar bill, presented in an especially artistic and refined manner, appropriate to the day of the week, with added offerings introduced to lengthen and expand the other regular inclusions, will be given at the two concerts, Sunday, June 4th. If you cannot come during next week, then be sure to attend Sunday and enjoy a superb, sparkling, and wholesome bill of rare and novel offerings. Curtain rises at 3 and 8:15 p. m. Box office opens 2 p. m. You should buy or reserve your seats in advance. Phone Main 4484 or 4485.

BELLE STORY.

Belle Story, the exquisitely charming prima donna comedienne with Montgomery and Stone in "Chin Chin" will be the conspicuously prominent attraction next week in which occurs the holiday of "Decoration Day."

Miss Story is one of the most desirable stars of the \$2 stage

and Keith vaudeville is exceedingly fortunate, and delighted, to be able each Spring to induce her to prolong her professional efforts during a supplementary tour of the major houses of the circuit, among which, as you know, Washington is rated with Boston, Philadelphia and New York.

Her personality is immediately and irresistibly attractive. Distinctly feminine, and emphatically womanly, she im-

presses at once as an artiste of rare grace and intelligence. There is distinct individuality about all her accomplishments that invests them with added power to please.

At no time this season have we presented a prima donna of musical comedy more gifted in the vocal and histrionic arts, or more certain to deserve your undivided admiration, than this fair singer and to those who do not know we commend



BELLE STORY

her with pleased certainty that our eulogy will not be considered too highly flavored by flattery.

That you may gain a more intimate view of our star we append the following story she tells:—

"Something happens to every child that remains indelibly fixed in the mind and becomes a mental legacy through life. I speak from my own experience. My father was a Presbyterian minister, in Missouri; and, of course, he insisted that his entire family should attend church at all the services on Sundays. I was the youngest member of the family and, when I was a very little girl, I invariably fell sound asleep during the evening service. On a certain Sunday my mother was not well enough to go to church in the evening, so I accompanied my elder brother and sister. Immediately after the Doxology they hurried out of church, forgetting all about me. My father, thinking that I had gone home with the family, walked home with one of his deacons after the service. I was left in the dark church, sleeping peacefully. I do not know how long I slept, nor the cause of my awaking. It was early Fall, and it may have been the chill in the air. Anyhow, I awakened and slowly realized where I was and what had happened. For a few minutes I was too dazed to do anything but wonder what would happen to me. Then, with a child's natural impulse, I began to cry. I sobbed and sobbed as though my little heart would break. The church was pitch-dark, and I dared not move from my seat. Imagine the horror that a small child of eight suffered throughout that long, dreadful night. I saw the first gray streaks of dawn come through the east window, and then I must have fallen asleep again, for I have no recollection of anything again, until I found myself in my own little bed at home. It appeared that the sickness of my mother had caused so much confusion at home that I was not missed, and the first intimation they had there that I hadn't slept at home was my being brought there at seven

o'clock in the morning by one of the cleaners of the church."

"TANGO SHOES."

Billie Burke is a producer of novelties. With "Tango Shoes" he has gone and done it again. But this time more so.

"Tango Shoes" is a novelty in which the element of curiosity and mystery must play an important part. If the real nature of the act is divulged, the interest is lessened.

For your information, however, it is stated that "Tango Shoes" are supposed to be of a sort which, if worn by anyone, will at once make the wearer an excellent dancer. Persons from the audience come upon the stage to verify this statement and the results are at times comical and at times exceedingly graceful.

"VAUDEVILLE'S WARFIELD."

Ben Welch, the character comedian, has won his reputation as "The Warfield of Vaudeville" through the artistic and realistic portrayal of the types he depicts. A careful study of his subjects, supplemented by his large degree of native humor and powers of observation, are noticeable qualities in the characterizations of this actor, and have caused him to be dignified by being compared with Warfield—a very high tribute indeed.

At the opening of Mr. Welch's performance, he introduces his audience to the "simple, unvarnished," but extremely witty and interesting, Hebrew type. It is a type that belongs on the lower East Side of New York, but it is recognized in every part of the world and his characterization is most finished. His theme is that of the ignorant greenhorn who pretends to be extremely wise but who is continually being fooled. The fun is obvious.

THE ORANGE PICKERS.

The orange packing industry is probably Southern California's principal business. By train or road, one travels for miles and miles through orange groves. The trip from Redlands to Riverside by train is

made without for a single instant passing from the shade of orange trees. At the time of the year before trees are in fruit, but are in bloom, the perfume from blossoms is almost stifling. Orange growing has necessarily created another big industry,—orange packing. These packers sort out, wash, wrap and crate the fruit ready for shipment.

The Orange Growers' Association of California annually holds a packing contest, and awards prizes for the most efficient orange packers. For five consecutive years, the first prize has been won by the Misses Lowe and Dale and the Messrs. Rogers and Adams. After winning five times in succession, they are disqualified by the conditions of the event from further participation in these contests.

Someone suggested that their accomplishment would make good vaudeville material, and they acted upon the suggestion, entering vaudeville as the California Orange Packers. A short film showing the orange packing by gloved pickers in California begins their act. This film also shows how the fruit is washed and sorted and placed in boxes ready to be crated. Men are employed in making crates and girls in wrapping and placing the oranges in the completed boxes. The experts work so rapidly that it is really confusing to the eye. The act concludes with an orange packing contest, during which one of the men makes three crates at the same time. The act is new, interesting and educational. A lecturer explains all of the details of the industry.

This novelty was discovered at the California Exposition by Loney Haskell, formerly manager of Hammerstein's, who succeeded in securing it for the stage.

"There is one time when a man always says kind things about his wife," said William Morris.

"When is that?" was the natural question.

"When he is in an employment agency trying to hire a cook."

"THE PASSION PLAY."

It was in "The Passion Play of Washington Square" that Izetta Jewell made her vaudeville debut here and at the same time played her farewell to the dramatic stage on which, at Poli's and elsewhere, she had early attained stardom.

In this comedy she scored the hit of the vaudeville season and the success of her career.

The play is to be given here again next week with Dorothy Shoemaker in the Jewell role and that fact will lend added interest to the production.

In this connection it is pertinent to observe that most of the really superior one-act plays have been of foreign origin,—this because of the wider field afforded the playlet abroad than here. Vaudeville has been the only outlet for America's condensed drama, while on the other side of the Atlantic, authors have not only had the music halls but numerous other theatres devoted exclusively to the presentation of one-act plays, and then too, in almost every case, the short piece is used as a curtain raiser for the long play. This is why, in Europe, men like Barrie, Pinero, Zangwill, Henry Arthur Jones and other illustrious contemporaries have taken pleasure in writing these pieces.

Of recent years, vaudeville has succored the brief drama idea, and has not only succeeded in presenting the works of the aforementioned authors in the two-a-day, but has developed a contingent of writers who have contributed many remarkably fine playlets. In fact many of the best known American authors, including such men as Rupert Hughes, George Broadhurst, Bayard Veiller and Channing Pollock, have had many of their efforts produced in vaudeville. Vaudeville is developing this line of playwriting, has produced many brilliant authors of its own, the most recent of whom is Sidney Hirsch, who has written "The Passion Play of Washington Square," a really and truly remarkable one-act play. Mr. Hirsch is by no means a dramatic novice, but is better known as a literateur and lecturer than as a dramatist. He has also achieved consider-

able prominence as an author and producer of a number of Greek pageants which have been produced on a colossal scale in various parts of the country, usually in amphitheatres constructed especially for this purpose.

After its premiere here "The Passion Play of Washington Square" was next presented by the Washington Square Players, of New York City, that exclusive organization which presents self-written plays for self-amusement at the little Band-box Theatre. These self-written plays are usually the last word in wit and novelty, but without

appeal to the average theatre-goer. "The Passion Play of Washington Square" was the exception to the latter rule. It not only is a great novelty, exceedingly bright and witty, but has dramatic interest as well, having a wider appeal than just to the so-called "high brows". "If the word 'clever' was ever entitled to be attached to a playlet, this is the one," said one New York reviewer about it. After its private premiere for the Washington Square Players, this playlet was presented at Keith's Palace Theatre, New York, with Miss Shoemaker in the leading role,



DOROTHY SHOEMAKER
In "The Passion Play of Washington Square"

NEXT WEEK BEGINNING MONDAY
MATINEE MAY 29, '16

2 SHOWS 3:00 SUNDAY
8:15 JUNE 4, '16

Seven Days of Delight for Memory to Treasure in After Times

Introducing the Charming Prima Donna Comedienne of Montgomery & Stone's "Chin Chin" and
the New York Hippodrome's "Hip, Hip, Hooray"

BELLE STORY

Favoring Vaudeville with a Limited Spring Tour with a Repertoire of the Successes She has Sung This Season and Others that the Keith Patrons
Have Added to the Roll of Song Fame.

EXTRA ADDED ATTRACTION

Billie Burke Offers

"TANGO SHOES"

A Terpsichorean Novelty Presenting
William J. Carney

EXTRA STELLAR FEATURE

"The Warfield of Vaudeville"

BEN WELCH

Unfolding Another Chapter of
Yiddish Character Types.

S
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Something New Under the Sun

The California Orange Packers

Direction of Loney Haskell
World's Champions in a Spirited & Novel Contest

EDNA NORTHLAND & JACK WARD

Spenser Kelly &
Marion Wilder
and Company

in

"Melodies - Past and Present"

GASTON PALMER.

Sidney Hirsch Presents

"The Passion Play of Washington Square"

A Comedy of the Tragic, with
Dorothy Shoemaker & Co.

PIPE ORGAN RECITALS.

PATHE NEWS PICTORIAL

S
P
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and it was such a real hit and managers clamored so to book it that two companies were formed to present it; one in the West, while the original company remained in the East.

"The Passion Play of Washington Square" is not at all as its Oberammergau title would suggest, a religious or symbolical drama.

It is a smart society comedy, with a very tense moment and a surprise climax that is a real surprise. The scene is laid in a playwright's studio in Bohemian Washington Square on the night of the premiere of his play. His reveries are interrupted by the visit of the mother of the girl he loves. The mother has come to ask the author to let her daughter alone, and the author promised not to marry the girl unless the mother herself shall request it. They are interrupted by the arrival of the Spanish actress in the author's play who has come to declare her tempestuous love for the playwright. She is followed by the jealous husband of the actress who declares he will kill the playwright, but he is prevented by the screams of the mother, who is in hiding. The finding of another woman in the playwright's studio sends the Spanish woman away wild with anger and accompanied by her husband, both vowing to kill the author. Then the playwright's sweetheart arrives. There is a powerful scene, in which the playwright tells of his promise to the mother and begs the girl to leave, never seeing him again. Then affairs begin to happen swiftly, including the murder of the playwright, the arrest of the daughter for the murder, the mother in hiding emerging to protect her daughter's innocence, and being accused of the crime herself, and innumerable other tense situations all told with sparkling wit, clever twists and real novelty. "The Passion Play of Washington Square" is the big hit and is presented by an exceptionally strong cast. One can easily understand why two companies had to be formed to meet the demand for it.

HEAR MISS SHOEMAKER.

Make no mistake about it, Dorothy Shoemaker, the bronze-haired star in "The Passion Play of Washington Square," now touring the Keith Circuit, has no illusions about stage life. She is not on the stage because she "just loves" the footlights and pretty dresses and art. Not a bit of it. If she could earn her living easier and make more money by selling frankfurters or any other kind of dog, she would quit the stage today. It is merely a matter of business with her. Temperament she doesn't know, at least, the temperament that is generally associated with leading women. She makes a contract and she keeps a contract and, while by no means avaricious, she looks forward to receiving her salary and feels that she has justly earned it by hard work. She thinks she has as much right to feel that way about collecting her salary as a day laborer or a bank president. Their activities are never associated with art. They earn their salaries by effort—mental or physical. Miss Shoemaker thinks she earns hers by both mental and physical effort.

"Many people talk of the art of the actor," says Miss Shoemaker. "Bunkum! Why not talk about the art of the navy? Everybody can do pick and shovel work and everybody can act. Some of us can act better than others. But training makes actors, and training makes navvies. If you don't believe there is some science or art, whichever you like to call it, in being a successful day laborer, just try digging up the road a bit. You learn—the same as everybody else, whatever his or her profession. But while you are learning, you will expend two or three times as much energy as the man who has learned the game. The successful navy has learned the art of conserving his energy and at the same time producing the greatest amount of efficiency. The inexperienced man works harder but does not produce as good results.

"Therefore, I say that the experienced laborer is just as much entitled to be called an

artist, as any actor or actress or member of any other so-called artistic profession."

AN ARTISTIC JUGGLER.

Gaston Palmer is a juggler with a high sense of humor. His humor, however, is of the silent variety but is just as quick as are the feats accomplished. Palmer has been called the man who makes juggling an art. At any rate he avoids the stereotyped and has just put together a series of tricks that no one else in his line has attempted. In fact Palmer likes to be known as the inventive juggler, for most of his time is spent in working out new stunts. It is said that he can work for twenty-four hours without exhausting his accomplishments.

MR. MACK'S VIEWS.

There's an old saying that everyone at sometime or another writes a play. Perhaps it's true. Assuming that it is, then there'll be enough interest in Willard Mack's views about what vaudeville demands of the drama to make it worth reproducing here.

Willard Mack discussed the vaudeville playlet behind the scenes of his "So Much For So Much." A pile of yellow copy paper lay beside his make-up mirror. "I do all my work back here between scenes," he explained. "If you had dropped in later you would have found me hard at work.

Mr. Mack likes vaudeville. "It's the one branch of amusement that is really advancing," he commented. "Two years alone have witnessed wonderful strides.

"A successful vaudeville playlet nowadays must have every ingredient of a successful two-dollar drama. It must have the element of comedy—legitimate comedy, because vaudeville has passed the stage of slap-stick humor.

"It must have directness of purpose. It must lead unswervingly to its denouement. A three-act drama is one-third piffle, one-third explanation and one-third substance. A playlet is actual substance, minus the piffle and the explanation.

"A playlet is easier to write

than a play but harder to 'put over.' Environment is everything in the legitimate theatre. The two-dollar audience in the main comes to the theatre after dinner, satisfied with itself and ready to be pleased. Playgoers know a story must take a certain length of time to unfold and they wait patiently.

"But in a vaudeville house conditions are vastly different. The playlet has to fight for its very life. It is immediately preceded by acts which prevent any atmospheric surroundings. It starts abruptly, must grip instantly, and sweep in twenty minutes through a big situation to a logical climax.

"As such action, as much building of character, must be condensed into twenty minutes, as are in three acts. When 'Kick In' existed in its original twenty-two-minute vaudeville form, the substance of the story—the sketching of each principal character—was there. The vaudeville act afterward became the third act of 'Kick In' but in that playlet the whole heart of the story really existed.

"In writing a playlet it is necessary to throw away big ideas and big situations. The playlet, for instance, has but one situation, while several were really necessary to lead up to that moment—you see them mentally in constructing your story, but they are, of course, unknown to your vaudeville audience. If it were not for that waste of vital material, I would prefer to write only for the varieties. There is that loss of dramatic material in 'Vindication,' which Frank Keenan is playing and which I hope to elaborate into a three-act play. It was that way with 'Kick In.'

"I have been called the exponent of the 'punch play,' in contrast to the 'charm play.' 'Punch' is the most abused word I know. The dramatic punch is continually confused with the theatrical trick. Critics said the third act of 'Kick In'—in which the detective is overpowered in a hand-to-hand fight after a hypodermic needle has been jammed into his wrist—had a punch. It didn't. What it really had was a theatrical trick. But the human

punch was in the second act, when the little frightened girl of the slums comes to see her wounded lover—who is really dead. If the needle should suddenly be lost in playing the third act the scene would be destroyed. But the other moment would have its appeal regardless of theatrical detail."

In other words, Mr. Mack believes the "punch" comes only from a certain human appeal in the story, not from spectacular scenery, the flash of a revolver, the crash of drums off stage. Any mechanical means of surprising the audience, of giving an unexpected twist to the situation, is a trick.

Mr. Mack believes the use of tricks are necessary. The dark stage opening is one, he contends. "It is often necessary to get an audience from the start. Darkness always inspires a certain suspense—it is linked in the average person's mind with crime and mystery—and it produces instant quiet and attention."

I asked Mr. Mack what he considered were the best vaudeville playlets. "The Drums of Doom," played by William Bramwell and Minnie Seligman, was the best dramatic sketch I ever recall seeing," he responded, "while I witnessed the best comedy only the other day. Porter Emerson Browne's 'Married,' in which Mason Keeler is playing. That's an ideal farce."

Mr. Mack talked of the advance of vaudeville. "Players used to drop into the varieties as one goes bathing. Now no star is too big to seriously consider vaudeville. Unfortunately, many of them do not realize the discernment of the two-day audience. Variety to them is just a means to an end. They disregard their vehicle, think they can exchange their personality for a certain salary—and fail. The vehicle is everything to the vaudeville audience—the player merely an interpreter. Certain stars would fail anyway, lacking two and a half hours to build up their personality.

"In a drama an actor can stroll on, hand his hat and cane to a servant, walk to the fireplace, pause, light a cigarette and throw the match into the grate. He may be laying the

foundation for a splendidly drawn characterization, but that would be five valuable minutes out of a twenty-minute playlet.

"A playlet is essentially an episode. It must have more intensity of action than a drama. Indeed, the more you tell them clearly and directly in the quickest time, the better variety audiences like it."

Mr. Mack believes in drawing his characters from about him. "I say to the ambitious playwright, take the types you are familiar with. Why go to the Northwest, to New Orleans in the '40s, to the court of Louis XIV, for characters? The milkman who comes to your door in the morning, the motorman on the passing street car, the taxi driver, all have their human interest stories. Any one of them would make a drama. I never attempt to write anything that has not suggested itself from something in real life. I must know it has existed.

"Playwrights shouldn't be easily discouraged. It is tremendously difficult for an unknown to break into the game. Let me tell you something I observed the other day. I was sitting in a manager's office. A pile of manuscripts lay on a desk. I picked up the very first one and started to sketch it through. Then I became interested—for the writer, a Troy newspaper man, had a real theme. It was raw and crude in handling but it was big in story. The manager hadn't seen the manuscript. 'I haven't time,' is the usual plea. 'Playwrights are at every turn, and unless they have a name, I can't possibly spare the time to look at a manuscript.'

"For the would-be playwright I recommend one thing—perseverance or plumbing."

"THE RIVER OF SOULS."

John L. Golden's Chinese drama, "The River of Souls," has been engaged for a complete tour of the Keith Circuit. The exact date of its appearance in this city has not yet been decided upon, but it is said that it may be expected with confidence.

"The River of Souls" was originally written by Mr. Golden for a Lambs Gambol

and so great was the interest in it at this professional affair that it was again offered at the Actor's Fund Benefit later. Mr. Albee had heard about the one-act play on its initial presentation and when he saw it at the benefit performance, he immediately approached Mr. Golden with an offer that the author could not resist.

Mr. Golden has hitherto been associated with lighter material. "The River of Souls" is his first effort at serious drama. He is the author of the book of the present successful Dillingham show at the New York Hippodrome. He also wrote "Over the River," in which Eddie Foy was the star; and "The Candy Shop." His principal vaudeville contribution was "The Clock Shop," the vehicle of the much-loved Sam Chip and Mary Marble, who regard it as superior to any of their other acts. Mr. Golden is also the author of the song, "Goodbye Girls, I'm Through," the principal song success of "Chin Chin," and "I Can Dance With Anyone But My Wife," which Joseph Cawthorn made famous in "Sybil."

"The River of Souls," however, is entirely different from anything he has before attempted. It is surcharged with Chinese atmosphere and special Chinese scenery has been obtained for it. The scenery is very massive and rich with Oriental splendor, illustrating the palace of a Chinese mandarin. The special music composed for the offering calls for certain Chinese instruments and several Chinese musicians will augment the local orchestra.

The play is said to be more intense than "Mr. Wu." It is fascinatingly thrilling and the reports say it is an offering that is away from the frills and froth of life and leaves a lasting impression. A surprise finish adds to its attractiveness. There are seven people in the cast which includes only one female character. Miss Felice Morris will be seen in this role.

Sam Bernard is leaving vaudeville for an early fall Charles Dillingham production.

CARR'S UMBRELLAS

Among the play but h
Environment
stitin
ried by Alexander Carr
he started his Keith tour in
his sketch, "An April Shower,"
was a bundle of cheap umbrellas. In the playlet he has the character of an old umbrella manufacturer and he has to point to a bundle of umbrellas in the course of the act. He is too superstitious to touch them.

There were a dozen umbrellas in the bundle, worth about twenty-five cents each. During his first week's engagement on the circuit there was a rain-storm which caught the matinee crowd at the theatre just as they were leaving. To relieve the situation, Mr. Carr assented to lend his dozen umbrellas to save that number of patrons from getting a wetting. The rain kept up and nobody returned the umbrellas in time for the night performance. There was some scurrying around, but the hour was so late that no stores were open. The difficulty was overcome by borrowing umbrellas belonging to other actors on the bill and the detail of pointing to the umbrellas was not left out of the performance.

It was a warning to Mr. Carr, however, and he determined not to be caught napping again because of his own generosity. He ordered a gross of umbrellas in the next town where he was appearing. A spell of fine weather led to a confident smile, but after a week or so, when another rainstorm occurred, he found that 144 umbrellas did not go far when the show is over and patrons want to go home. A few of them were returned the next day, but 25-cent umbrellas were no meant for rain and their appearance was so dilapidated that they could not be used for his stage purposes.

Mr. Carr then ordered another gross of cheap umbrellas and he has given orders for as much as he would like to the theatre patrons. In half a day, he feels that he will be the only actor who can afford to stroll on to a servant to the whim of a weather man. He has a large number and through him, however, as the grate.

BELLE STOREY IS TO WED F. E. ANDREWS.

She and Broker Take Out License—She Denies at First, Then Admits.

Just as City Clerk Scully was closing his office yesterday Belle Storey, who has been singing at the Hippodrome, entered the marriage license bureau with a tall, dark, young man in a brown overcoat and brown, soft hat and asked for a marriage license blank, which she and the young man proceeded to fill out.

At about the same time a reporter for The World entered the office. A glance at the license showed that Frederick Emott Andrews, a broker, twenty-three years old, born in Chicago, Ill., and Miss L. Grace Leard (Miss Storey's name in real life) a daughter of the Rev. Asa Leard, born in the State of Illinois, had every intention of becoming man and wife.

"Absurd," She Says.

As soon as these facts were ascertained the reporter tried to find Miss Storey and her escort but they were lost in the crowd waiting at City Hall Park to see the preparedness parade. She was seen a few hours later at the Hippodrome just before she was to go on for her solo. To a question in regard to her marriage Miss Storey looked surprised and said:

"Why you must have made a mistake. I have not been married. Such rumors have reached me in the past but there is no truth in them."

"But you procured a license today?"

"Absurd!" interrupted Miss Storey. "Where did you ever hear that?"

Upon being told that the reporter had seen her take out the marriage license, Miss Storey at first said there must have been a mistake. When the reporter insisted and asked if she had been married or if she intended to marry Mr. Andrews, she said she was not married. When asked about a large diamond solitaire and a small platinum band on the third finger of her left hand she said:

"Oh, that doesn't mean anything. I simply have them on, that's all."

Finally Miss Storey admitted obtaining a marriage license.

Not So Absurd After All.

"Well, you are the only person in the world who knows this, and I don't



BELLE STOREY.

want anything said about it. It would spoil everything if it got out now."

"Well, are you married, and if not, when do you expect to be?" she was asked.

"No, I'm not and I haven't anything to say," and, glancing at the clock, she excused herself. After the performance she still refused to say anything further. She left the theatre in a taxicab with her maid.

Miss Storey, who is twenty-eight, has sung in most of the large cities of this country and Europe. She studied in Paris and Berlin and recently in this country with Mme. Sembrich. Her first theatrical appearance in New York was at Hammerstein's Victoria. After two years in vaudeville she appeared in a leading role in "Chin Chin," and this season she has been singing daily at the Hippodrome. She made her last appearance there last night.

After a short rest she is going on the concert stage. Last fall rumor had it that she was to marry Hugh Allen, the baritone. Little is known of Mr. Andrews in this city. He is said to be the son of a wealthy Chicago business man.

Diverting Sketch.

The great laughing act on this week's bill is that of James C. Morton and Frank P. Moore. The sketch is diverting in its variety, and the versatility of Mr. Morton is always in evidence. Whether as dancer, burlesquer or comedian he is always interesting.

One of the best acts on the bill was given by Belle Storey, the young American prima donna. She sang a group of songs of widely differing character. She has an agreeable voice and uses it with facility. She was forced to repeat several songs.

Other numbers were the Leon sisters and company in a tight wire act; James Kelso and Blanche Leighton, in a breezy sketch; Harry Rose, in a burlesque act; the Crisps, in a unique dancing act; Bertie Herron and Milt Arnsman, in a singing and dancing act; Albert Rouget, in a balancing act, and the pictures, including a peep at the Massachusetts troops on the border.

Temple—Vaudeville.

Belle Storey may have worried over the fact that she had lost her wardrobe trunk and therefore had to wear a "simple little white dress" for her Monday appearance at the Temple, but she can be assured that no one else did. She could have been garbed in a linen duster as long as she sang as charmingly as she did and she would have received the same enthusiastic reception. In addition to three or four beautifully rendered songs she displayed the sweetness and purity of her effects by a bit of vocal gymnastics that outrivalled the flute accompaniment.

An amusing little sketch, entitled "An Innocent Bystander," featuring Homer Miles, comes in for second honors. Its many clever lines are built about the happenings that thrust themselves on the innocent bystander who butts in when a sidewalk controversy arises.

Emma Francis and her partner present some new and violent dances, as well as some essentially graceful ones, and the lady sings in a surpris-

Miss Belle Story at the Majestic

MISS BELLE STORY, prima donna for a period with Montgomery and Stone during their New York engagement in "Chin Chin," and more recently prima donna at the New York Hippodrome, will be the star of the Majestic bill this week. One of the most recent one-act plays by Willard Mack, entitled "Who Is She?" will be presented by Joseph E. Bernard and company. Others on the bill are Dave Kramer and George Morton, blackface comedians; Quiroga, Spanish violinist; Moon and Morris, dance creators; Miss Ray Dooley, with the assistance of Elmer Graham and Gordon Dooley, melody, dancing and jollity; Captain Maximilian Gruber and Miss Adelina's equestrian review; Joe Laurie and Aleen Bronson in "Lost and Found"; Emma Francis, assisted by Harold Kennedy, in songs and dances.

* * *



Miss Belle Story

A CHARMING
COLORATURA SOPRANO

Management R. E. JOHNSTON

1451 BROADWAY NEW YORK CITY



An Art Test.

If you happen near Gorham's be certain you look into the window near the corner. There you will see a bit of sculpture by Ulric Ellerhusen. It is called "The Commuters" and is a gift from Miss Belle Storey to the Greenroom Club. It attracted me because of the movement in it more than for the monumental quality that technicians say all good sculpture must have. I liked the story it told, too, and the sort of joy there is in fighting the storm en route for home. What do you see in it? That's art's test at the last.

TEMPLE

Belle Story, a youthful prima donna who appears in a neat white dress without frills or furbelows, and sings in a voice that is remarkable for its range and sweetness, is the headliner on the Temple bill, this week. Miss Story returns to vaudeville after her late success in the New York Hippodrome Review, "Hip, Hip, Hooray," and "Chin Chin." Although she has both beauty and talent, there is nothing "up-stage" about Miss Story, and her simplicity of dress and manner is as pleasing as her song work.

"An Innocent Bystander" is the name of a skit dealing with a phase of New York night life that has stood the test of time on the vaudeville circuit. Homer Miles and Helen Ray are largely responsible for its continued success. Mr. Miles has written some droll lines in the skit for himself.

Aveling & Lloyd, billed as "Two southern gentlemen," have a brand new line of chatter that is highly entertaining. Their conversation about one "Bill"—dear, old \$10 bill—will force a laugh out of a bank cashier.

Willie Weston, whose name off stage is probably something else and longer, entertains with a line of original character songs, recitations and parodies. His efforts to please were amply rewarded, Monday afternoon.

Leonardi is a musical genius who is a skillful performer on the violin and the guitar as well. His rendition of those plaintive Hawaiian melodies is especially popular.

Emma Francis is a clever dancer and a singer as well. Her "Dance futurist a la American" is something new and novel in the terpsichorean line. Miss Francis is assisted by Harold Kennedy.

Capt. Max Gruber and Mlle. Adeline's animal circus is of special interest to the children. The performing animals include Minna, said to be one of the largest trained elephants in captivity, a dancing horse, pony and Newfoundland dog.

The Temple movie review closes the interesting bill.

TEMPLE.

The young American prima donna, Miss Belle Story, will top the vaudeville program at the Temple thea-

KEITH'S THEATRE—Helen Ware.

the headliner at Keith's this week, worked her audience up to a high pitch of excitement last night and then sent them home with a laugh.

Her offering was "Justified," a one-act playlet fresh from its New York success and produced for the first time in Boston. The play is not as serious as its name suggests, though this fact is not discovered until the very end. There are all kinds of exciting situations, love, and crime with a ringing pistol shot, and the apparent murder of the villain by his wife as the culminating stroke. All is melodrama of the first water up to this point. Then the audience learns that it is really only a rehearsal. The supposed dead man is brought to life with a couple of kicks and Marcia Gray, the heroine of the play, is much disgusted when the scene is broken by a telephone call.

The situation is cleverly worked out and pleased the audience. Miss Ware played the role to perfection and changing in lightning fashion from the heartbroken wife of a wicked husband to an indignant actress, provoked at having her rehearsal interrupted. The playlet is the work of X. T. Dazey, author of "In Old Kentucky."

There's a good bill aside from Miss Ware and her little company, which consisted of Herbert Ransom and Charles Hammond in addition to the star.

James Kelso and Blanche Leighton were genuinely funny in "Here and There in Vaudeville;" Belle Story, late of "Chin Chin" and the New York Hippodrome, dressed in a wonderful bell-shaped gown, sang a number of songs that won high favor, and Harry Rose, billed as "A Peculiar Nut," displayed an original style of humor.

The Hearst-International News Pictorial, with wonderful pictures of Mexican scenes and British submarines, was one of the most interesting features of the bill.

Her next week. Miss Story is making a short spring tour of the vaudeville and she comes to Detroit from an all-season run as prima donna of the big New York Hippodrome production of "Hip, Hip, Hooray." Previous to that she played for an entire season with Montgomery & Stone in "Chin Chin" in the prima donna role. Before that she sang for about three years in vaudeville where her beautiful voice and her delightful naturalness of manner won her a great following. Second feature will be Homer Miles, Helen Ray and company in Mr. Miles' clever comedy of New York life entitled "An Innocent Bystander." This is said to be one of the wittiest and most interesting sketches ever in vaudeville. Special feature for the little folks will be Capt. Gruber's Animal Circus, introducing "Minna," the largest performing elephant in captivity. Other numbers: Aveling & Lloyd, billed as "Two Southern Gentlemen," in a bit of smart patter by Aaron Hoffman; Willie Weston in some brand new character songs; Emma Francis, assisted by Harold Kennedy, in novel songs and dances; Leonardi, musical genius who plays almost every kind of stringed instrument; Four Newsomes in an unusually good voice bits from many popular Broadway musical pieces. Leonardi plays to some applause on the violin and the applause grows riotous when he strums on a guitar and draws music from its fat body such as was unbelievable until the Hawaiian musicians proved it possible. Willie Weston does songs and tells stories to vast laughter and applause and has to make a speech before escaping the clattering approval of the house. Aveling and Lloyd give a rapid-fire line of patter that includes several new jokes and some old ones well told. Capt. Max Gruber's animal circus closes the bill. The show opens with the Four Newsomes in an acrobatic act.



Miss Belle Story

A CHARMING
COLORATURA SOPRANO

Management R. E. JOHNSTON

1451 BROADWAY

NEW YORK CITY



Miss Belle Story



AMONG the distinguished artists of the Concert stage who will appear in New York and other prominent points in the United States the coming season, the name of Belle Story stands conspicuous.

This charming young Cantatrice, whose girlish and sylph-like loveliness enchains the eye before the music of her voice completes the spell shed by her radiant personality, is of American birth, and thoroughly imbued with American ideals.

A native of Farmingdale, Illinois, and the daughter of an erudite and well-known clergyman (whose remarkable sermons are still remembered and cherished by his devoted parishioners and admirers), Miss Story enjoyed the rare and desirable advantages of an intellectual and spiritually-uplifting home environment in the shaping of her musical ambitions and aspirations. A broadly-comprehensive general culture sustaining and enfolding the special musical talent whose development was to be her life's work.

Miss Story is that rarest of modern instances, a beautiful girl, gracious, and in her earliest youth—whose comeliness makes but the rarest setting for brains and character, and who has permitted nothing to interfere with her serious consideration of life's and Art's more complicated problems.

She has truly taken her Art with a befitting and conscientious earnestness, and the love capable of surmounting all obstacles.

Determined upon a complete equipment for her arduous career, Miss Story took up her musical studies with famous teachers here and abroad; making her debut in Italy (where her operatic triumphs were mainly achieved), with flattering success.

The results of her application and endeavors are discovered in the exquisiteness of her vocal declamation; the elegance, daintiness, grace and charm of her vocal style; the sweep of her vocal energy.

Hers indeed is an art setting forth those necessary qualities and qualifications imperative in the scope of the finished Coloratura soprano. Adequate volume; remarkable brilliancy of tone; breadth of style; facility in the execution of florid measures; a fine free opulent tone, normally, easily yet decisively and incisively delivered; sympathy and poesy in temperament; all at her easy command.

Miss Belle Story

This captivating young vocalist is a dream and vision of enchantment as she faces her audience. She owns all the seductive fascinations of Spring, whose very embodiment she would appear to be. Her gowns accentuate these vernal charms, and make of the slim young Prima Donna a veritable Flora.

Miss Story's high, clear, brilliant soprano with its bell-like altissimo tessitura, is the delight of audiences wherever she is heard.

In Europe the complimentary reviews written about her singing were almost extravagant in their praise. The critics of Italy—throughout that land of song and sunshine—vied with those of the Continent generally in an unanimous acclaim of this wonderful vocalist.

America, especially these United States, has not failed to fall into line. A book of comfortable dimensions might be compiled from the laudatory reviews of the youthful Soprano's performances.

The New York Times for example, says: "A young woman who sings charmingly, with a magnetic and attractive personality."

The N. Y. Globe writes: "She is young and good-looking. Her voice is remarkably sweet in tone, strong and of high range."

The Morning Telegraph says: "But such singing. Besides her wonderful voice, Miss Story is pretty and graceful. No top note is too high for Miss Story; but instead of reaching it like a vocal test her voice has the sweetness of a bird, and is as true as the note from a flute."

The N. Y. Star says: "Miss Story has a clear, thrush-like voice which she handles with easy grace and superb effectiveness."

A Lynn, Mass. critic eulogizes thus: "If it were only to listen to the wonderfully sweet soprano voice of Belle Story, who reaches the lofty notes without the least exertion."

The Baltimore American has this to say: "She is pretty as well as dainty, and sings in a manner that wins her the admiration of the audience."

Hark to the Philadelphia Ledger: "Belle Story, a soprano of much beauty and an ingratiating method of singing, was warmly received. Her voice is of really exceptional range, and in her coloratura selections she is quite a second Tetrizzini."

And thus the Philadelphia American: "Attractive personally and richly-gifted as to voice, Belle Story, Prima Donna, sang several songs that the audience appeared to like better with each selection. The last encore, with accompaniment of the orchestra, set off the flute-like quality of her tones to particular advantage."

Here speaks the Philadelphia Inquirer: "Belle Story is a Prima Donna with a voice of unusual purity and resonance. Her singing created nothing less than a furore, and her brilliant coloratura work was most pleasing."

The Brooklyn Citizen says: "Miss Story is endowed with a high soprano voice cultivated by good masters. It is a coloratura soprano such as Gerster, Sembrich and Patti possessed, and which is becoming rare upon the operatic stage. The audience showed its appreciation of Miss Story's fine voice by repeatedly recalling her."

The Grand Rapids Herald writes as follows: "Belle Story has a fine voice, and in one of her songs takes a high G with no apparent effort. She sings her repertoire charmingly."

The Milwaukee Journal enthuses: "Miss Belle Story has a soprano voice of rare flexibility and wide range, and she knows how to use it."

The Rochester Chronicle writes: "Miss Story impresses one with her charm of manner, so dainty, pretty and graceful is she. She completely captivated her audience. She possesses a coloratura soprano of excellent quality, and she manages it with good judgment always. It is fluent, sweet and of unusual range."

And thus the Syracuse Herald: "Belle Story, a dainty singer of most attractive personality, made a distinctive hit by her pure, clear, brilliant and artistic vocalization."

From the Harrisburg, Pa., Patriot: "Miss Story is tall, sylph-like in figure; charmingly gowned; pretty of face; in movement the personification of grace, and a soprano whose voice is of remarkable range and uncommon sweetness. It is hardly a figure of speech to say that she sings like a bird. Her high notes are wonderfully clear, sweet and sympathetic."

Miss Story has sung with great success here and abroad with some of the world's leading orchestras. In London her appearance with Sir Henry Wood's Orchestra won for her an ovation. In America she has been heard with the Russian Symphony Orchestra and others.





BELLE STOREY TEMPLE..





BELLE STOREY TEMPLE ..

Miss Belle Story's present engagement at the New Brighton Theatre will be her

BELLE STORY TOPS GOOD BILL AT KEITH'S

Jack Wilson and Company, With Many Novelties, Make Entertaining Show

Belle Story sang herself quickly into favor at Keith's last night. She did it without any fuss or fancy fixings.

It is considered quite au fait for singers to carry an exclusive pianist with soulful eyes and long hair, but Miss Story was quite content to let the consequences depend upon Charlie Schraeder and his orchestra. The result was highly gratifying. All the finesse, the shading and expression of the songs offered were brought out artistically. Miss Story won numerous encores, all thoroughly deserving, and was easily the hit of the bill.

Jumping from the sublime to the ridiculous Jack Wilson was much in evidence. In addition to reviewing some of the acts which had preceded him he also did one of his own. He was assisted by Frank Hurst and Lillian Boardman, who sang well between Mr. Wilson's fun.

He dispensed considerable wit and "carried on." It is to be regretted that his burlesque grand opera finish required him to appear in the ballet girl effect. This idea was extremely healthy when vaudeville was young. But the audience laughed, especially the women, and laughter covers a multitude of whims.

The trio took four warranted bows about 10:45, which, after all, is going some.

One of the most enjoyable acts on the entire bill was that of Bayonne Whipple and Walter Huston, in "Spooks." It deals with the troubles of a widow who will be disinherited unless she has her late husband's picture painted on the front door. A painter who is decorating the house helps her to win the money. There is a great deal of quiet, easy-going legitimate comedy in this act, which we believe made its local debut in the two-a-day class.

And it deserves to stay there if we are to consider the views of the audience in the matter. The Sixteen Navassar Girls put a finishing touch to the show with a number of rollicking martial airs. Their orchestral numbers were interspersed with vocal solos and quartet selections. The act, which is under the direction of Miss Augusta Dial, delivered a solid punch with the Anvil Chorus, in which the fair singers appeared as blacksmiths with electrical effects.

Nelson Waring entertained at the piano and sang. He received emphatic approval. Norman Field and Mary E. Daniel appeared in "What Happened to Ruth." They were assisted by a professional disturber in a box who brought many laughs.

Ford and Urma offered a decidedly artistic singing and dancing act and Sam Barton did some tramp cycling. There is a slight suspicion that he saw Joe Jackson and had a good look. The pictures are full of news. J. G. C.



BELLE STORY

last in vaudeville, as the prima donna has been signed by R. E. Johnson for a concert tour throughout this country.

Belle Story Is Singing at the Majestic

Comely Soprano Engages in Many Vocal Feats as Vaudeville Headliner; Other Variety Notables; Summer Gardens Open Season.

By O. L. HALL

There is some pleasant singing of the showy kind at the Majestic, where Belle Story, lissom and lovely, pipes expertly on her clear high notes to the flautist's obligato. She is youthful, which is important in the theater, but her singing indicates she has found some time for study. There is more of good training than of natural beauty in her middle and lower voice, but at the top it is good to hear. Miss Story also has what people in the theater call personality. That is, she has spirit, good looks, ease, a sense of costume and some pleasant ways. She has no difficulty in scoring the principal hit of the current vaudeville entertainment. The runners-up are Quiroga, the Spanish violinist; Morton and Kramer, amusing mokes, and Moon and Morris, whose team dancing is remarkably well synchronized. The sketch of the week is something written by Willard Mack and entitled "Who Is She?" It offers abundant proof that Mack's habit of a sketch a week is getting the best of him. Marie Cahill will occupy the honor position at the Majestic next week.

LA BELLE STORY OF BELLE STOREY

BELLE STOREY is 28 years old. This may not seem important enough for the introduction, but it is, because very few actresses are willing to talk about their age. So this unusual frankness in Miss Storey is emphasized above some of her more apparent charms, such as her flute-like notes and a certain pink and white loveliness—things heard and seen on the Hippodrome stage in her rôle of prima donna in "Hip Hip Hooray."

The reporter who interviewed Miss Storey went prepared by a reading of her scrap-book, which contained newspaper notes and press agent yarns, spun around her two years on the vaudeville stage. The scrap-book offered a great variety of careers for the young singer, from stories about her having been a baseball player to a hackneyed tale of how she had run away from home to go on the stage. Unfortunately none of these stories suit Miss Storey and she expressed a desire to see one true account of her life.

The fact that Miss Storey states that she is more than sixteen should be proof enough of the authenticity of the rest of her narrative. Contrary to the scrap-book she had never had any great desire to go on the stage. Her father, the Rev. Asa Laird, was a Methodist minister, first at Omaha, Neb., and later at Springfield, Mo. Miss Storey says her family were not particularly musical, and when at fifteen she announced a desire to learn to sing she was met with kindly opposition.

However, her mother arranged for the music lessons and was convinced by neighbors and relatives that her daughter's voice should have better training than the small city offered. Accordingly, Mrs. Laird took Grace (which is her real name) abroad, where she studied in Milan, Berlin, and Paris for two years. Returning to New York, she continued her study, and in 1910 began a concert tour of the South and Middle West.

Until this time Miss Storey had no thought of a stage career. She was with Evangelist W. E. Biederwolf one year while he was making a sawdust trail of Oklahoma and Kansas, and she confesses to trombone solos played to attract sinners to the Rev. Biederwolf's sermons. Sometimes these trombone solos were on street corners. This is mentioned just to show how far removed Miss Laird was from the glamour of the footlights.

It was her concert manager who persuaded her to try dramatic work, a decision she arrived at after much thought. Naturally her mother and father were against any such enterprise, but her manager insisted, and Miss Laird changed her name to Belle Storey. Her first appearance was at Hammerstein's Victoria, where she sat in a box and sang the chorus of a song sung by the performers on the stage. Two years in vaudeville followed, and then Miss Storey was engaged for a part in "Chin-Chin." Following a year at the Globe Mr. Dillingham transferred her to the Hippodrome.

Two performances a day do not permit the prima donna much leisure, but what time she has Miss Storey spends with Mme. Sembrich in study. Her recreation—reading Tolstoy. Oh, yes! Her ambition—just sit around and rest for one year.

MORE THAN 2,000,000 SAW HIPPODROME SHOW DURING PAST SEASON

Charles Dillingham has been enormously successful with his first season at the Hippodrome. World's attendance records have been broken, indeed badly shattered, by the great spectacle just closed. "Hip, Hip, Hooray" opened Thursday evening, Sept. 30 last. For eight months the average attendance was more than 3,000 a performance or more than 19,000 daily for the two performances. In all 2,012,100 seats were sold. This is more than the population of either Berlin, Paris, Chicago, Tokio, Vienna or Petrograd and almost the combined population of Philadelphia and Moscow. Last year "Chin Chin" drew more than a million spectators.

There is nothing to approach this record in the history of showdom. "Ben Hur" played two years in a New York theater seating more than 3,000 persons to just under a million patrons. "America," the spectacle which occupied the Chicago Auditorium during the world's fair, broke attendance records up to that time by playing to 800,000 persons in five months. Maude Adams presented "Joan d'Arc" in the Stadium at Oakland, Cal., to 59,000 persons in three performances.

As the Hippodrome seats 5,274, it is seen that there were few vacant places at any of the performances. The average receipt per admission was about \$1. Of the 2,000,000 who saw "Hip, Hip, Hooray" 825,423 patronized the family circle, 510,010 the first balcony, 614,820 the orchestra and 70,250 the loges and boxes.

TEMPLE

**YOU CAN
ALWAYS BRING
THE CHILDREN**

BELLE STOREY.

Clean and Wholesome Entertainment for Young and Old

25c DAILY MAT. 35c | EVERY EVE. 15c (No Higher) TO 75c

YOUNG AMERICAN PRIMA DONNA



BELLE STORY

Direct From Big Successes With Montgomery & Stone's "Chin Chin" and the Big Dillingham New York Hippodrome Review of "Hip, Hip, Hooray!"

HOMER MILES & HELEN RAY

In Mr. Miles' Clever Comedy of New York Life,
"AN INNOCENT BYSTANDER"

AVELING & LLOYD
"Two Southern Gentlemen"

WILLIE WESTON
Character Songs

SPECIAL FOR THE LITTLE FOLKS

Capt. GRUBER'S ANIMALS

Introducing "MINNA," the Largest Trained Elephant in Captivity.

EMMA FRANCIS
& HAROLD KENNEDY

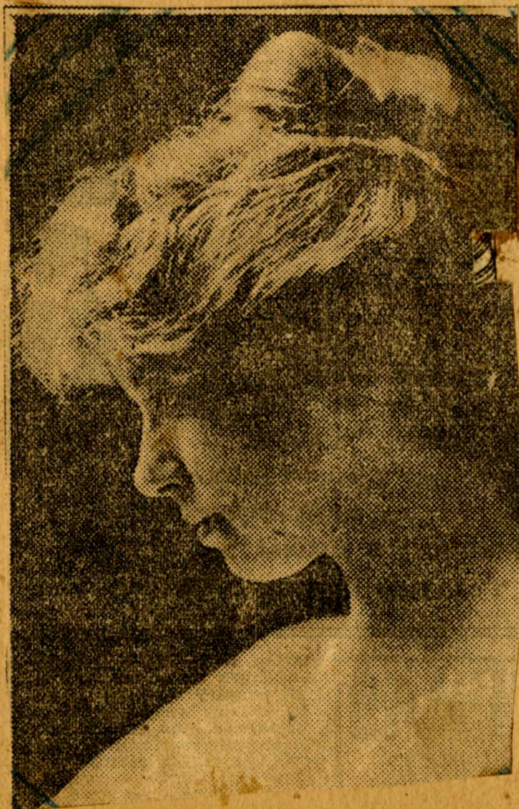
LEONARDI
Musical Genius

4 NEWSOMES 4

MOORESCOPE REVIEW



One of the Star Singers at the Hippodrome, Who Denies She Is to Marry, as Anonymous Letter Writer Charged



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NEWSOMES

MOORESCOPE REVIEW



Belle Story
TEMPLE ..

KEITH'S SHOW CAUSES YOU TO FORGET ALL ELSE

Laughing until you can laugh no more scarcely appeals to the average individual these hot, muggy days. But wait a minute! It makes a big difference where you laugh. Take B. F. Keith's, for instance, where the temperature is ever delightfully cool and you cannot help enjoying a good laugh, and what's more if you drop in there this week you can't help laughing. Take "Jimmy" Morton and Frank Moore for a random shot and see if you can keep your face straight for two consecutive minutes while they are on the stage. Last night's big house couldn't do it and didn't seem to want to. So it is with James Kelso and Blanche Leighton, Harry Rose and several others. Then there is an act in which the program cautions you to "watch the finish." It's well worth watching. Helen Ware and company have a turn that keeps you keyed up to the last minute. Belle Story has some top notes that are great applause getters. The Crisps keep springing one surprise after another. Then there are some acrobatic turns that cause you to catch your breath.

VAUDEVILLE

Belle Story.

Belle Story, the young American prima donna, will top the vaudeville bill at the Temple theater next week. Miss Story comes to Detroit from an all-season's engagement as prima donna of the big New York Hippodrome sensation, "Hip, Hip, Hooray." Previous to that she played an entire season as prima donna with Montgomery & Stone in their biggest success, "Chin Chin." Before that, Miss Story sang for about three years in vaudeville, where her beautiful voice and her delightful stage personality proved to be a find of rare value for the two-a-day.

Second feature of the program will be Homer Miles, Helen Ray and company in Mr. Miles' clever comedy of New York life entitled "An Innocent Bystander." This is said to be one of the wittiest and most interesting sketches in vaudeville. The special act for the little folks will be Capt. Gruber's Animal Circus, introducing "Minna," the largest performing elephant now before the public. Other numbers: Aveling and Lloyd in a bit of smart patter by Aaron Hoffman; Willie Weston in some new character songs; Emma Francis, assisted by Harold Kennedy, in songs and dances; Leonardi, who plays almost every kind of stringed instrument; Four Newsomes in a gymnastic act, and movies.

MAJESTIC HAS BILL OF STARS

Belle Story, Headliner, Holds
Place in Keen Competition With
Meritorious Offerings.

A headliner at the Majestic this week must be a real headliner to carry away the honors. On the bill are two of vaudeville's best attractions and entertaining groups—the Ray Dooley trio and Moon and Morris. Added to these came one of the artistic surprises of the season, Manuel Quiroga, a young Spanish violinist of the highest type. So the headliner with a name in electric lights had a rather bad evening to face.

But Belle Story, gracious of manner and possessing a voice of great range and sweetness, held her place through sheer merit. She scored one of the most substantial hits of the season.

Next came little Ray Dooley, with Brother Gordon and Elmer Graham. This trio gave fifteen minutes of riotous fun. Moon and Morris showed vaudeville in all its modernity.

Emma Francis and Harold Kennedy, with strange costumes and excellent dancing, gave the show a good start. Bessie Browning, substituting for a delinquent act, showed versatility and talent in her singing and imitations. Joseph E. Bernard, an excellent actor, assisted by Hazel Has-

lam, have a Willard Mack sketch which gives them plenty of work and laughs. Dave Kramer and George Morton, with all the earmarks of minstrel end men, keep the house in a roar of laughter with their fun. Captain Gruber and Mile. Adelina have a great trained animal act.

Brings In New Lot of Frocks
and Songs on Her Return to
the Palace—Other Bills.

Anna Held brought some new songs and frocks to the Palace Theatre yesterday afternoon. It was her first professional appearance since her activities at the bazaar for the Allies. Miss Held, who has devoted so much of her spare time recently to the work of aiding the cause of the Allies, was cordially greeted on her reappearance in a more familiar field. George White and Lucille Cavanagh are still dancing favorites, and also on the bill are Gus Edwards with a new "review"; the hyphenated hula dancer Evan-Burrows Fontaine; the Ponzillos, Bankoff and Girlie and Williams and Wolfus. Then Frank Ardell was there in a new one act play called "The Wife Saver," which was built about the singular specialty of a young woman who went about saving wives who were by way of being in peril.

Just to celebrate the fourth anniversary of her first appearance at the New Brighton Theatre, Belle Story last night sang the same songs in which she was heard first there four years ago. She sang "The Flower Garden Ball" and others in addition, as that was a part of the Hippodrome celebration which marked the programme last night. To help Miss Story in this diversion were Arthur Deagon and Mallia and Bart from "Hip! Hip! Hooray!" They all did their familiar specialties with the usual happy result. Apart from the Hippodrome stars, there were the Caninos, Bert Kalmer and Jessie Brown on the programme.

Whitford Kane played "Lonesome Like" yesterday afternoon at the Colonial, in which he was last seen at the Union Square Theatre. Harold Brighthouse's little study of a simple incident in life is human in appeal and Mr. Kane acts it so well that it was the best feature of the programme.



Belle Story.

Wholesome entertainment of the vaudeville kind, with a big special feature for the little folks, will be provided by the Temple theater bill for the week starting with tomorrow's matinee. Belle Story, charming and beautiful prima donna, will top the program. She comes here direct from an all-season run as the featured song-bird of the big Dillingham Review, "Hip, Hip, Hooray," which has just closed a year's engagement at the big New York Hippodrome, and is perhaps the biggest and most successful review ever shown in New York's biggest playhouse. Previous to this engagement, Miss Story was prima donna for an entire year with Montgomery & Stone in their greatest success, "Chin Chin."

Homer Miles, Helen Ray and company in Mr. Miles' clever comedy of New York life, entitled "An Innocent Bystander," will be the second feature of the program. It's said to be witty and very interesting. The special act for the little folks will be Capt. Gruber's Animal Circus, introducing "Minna," the largest performing elephant in captivity. Smaller animals, dogs and ponies lend support to their big sister. Other numbers noted: Aveling and Lloyd in a bit of bright patter by Aaron Hoffman; Willie Weston in some new character songs; Emma Francis, dancer, assisted by Harold Kennedy; Leonardi, musical genius; Four Newsomes in a gymnastic act, and the movie review.

TEMPLE.

Belle Story is Vaudeville Program
Topliner.

From a church parsonage in a little town near Pittsburgh to the grand opera stage seems an almost endless journey. However, Belle Story, the young American prima donna who will top the vaudeville bill at the Temple, has successfully traveled the greater part of the distance. Miss Story is the daughter of a Presbyterian minister who had her study music so that she could sing in his choir. She remained in the choir only a short time, and then found her way to the concert stage and then to vaudeville, where she became one of the most popular singers in the two-a-day. So favorably was she received that Charles B. Dillingham made her prima donna with Montgomery & Stone in their principal success, "Chin Chin." When he assumed the management of the New York Hippodrome, and there produced his biggest success, "Hip, Hip, Hooray," he transferred Miss Story to that institution in a similar capacity. Miss Story is favoring vaudeville with a short spring tour.

Second feature will be Homer Miles, Helen Ray and company in Mr. Miles' clever comedy of New York life entitled "An Innocent Bystander." A feature booked especially for the little folks will be Captain Gruber's animal circus, introducing Minna, the largest trained elephant in captivity. The smaller animals, dogs and ponies, lend admirable assistance.



Belle Story
TEMPLE

KEITH'S SHOW CAUSES YOU TO FORGET ALL ELSE

Laughing until you can laugh no more scarcely appeals to the average individual these hot, muggy days. But wait a minute! It makes a big difference where you laugh. Take B. F. Keith's, for instance, where the temperature is ever delightfully cool and you cannot help enjoying a good laugh, and what's more if you drop in there this week you can't help laughing. Take "Jimmy" Morton and Frank Moore for a random shot and see if you can keep your face straight for two consecutive minutes while they are on the stage. Last night's big house couldn't do it and didn't seem to want to. So it is with James Kelso and Blanche Leighton, Harry Rose and several others. Then there is an act in which the program cautions you to "watch the finish." It's well worth watching. Helen Ware and company have a turn that keeps you keyed up to the last minute. Belle Story has some top notes that are great applause getters. The Crisps keep springing one surprise after another. Then there are some acrobatic turns that cause you to catch your breath.

VAUDEVILLE

Belle Story.

Belle Story, the young American prima donna, will top the vaudeville bill at the Temple theater next week. Miss Story comes to Detroit from an all-season's engagement as prima donna of the big New York Hippodrome sensation, "Hip, Hip, Hooray." Previous to that she played an entire season as prima donna with Montgomery & Stone in their biggest success, "Chin Chin." Before that, Miss Story sang for about three years in vaudeville, where her beautiful voice and her delightful stage personality proved to be a find of rare value for the two-a-day.

Second feature of the program will be Homer Miles, Helen Ray and company in Mr. Miles' clever comedy of New York life entitled "An Innocent Bystander." This is said to be one of the wittiest and most interesting sketches in vaudeville. The special act for the little folks will be Capt. Gruber's Animal Circus, introducing "Minna," the largest performing elephant now before the public. Other numbers: Aveling and Lloyd in a bit of smart patter by Aaron Hoffman; Willie Weston in some new character songs; Emma Francis, assisted by Harold Kennedy, in songs and dances; Leonardi, who plays almost every kind of stringed instrument; Four Newsomes in a gymnastic act, and movies.



Belle Story.

Wholesome entertainment of the vaudeville kind, with a big special feature for the little folks, will be provided by the Temple theater bill for the week starting with tomorrow's matinee. Belle Story, charming and beautiful prima donna, will top the program. She comes here direct from an all-season run as the featured song-bird of the big Dillingham Review, "Hip, Hip, Hooray," which has just closed a year's engagement at the big New York Hippodrome, and is perhaps the biggest and most successful review ever shown in New York's biggest playhouse. Previous to this engagement, Miss Story was prima donna for an entire year with Montgomery & Stone in their greatest success, "Chin Chin."

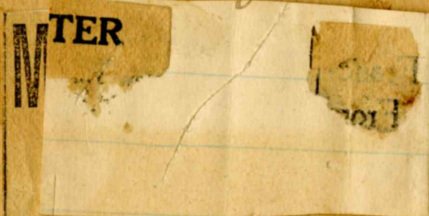
Homer Miles, Helen Ray and company in Mr. Miles' clever comedy of New York life, entitled "An Innocent Bystander," will be the second feature of the program. It's said to be witty and very interesting. The special act for the little folks will be Capt. Gruber's Animal Circus, introducing "Minna," the largest performing elephant in captivity. Smaller animals, dogs and ponies lend support to their big sister. Other numbers noted: Aveling and Lloyd in a bit of bright patter by Aaron Hoffman; Willie Weston in some new character songs; Emma Francis, dancer, assisted by Harold Kennedy; Leonardi, musical genius; Four Newsomes in a gymnastic act, and the movie review.

TEMPLE.

Belle Story is Vaudeville Program Topliner.

From a church parsonage in a little town near Pittsburgh to the grand opera stage seems an almost endless journey. However, Belle Story, the young American prima donna who will top the vaudeville bill at the Temple, has successfully traveled the greater part of the distance. Miss Story is the daughter of a Presbyterian minister who had her study music so that she could sing in his choir. She remained in the choir only a short time, and then found her way to the concert stage and then to vaudeville, where she became one of the most popular singers in the two-a-day. So favorably was she received that Charles B. Dillingham made her prima donna with Montgomery & Stone in their principal success, "Chin Chin." When he assumed the management of the New York Hippodrome, and there produced his biggest success, "Hip, Hip, Hooray," he transferred Miss Story to that institution in a similar capacity. Miss Story is favoring vaudeville with a short spring tour.

Second feature will be Homer Miles, Helen Ray and company in Mr. Miles' clever comedy of New York life entitled "An Innocent Bystander." A feature booked especially for the little folks will be Captain Gruber's animal circus, introducing Minna, the largest trained elephant in captivity. The smaller animals, dogs and ponies, lend admirable assistance.



STARS

Belle Story, Headliner, Holds Place in Keen Competition With Meritorious Offerings.

A headliner at the Majestic this week must be a real headliner to carry away the honors. On the bill are two of vaudeville's best attractions and entertaining groups—the Ray Dooley trio and Moon and Morris. Added to these came one of the artistic surprises of the season, Manuel Quiroga, a young Spanish violinist of the highest type. So the headliner with a name in electric lights had a rather bad evening to face.

But Belle Story, gracious of manner and possessing a voice of great range and sweetness, held her place through sheer merit. She scored one of the most substantial hits of the season.

Next came little Ray Dooley, with Brother Gordon and Elmer Graham. This trio gave fifteen minutes of riotous fun. Moon and Morris showed vaudeville in all its modernity.

Emma Francis and Harold Kennedy, with strange costumes and excellent dancing, gave the show a good start. Bessie Browning, substituting for a delinquent act, showed versatility and talent in her singing and imitations. Joseph E. Bernard, an excellent actor, assisted by Hazel Has-

ANNA HELD BACK IN THE VARIETIES

Brings In New Lot of Frocks and Songs on Her Return to the Palace—Other Bills.

Anna Held brought some new songs and frocks to the Palace Theatre yesterday afternoon. It was her first professional appearance since her activities at the bazaar for the Allies. Miss Held, who has devoted so much of her spare time recently to the work of aiding the cause of the Allies, was cordially greeted on her reappearance in a more familiar field. George White and Lucille Cavanagh are still dancing favorites, and also on the bill are Gus Edwards with a new "review"; the hyphenated hula dancer Evan-Burrows Fontaine; the Ponzillos, Bankoff and Girlie and Williams and Wolfus. Then Frank Ardell was there in a new one act play called "The Wife Saver," which was built about the singular specialty of a young woman who went about saving wives who were by way of being in peril.

Just to celebrate the fourth anniversary of her first appearance at the New Brighton Theatre, Belle Story last night sang the same songs in which she was heard first there four years ago. She sang "The Flower Garden Ball" and others in addition, as that was a part of the Hippodrome celebration which marked the programme last night. To help Miss Story in this diversion were Arthur Deagon and Mallia and Bart from "Hip! Hip! Hooray!" They all did their familiar specialties with the usual happy result. Apart from the Hippodrome stars, there were the Caninos, Bert Kalmer and Jessie Brown on the programme.

Whitford Kane played "Lonesome Like" yesterday afternoon at the Colonial, in which he was last seen at the Union Square Theatre. Harold Brighouse's little study of a simple incident in life is human in appeal and Mr. Kane acts it so well that it was the best feature of the programme.



B·F·KEITH'S THEATRE

BOSTON

TEMPLE—VAUDEVILLE.

A revival of the classic of Victor Moore's old vaudeville fame, "Change Your Act or Back to the Woods," claims headline honors at the Temple this week, and evenly distributes an epidemic of hysterics over the whole house before the close of thirty minutes. The act is the original bare stage production and gives the struggle of a "ham" actor trying to brace up his act for the evening show after a note from the manager suggesting that if everything was changed there might be a possibility of the act being retained through the week. Moore is the goat for a fractious bunch of stage hands, and for an all around innocent he has no equal. Emma Littlefield is the other half of the team so cleverly hopeless, and horseplay and stage hands fill in the gaps.

The headliner won its laurels, but there was no safety margin with Belle Story, the charmingly girlish prima donna billed as the second attraction, to follow. Miss Story has an exquisite voice, fine and clear, and a personality so full of appeal that in opera or popular dance music she won her way into the hearts of the audience and located Detroit with London and Berlin, at her feet.

A sextet of "stylish steppers" made up "six American dancers" appealed to the audience in a series of new dances, the arrangement being the conception and production of Charles

TEMPLE.

The young American prima donna, Belle Story, will top the vaudeville program in the Temple theater next week. Miss Story is making a short spring tour of vaudeville and comes direct to Detroit from an all-season run with the big New York Hippodrome production "Hip, Hip, Hooray." Previous to that she played for an entire season with Montgomery & Stone in "Chin Chin" in the prima donna role. The Temple press agent avers that "It is no exaggeration to say that Miss Story sings like a bird. In her willowy blond daintiness, she tosses high 'C's' over the heads of the audience with a clarity that takes one's breath away. There's a tinkle in her voice that's lovely and the songs she sings are the kind you like." Second feature of the program will be Homer Miles, Helen Ray and company in Mr. Miles' clever comedy of New York life entitled "An Innocent Bystander." This is said to be one of the wittiest and most interesting sketches ever in vaudeville. Special feature for the little folks will be Capt. Gruber's animal circus, introducing "Minna," the largest performing elephant in captivity. Other numbers: Aveling & Floyd, billed as "Two Southern Gentlemen," in a bit of smart patter by Aaron Hoffman; Willie Weston in brand new character songs; Emma Francis, assisted by Harold Kennedy, in novel songs and dances; Leonard, musical genius who plays almost every kind of stringed instrument; Four Newsomes in an unusually skillful gymnastic act, and the Temple topical review via the Mooreoscope.

GREENROOM CLUB RULES AND TRADITIONS UPSET BY A VENTURESOME EVE

Woman Entered the Forbidden
Portals and the Men Liked
the Intrusion.

The Green Room Club may get over it, but 'twill never be the same. The sanctity of that haven of congenial theatrical masculinity has been desecrated. No more may the timid bachelor know absolute safety from the wiles of wily woman within its confines, and no more may the wife of the convivial Green Room husband feel absolutely satisfied in her mind that Horatio, while at the club, will not be tempted by that greatest of all temptations—woman. Things have been all mussed up at the Green Room Club. Edge up a little closer, friends, and get this! A woman—a real, honest-to-goodness woman—has entered the portals of the institution and broken the unwritten law which for years has said it shouldn't happen.

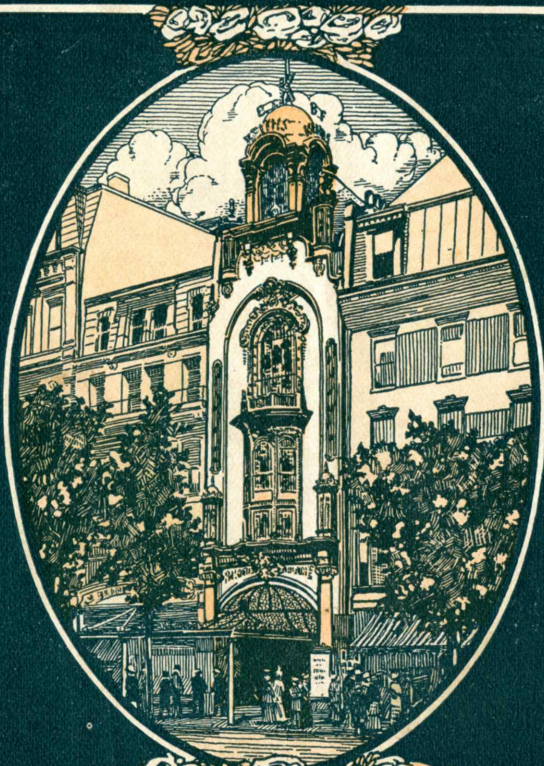
They gave Commodore J. Stuart Blackton of Vitagraph fame a "beef-steak" at the club last night. One hundred and fifty men sat around the festive board and assisted the war in making the packers rich by eating beef. When the scraps had been cleared away for to-day's hash and the speeches had all been made, they repaired to the theatre, on the second floor. Then it happened.

The programme said she was Selbe Peyrol, the sensation of the Hippodrome. When she appeared on the stage, however, she proved to be none other than Belle Storey, the lyric soprano with the well known so-called "some pipes."

Miss Storey sang three songs nicely, received a bunch of American Beauties and retired all smiles and triumph. It was fine, delicious—but the club's unwritten law had been fractured in various places. In fact, to use a new expression which all ambitious reporters should appropriate immediately, every bone in its body had been broken.

Awe stalked into the room and perched on the assemblage, and it took a deal of ragtime playing to drive it away. To-day the Green Room Club is quiet, even stunned. Still, Adam recovered from the shock attendant upon his first introduction to Eve, and the Green Room Club is as versatile as Adam. But it will take time to put the organization back on its old pedestal of complacency, it will.

The entertainment furnished the guests as first aid to their digestion was very good. Two sets of motion pictures were shown. In one, entitled "Love, Luck and Gasoline," the honored guest of the evening appeared as a regular actor. Burton Daniels and Lester Conrad, loaned by the Palace Theatre, rendered selections on the piano and violin, assisted by considerable dexterity and long hair; John A. Finnigan, tenor soloist at the Cathedral, sang very sweetly; Herbert Corthell did a monologue nineteen years old; Little Billy gave an exhibition of his idea of Richard Mansfield in "Dr. Jekyll and Mr. Hyde"; Irvin Cobb told two stories of life in the Southern side-hill country, and there were other stunts, notably a sketch by Augustin MacHugh, entitled "The Unknown Quantity," which was made highly entertaining by Henry Hicks, Harmon MacGregor and Rollo Lloyd, assisted by some bright lines and unique situations.



B·F·KEITH'S
THEATRE

B.F. Keith
BOSTON

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Double Rooms with Running Water	Double Rooms with Tub or Shower
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Parlor, Bedroom and Bath	
\$5.00 to \$8.00 per day	



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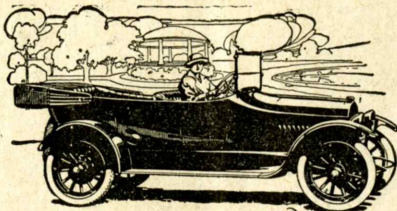
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NO SAND TOO DEEP

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2565 LBS.



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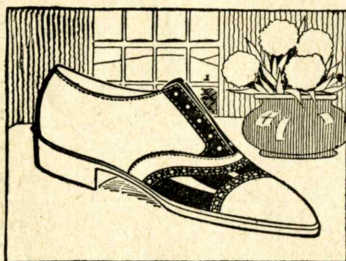
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Also high cut boot in White Buckskin, with Dull Black Leather Trimmings

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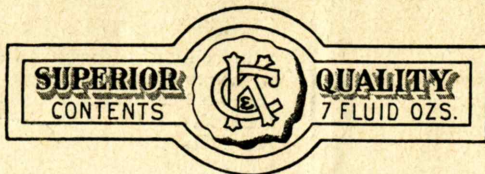


B. F. KEITH'S THEATRE PROGRAMME



★ ★ ★ GINGER ALE

Look For
the
Trade
mark



Coleman & Keating
112 Sudbury St. Boston

NEXT WEEK

BILLY HALLIGAN and DAMA SYKES

"Somewhere in Jersey"

BEN DEELY and LILLIAN STEELE

"THE NEW BELL BOY"

JOHNNIE DYER and FRANK FAY

"WHAT'S IT ALL ABOUT"

PAUL GORDON

Wire Wonder

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The Aerial Sensation

"THE OCTOPUS"

Featuring

FRED and LYDIA WEAVER

In A Series of Startling Dare Devil Gyration in Mid Air



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ERNST FLENTJE

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was so impressed by the unusual.

The other headliner is Miss Belle Story, an American prima donna whose liquid tones are establishing her in the hearts of her hearers everywhere.

ness of Belle Story's voice and manner that I sought the star dressing room at the Alhambra one day last week for the express purpose of discovering through a personal interview, if possible, what peculiar characteristics make her stage presence and voice unique among all the prima donnas I have known.

Well, I talked with her for half an hour and think I discovered the reason. Belle Story is unusual because she is natural. There isn't even a hint of affection about this sweet singer of possibly twenty-five summers. When she told me that, so far as she has been able to trace her lineage, there never has been a singer in the family, the thought flashed through my mind that there never had been a writer, poet or actor in Shakespeare's family. From whence do these rare souls come? They disprove heredity and one easily wan-

ders off into the realms of "old souls" and "reincarnation" for an explanation. Lack of worldly pride seems to be a characteristic of her family, which may account for her clarified naturalness. She says that neither her parents or brothers or sisters pay any more attention to her phenomenal success as a singer than they did when she baked an extra good pan of biscuits at home.

Asked to account for her wonderful grace of carriage she replied simply: "I didn't know there was anything especially graceful about it. Perhaps it is because I must stand and walk in a correct position in order to sing easily. All so-called "savages" walk and move that way, don't they? I believe that if such a position of the body, as a great many young women now affect 'the debutante slouch' persists, we shall have a voiceless America. Singing is just natural and requires a natural carriage."

Belle Story at Temple.

A refreshing young lady, by name Belle Story, is warbling from the headline perch of the Temple theater bill this week, recalling pleasant memories to many who heard her in the same theater three or four years ago, and on the whole verifying the enthusiastic encomiums of the Temple's always conservative advertising department. Miss Story has been with Montgomery and Stone in "Chin Chin," and with the last Hippodrome show since singing last to us, and she returns, a better singer than ever, for a brief summer season in vaudeville. She has a particularly high-pitched voice with a well studied coloratura, which she displays in half a dozen songs, though her selection of numbers, it would seem, might be made more interesting. She is young and pretty and altogether a pleasant person with whom to spend a professional 20 minutes.

The rest of the bill offers rather more than the usual variety. There is present one Willie Weston, who comes under the head of "entertainers." By that one means a performer who chatters, recites, jests and isn't afraid to take a shot at a song ever and anon. Willie can lay claim to voicing the first "Mexican war" song in Detroit, if he cares to. It says we're just spoiling for the fight; it's very patriotic.

Another interesting individual is Leonardi, who has a beautifully toned fiddle with which he staged an endurance contest against Al Green on Monday afternoon. It came out a tie, but the veteran leader was breathing hard at the end. Leonardi, with shrinking modesty, bills himself "a musical genius" and in support of the title plays the guitar Hawaiian fashion, as well as the violin. Homer Miles and Helen Ray bring back that interesting skit about what happens on New York's streets o' nights. Mr. Miles wrote it and it really sounds an original note among vaudeville one-acters.

Other acts: Aveling and Lloyd, whose persiflage gets nearer the brink of the unclean than Temple patrons are in the habit of hearing—or did Monday afternoon; Emma Francis and Harold Kennedy in "futurist" dancing "a la American"—if that means anything to you; the New-somes, four acrobats of more than ordinary agility; and an animal act that will keep you in your seat to the last curtain, with the tricks of a St. Bernard dog, a Shetland pony, a charger and Minna, the largest performing elephant in captivity.

After which Al Green's orchestra plays some more and you may see recent news events pictured.

R. F. H.

THE BEST OF VAUDEVILLE—

Coliseum

Every Night at 8, 10-25-50-75c; boxes, \$1.00. Matinee at 2 DAILY, 10-25-50c; boxes, 75c. Except Holiday Matinees.

BEGINNING MONDAY MATINEE

Big, New All-Star Show!

LE ROY, TALMA & BOSCO

Eminent European Illusionists, in "The Slaves of Mystery"

MISS BELLE STORY

The Young American Prima Donna



BELLE STORY.
TEMPLE

There is a good show this week at the New Brighton Theatre (George Robinson, manager) and the audiences yesterday afternoon and last evening were large. The pleasure of the entertainment last evening was further enhanced by the presence of the members of Parkway Council, K. of C., and ladies. One of the big features was called "Nursery Land," presented by Bert Kalmar and Jessie Brown. Besides presenting bright and charming musical numbers it was an unique characteristic scenic production. The Mallia Bart Company, late of the Hippodrome, gave a lively skit, called "The Baggag Smashers." Harry Langdon and Company offered "Johnny's New Car." Eduardo and Elis Cansino, Spanish dancers, displayed grace and agility. Kaufman Brothers appeared in "Tuneful Originalities." The Imperial Troupe, novelty cyclists, showed what they could do and do well. Belle Story, prima donna from the Hippodrome, was a headliner and sang delightfully. Another from the

B. KENNEDY'S
THE AMUSEMENT CENTRE OF BOSTON
First Time in Boston

HELEN WARE
In Her N. Y. Success
"JUSTIFIED" By C. T. Dazey
BELLE STORY
Kelso & Leighton, The Crisps, Leon Sisters & Co., Harry Rose, Bertie Herron & Milt Arnsman, Alberte Rouget.

MORTON & MOORE
EXTRA—Motion Pictures of Mass. Battery A Boys on Mexican Border.

ans - wer

sky;

me. "Blue Bird"

dim *fz* D.C.

BELLE STORY is a recent accession to the ranks of our concert singers, having decided to do more artistic things with her highly cultivated soprano voice than musical comedy permitted. To her repertoire she has now added a new and charming waltz-song, "Blue Bird." Miss Story is an American girl, and comes from the Middle West



WILLIE WESTON, SAYS
IF WE ARE AS TRUE TO OUR
COUNTRY AS WE ARE TO
OUR WIVES GOD HELP
THE U.S.A.

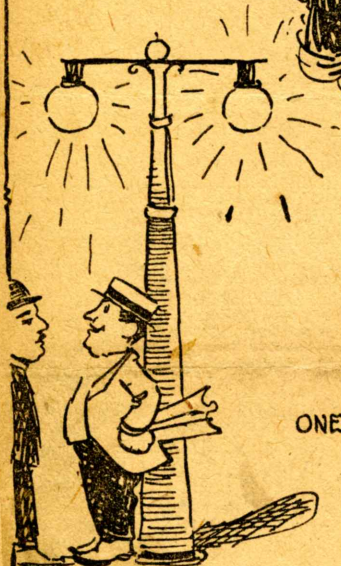


EMMA FRANCIS. IN
ONE OF HER DANCES.



AVELING AND LLOYD.

BOY YOUR FATHER'S AN N.N.
WHAT'S THAT NN. ?
— NICKLE NURSE



MY NAME'S FORD.
O !! YES I HAVE SEEN
YOU RUNNING AROUND !!

F.S. NIXON



BELLE
STORY WHEN
SHE SANG FLOWERS
GARDEN BALL



WILLIE WESTON, SAYS
IF WE ARE AS TRUE TO OUR
COUNTRY AS WE ARE TO
OUR WIVES GOD HELP
THE U.S.A.



EMMA FRANCIS. IN
ONE OF HER DANCES.



AVELING AND LLOYD.

BOY YOUR FATHER'S AN N.N.
WHAT'S THAT N.N. ?
— NICKLE NURSE



MY NAME'S FORD.
O !! YES I HAVE SEEN
YOU RUNNING AROUND !!

F.S. NIXON



BELLE
STORY WHEN
SHE SANG FLOWERS
GARDEN BALL.



Pretty Miss Haroldine Humphrey, of New York, as Alan-a-Dale, in "Robin Hood," one of the plays given during the May Day festival at Bryn Mawr College yesterday for the benefit of the Bryn Mawr endowment.

H. P. Kolfe—Phila.

Seven famous songbirds of musical comedy rehearsing for the Actors' Equity benefit, to be given to-night at the Metropolitan. *Left to right*—Belle Story, Peggy Wood at the piano, Irene Franklin, Irene Bordoni, Tessa Kosta, Christie MacDonald and Adele Rowland. The Equity show will gather together the most famous cast ever assembled for any one performance. Some of the stars appearing are Helen MacKellar, Mabel Taliaferro, Francine Larrimore, Martha Hedman, Helen Ware, Jane Grey, Blanche Ring, Chrystal Herne, Marjorie Rambeau, Florence Reed, Jane Cowl, Ethel Barrymore and Nance O'Neill.

Apeda

The Prince of Udine in the uniform of an Italian admiral and President Deschanel of France review the Italian fleet from beside one of the old cannon on the castle wall at Nice.

Underwood

Belle Story Will Sing at Christmas Tree Celebration



Volunteers to Aid The American's Fete at Columbus Circle Saturday Night.

The thousands who will attend the New York American Christmas tree celebration at Columbus Circle next Saturday night will have the pleasure of hearing one of the most charming singers in the country—Miss Belle Story.

The renowned coloratura soprano has volunteered, and everybody who is familiar with vocal talent knows what that means. It means that on Saturday night one of the sweetest voices will ring out the familiar Christmas carols.

Few singers are better known than Miss Story. She is an American girl who has achieved fame in her own country after an enviable record abroad. It was Miss Story who for two seasons charmed the vast audiences that visited the Hippodrome. Her wonderful voice enabled her to give two performances each day, a feat never equaled by any other noted singer.

It is this wonderful ability that has won Miss Story admirers wherever she has appeared. Since leaving the local stage Miss Story has been touring the country on the concert stage under the management of R. E. Johnston. Wherever she has appeared she has repeated the success scored in this city, and her return, even though for one evening, is looked forward to with great pleasure by those who have heard her.

Miss Story's high, clear, brilliant soprano, with its bell-like altissimo tessitura, is the delight of audiences wherever she is heard.

Besides Miss Story's part in the entertainment there will be a concert by a band of eighty pieces. There will be a huge canvas also on which will be flashed the latest motion pictures of the International Film Service. There will be included the interesting news weekly and feature reels of the International.

Drama

"Everything" at Hippodrome Contains List of Many Novelties

By Heywood Brown

The current Hippodrome show which was seen last night is called "Everything." The name is appropriate enough, for the list of performers includes elephants, Russian dancers and clowns. Somehow or other an elephant seems more intelligent on the Hippodrome stage than an actor. As a rule the elephant gets over better. His conception of character is bigger and broader than that of the actor. It was the elephants and two marvellous dogs which hit our fancy most last night. The dogs were assisted by two acrobats named the Gaudsmiths. The acrobats had evidently been well trained and were always just in the spot where the dogs needed them. De Wolf Hopper assisted the elephants.

Of the human performers Houdini and Bert Levy stood out. One could hardly have failed to notice Houdini, for after two friends had assisted him into a straitjacket and drawn the straps very tight they tied his feet and hauled him up some fifty feet above the stage. Houdini felt called upon to apologize for the simple nature of his stunt. He explained that he had broken his left wrist a week ago trying to get out of the subway. Of all magicians, he is the most marvellous. We haven't a doubt that, with all his bones well knit, he could get out of the income tax. Certainly his trick last night was among the most effective in his repertory, for it was performed in full view of the audience. The broken wrist seemed to bother him no more than the fact that he was hanging head downward. This may have explained the speed with which he accomplished his stunt.

Bert Levy drew pictures and had them projected on a huge screen as he whistled away at his work. He drew Foch and Pershing and Wilson, and was not compelled to caption any of them to obtain recognition. Even when he made a feint of drawing a beard on Wilson he was unable to deceive his audience.

Bluch, the famous Hippodrome clown, could not seem to rouse the audience much last night, but his undoubted skill will find more congenial audiences among the young folk, who are not very prominent of first nights. A clown would have to fall off the top of the Woolworth Building to make most of the New York critics laugh.

De Wolf Hopper did not seem very much at home. Even when he said that the well known animal figures were placed outside the library so that people "could read between the lions" there was little laughter.

Charles T. Aldrich did one of his characteristic stunts in which he impersonated famous men. He changed his costumes with remarkable rapidity. Some of his impersonations did not look much like the men at whom they were aimed, but the Lincoln was a complete success. We could tell the emancipator by his hat.

Desiree Lubovska was seen in two effective dances. Her Egyptian number was particularly good. Gerda Gulda, a Spanish dancer, did some attractive toe dancing. Tom Brown's Clown Band was amusing and tuneful. Among the many musical numbers, the best was a waltz called "Liberty," which was sung by Belle Story. The final number, "Follow the Flag," sung by Arthur Geary and the huge chorus, was also effective.

Scenically the best effect came at the end, in which a selected group of choristers manoeuvred into position to form the flags of England, France and America. Others impersonated famous characters of history. Everybody seemed to be on hand. There were, among others, Benjamin Franklin, George Washington, Buffalo Bill, Julius Caesar, Pocahontas, Herod, Marc Anthony, Pershing, a couple of Louises, the Duke of Wellington and Admiral Schley. They seemed to be grouped more or less indiscriminately. Thus, the figure which we took to be George Creel stood between Henry the Eighth and Helen of Troy. Napoleon was just behind him and partly hidden.

HIP'S NEW 'EVERYTHING' BEARS OUT ITS TITLE

Giant Spectacle Strong in Appeal to Eye, but Interest Sags in Middle Section.

There is enough glittering, dazzling spectacle in any Hippodrome show to equip half a dozen musical comedies that are hailed as successes on Broadway. In this respect the productions at the big Sixth Avenue playhouse vary but little from season to season. And judged by this standard, "Everything," which unfolded its opulence last night did not differ from the rest.

The thing that distinguishes these shows one from the other is the ingenuity and freshness of the special features which are needed to keep the panorama of the stage in rapid motion while the audience gradually absorbs the beauty of the ensembles and backgrounds. It is in this important detail that "Everything" possibly falls a little short of the three preceding Dillingham productions.

Last night "Everything" began with the best of prospects. De Wolf Hopper, whose voice seemingly was made for the vast auditorium, received a great welcome when he emerged as the leading star. Previously had come a beautiful "Rainbow Ballet," which successfully introduced two charming new dancers, Desiree Lubovska, a Russian, and Gerda Gulda, a Dane. Then Hopper, as the ringmaster of a country circus, trained Power's trick elephants in genuinely funny style.

"The Toy Factory," with its 200 grotesque automatons—all human—was another scene which touched a high level. The acrobatic Gaudsmiths and their equally acrobatic dogs were also good. A novel stunt in which pictures, as Bert Levy drew them on small disks, were reflected in process of making on a giant screen, was one of the best specialties that the Hippodrome has ever had.

From this point and throughout its middle section "Everything" sagged. The songs seemed to lack ginger; the scenes, though rich, were not especially ingenious, and surely the comedians were not very funny. All this, however, is sure to be corrected.

But when "Everything" reached its third section the old standard was again reached. This year the skaters are not on glittering blades but on rumbling rollers. While the skating specialties are not as graceful they are just as novel as before. Hundreds moved about swiftly to the music of the orchestra, while the Nelsons, Maude Mallia, the El Rey Sisters and Steel and Winslow performed wonders on the tiny wheels.

"In Lampland"—there are 200 illuminated and animated "lamps" in this beautiful ballet—proved one of the most gorgeous pictures the Hippodrome has ever shown. The finale, "The Hall of History," a patriotic tableau in which appeared 100 heroes of world history, was very appropriate and striking.

There is not space enough in a newspaper in war time to describe half the details of so vast a spectacle. But in general, "Everything" in its appeal to the eye is exceedingly beautiful. Its color harmonies work wonders in the way of dazzling effects. De Wolf Hopper is undeniably a great asset to the production, and he is as funny as his librettists permit. But he should eliminate his patriotic parody on "Casey at the Bat." Belle Story sings well, as usual, and she sings often.

Charles T. Aldrich, "Bluch," Houdini, Will Evans, Arthur Hill, Helen Patterson, Arthur Geary and the two new sylphlike dancers already named—these are only a few of the individual performers who helped to animate "Everything," which, while weak in the middle, is strong at the ends.



Belle Story At the Hippodrome.

EVERYTHING IN ONE AT THE HIPPODROME

Gigantic Popular Variety Show with a Dominant Patriotic Tone Coloring.

HOPPER, HOUDINI, BLUCH

Diversity and Rapid Shifting of Scenes Atone for the Lack of a Thriller.

EVERYTHING, a spectacle in three parts and fifteen scenes. At the Hippodrome. PRINCIPALS—De Wolf Hopper, Belle Story, Charles T. Aldrich, Bluch Landolf, Bert Levy, Will J. Evans, Desiree Lubovska, Gerda Gulda, William A. Weston, Helen Patterson, Arthur Hill, Albert Froom, Four Amaranths, Sisters Breen, George Gifford, Mallia and Bert, Diers and Russell, Two Nelsons, Four Ladellas, Davis Family, Byrnes Brothers, Stella Norelle, Four Quintinins, Octavio Tay, Musical Johnstons, Arthur Geary, Inez Bauer, Peggy H. Barnstead, Cassie Hayden, and Marion Saki.

The Hippodrome opened for the season last night and, though it lacked any great sensational thriller such as it has so often had in the past, it very largely atoned by the number and brilliancy of its new features and the rapid shifting of acts and scenes. In war as in peace the Hippodrome is our great purveyor of popular diversion, and it abundantly lives up to its tradition.

De Wolf Hopper is the protagonist of the occasion, and is surrounded by the usual bevy of delightful young things, chief of whom are Stella Norelle and Belle Story. If you ask what he does, the answer is "Everything." Thinly disguised as Uncle Sam in khaki, he sings a patriotic travesty, or, rather, a victorious sublimation, of "Casey at the Bat." On the Boardwalk at Atlantic City he is Mr. Broadway, who allows that they have a boardwalk in his home burg, namely, from Forty-second to Fifty-ninth Street. When the Bad Ship Bolshevikki heaves to in the offing he is its whiskered Admiral. And in the final gorgeous pageant in the Hall of History he is our good uncle again, master of allied ceremonies.

Houdini is still disabled by the recent injury to his wrist, and so is unable to disclose his new act, which promises to be a leading feature of the show; but he nevertheless performs his astonishing stunt of releasing himself from a strait-jacket while suspended in midair. Bluch is the inimitable tramp we all know and love, master of a most original and laughable repertory of tomfooleries.

There are fifteen "Things" in "Everything," each of which brings its touch of novelty or delight. The acrobatic Guardsmiths appear with their even more acrobatic poodles. Bert Levy draws his astonishingly rapid and vigorous cartoons, which are thrown upon a screen, magnified, as he does them.

Tow Brown's Clown Band parades its familiar apes of musical grotesquery. The ice carnival of Charlotte of old has an echo in the performance of an able band of roller skaters. There is a vivid scenic representation of the assault of our troops at Château-Thierry, and a gorgeous finale of the allied armies of chorus girls, replete with scenic sensations.

FAIRY FEET TRIP GREEN IN MAY-DAY GREETINGS

MIRTH and youth hailed the bounteous spring in the City of the Angels on May Day. Fair maidens, alive with the very joy of living, took part in Maypole dances at Cumnock School, and at Eastlake Park, where a children's festival was held.

At Cumnock School the fiesta was held on the lawn. On a throne of roses, Eva H. Movius was crowned Queen of the May. Constance Campbell was her maid of honor and the other attendants were Katherine Lipke, Mildred Dean, Marie Scheller, Elizabeth Blackburn, Truexa M. Mouser, Rebecca Little, Christabel Brower, Edith King, Clara Windham, Ruth Graydon, Ethel Monroe, Margarette Steeb, Ruth Gilman and Dorothea Haynes.

Eleanor Dean was crown bearer and the flower girls were Bernice Rittigstein, Regina Genardi, Beatrice Frank and Elizabeth Gude.

Ruth Hill gracefully danced the "Valse Brillante," the solo part in an interpretation of "Maidens at Play," presented by twenty-eight barefooted maidens. Martha Gra-

ham, mistress of ceremonies, a Santa Barbara girl, daughter of Mrs. G. G. Graham, fascinated with her interpretation of "Morning," a solo dance. She led several dozen maidens costumed in pink, lavender and yellow, through the mazes of the Maypole dance. Helen Logan made a stunning Puck, and fourteen tiny girls were Robin Redbreasts.

In a scene from "The Winter's Tale," the costuming was elaborate and the acting unusually good.

The Festival of the May at Cumnock owes much of its success to Mrs. Joan Klawans, who arranged and directed the dancing, and to Mrs. Helen Behymer, who directed the play. Tea was served on the lawn to nearly 200 patronesses.

ORPHEUM HAS GAY FUN BILL

Whether you like music or not, take it from everybody who went to the Orpheum Sunday, there's a thrill for you in the singing of Belle Storey, the beautiful young American prima donna, who tops the bill at Mr. McGettigan's show-house this week.

Miss Storey's voice is best in the high air. That is to say, the higher the notes the better she likes 'em. She follows the clarinet 'way up into the airy spaces.

On the other hand, there's "Blue" Bert Kenney, a "low down" warbler, who picks his notes up out of the basement and sends 'em rolling out over your head like thunderbolts. But Kenney's chief asset is "I. R. Nobody."

"He's your one best friend when you're in trouble," says Kenney, whose face is as black as burnt cork can make it.

"Nobody" Makes Fun.

"Nobody" appears on the stage with Kenney, and together they keep the audience in a mirthful uproar for 20 minutes.

Johnny Johnston and Bob Harty, with the assistance of Miss Grace Aline, serve a little melody

garnished with chatter, with a love story for dessert.

Pretty Modesta Mortenson, our own Portland violinist, was so modest Sunday that she didn't answer the third encore. Somebody oughta tell that girl that when an audience bats its mitts together till their arms drop off, it means they want more of the same thing—and then some.

Miss Coghlan Shines.

And somebody should write a better sketch for Rosalind Coghlan. The one she's got isn't good, but she almost makes you forget it isn't, with her vivacity and charm. That applause we gave her was for herself, not for the poor little "vehicle" that she rides around in.

The Barry Girls open the show. There's a couple of live ones for you. "Pep"—that's their middle name, to say nothing about their "wicky-wacky-woo!"

Eddie and Frank Monroe, two comedy bounding acrobats, are more than that. They're funny, aplenty.

Orpheum VAUDEVILLE AT HEILIG THEATER

Sunday
Monday
Tuesday
Wednesday



BELLE STOREY

The Young
American
Prima Donna

ROSALIND COGHLAN

And Her Players Present
"OUR LITTLE BRIDE"
A Merry Comedy

JOHNNY JOHNSTON & BOB HARTY
IN "ON THE SHREWSBURY"

BLUE BERT KENNEY & I. R. NOBODY
ORIGINAL and NOVEL BLACKFACE COMEDY

BARRY GIRLS

DAINTY DELINEATORS OF POPULAR MELODIES

THE RECITAL—Modesta Mortensen, of
Portland, Violinist; Granville English, Pianist;
Greta Spencer, Soprano.

MONROE BROS., Funsters

TRAVEL WEEKLY—CONCERT ORCHESTRA

MATINEE DAILY 10c TO 50c—NIGHTS 10c TO 75c

BRILLIANT FIRST NIGHTS IN THE THE

Messrs. Montgomery and Stone Wondrous Chinese
in Fascinating Musical Fantasy, "Chin-Chin"

Comedians Have Their Best Roles in
Mr. C. B. Dillingham's New
Production.

GLOBE THEATRE.—CHIN-CHIN; OR, A
MODERN ALADDIN. Book by Miss Anne
Caldwell and Mr. R. H. Burnside; lyrics
by Miss Caldwell and Mr. James O'Dea;
music by Ivan Caryll.

Chin Hop Lo.....Mr. David C. Montgomery
Chin Hop Hi.....Mr. Fred A. Stone
Aladdin.....Mr. Douglas Stevenson
Abanazar.....Mr. Charles T. Aldrich
Cornelius Bond.....Mr. R. E. Graham
Tzu Yung.....Mr. Eugene Revere
Li-Dragon Face.....Mr. Edgar Lee Hay
Kling Master.....Mr. Charles Mast
Violet Bond.....Miss Helen Falconer
Goddess of the Lamp.....Miss Belle Story
Widow Twankey.....Miss Zelma Rawlston
San-Fon.....Miss Juliette Day
Fan-Tan.....Miss Violet Zell
Silver Bay.....Miss Marjorie Bentley
Moon Blossom.....Miss Lora Curtis
Lily Petal.....Miss Evelyn Conway
Lotus Leaf.....Miss Hazel Lewis
Cherry Bloom.....Miss Lorayne Leslie
Little Wing Wu.....Miss Agnes McCarthy
Little Lee Toy.....Mr. George Phelps
Four Bears.....Misses Breen
Spirit of New Year.....Miss Mildred Richardson
Poppy Bud.....Miss Eleanor St. Clair
Spring Flower.....Miss Tot Quarters
Wistaria.....Miss Margaret St. Clair
Honeysuckle.....Miss Lillian Rice

Spectacle, musical comedy, Chinese fairy
fantasy and circus, all rolled into one, is
"Chin Chin, or a Modern Aladdin,"
which Mr. Charles Dillingham presented
at the Globe Theatre last night with
Messrs. Montgomery and Stone as stars.

The programme contents itself with
merely calling it a musical fantasy, which
is monumental modesty, and the authors
are catalogued as Miss Anne Caldwell
and Mr. R. H. Burnside, who wrote the
book; Miss Caldwell and Mr. James O'Dea,
who wrote the lyrics, and Mr. Ivan Caryll,
who composed the music.

What the audience really thought of it
could not be learned, for after the second
act it was limp with laughter. When one
veteran first nighter got his breath enough
to speak, he said:—

"Simply immense—the greatest play
Montgomery and Stone ever had.

It was all such a whirl of amusement
that it's hard to know where to begin to
tell about it. First, the plot; that was
simple, clever and entertaining, refurbishing
of the fairy tale "Aladdin and His
Wonderful Lamp." The music, by Mr.
Caryll, was not only tuneful and effective,
but just in the right mood for all the fol-
lity, relieved now and again by such fas-
cinating sentimental bits as the songs
"Gray Dove" and "Love Moon."

And the rest? It was a dazzle of lavish
scenery, a succession of artistic costumes,



handsome girls, good singing and, last, but
not least, Messrs. Montgomery and Stone
in a series of new and startling specialties
which wound the audience up to a point
where it had little strength left to ap-
plaud.

Mr. Stone seems to have found a few
new joints in his dancing system, and the
dance he did with Miss Violet Zell will live
long in the memories of those who saw it,
for the star did everything acrobatic with
his dancing partner except play golf with
her. And she came up smiling.

Furthermore, he made up as Paderewski
and played the piano with such dexterity
that it aroused the suspicions of the hear-

ers—until suddenly he left the instrument
and it played automatically.

And still more. He made up as a woman
bareback rider and rode a live circus steed
in the circus scene, sat on its tail and
threw kisses to the audience, visibly sup-
ported by a wire from above.

And—but what's the use? He made
fast and furious fun every minute, aided
and abetted by his partner, Mr. Montgom-
ery, all of which culminated in patriotism
when the two sang the stirring Allies'
war song, "It's a Long, Long Way to
Tipperary."

Their support is all that one could wish.
Miss Belle Story displayed her excellent

voice in a series of competitions with the
flute obligato, and won. Mr. Douglas
Stevenson is an ideal comic opera tenor,
for he does not bay the moon, but be-
lieves in real singing; and Miss Helen
Falconer sang as well as she danced—
and that is a double compliment.

Lightning change specialties were cleverly
introduced by Mr. Charles T. Aldrich,
and Miss Juliette Day was a demure Chi-
nese maiden and sang sweetly.

In brief "Chin-Chin" is an avalanche of
fun. It is a Chinese play, but it will be a
Chinese puzzle if it does not fill the Globe
Theatre until peace is declared—and after
that a while.



BELLE STORY

Headliner at The Alambra This Week

We don't usually go nutty over soprano singers, but Belle is different, and we admit we are crazy about her. So will you be when you see and hear this splendiferous little songster. There's no use trying to describe her, it just can't be did.

THE NEW

RAPID FUN MAKES
'CHIN CHIN' A GO

Montgomery and Stone Cut
Capers in a Smashing Big
Extravaganza.

CHINA FIGURES AT FIRST

Pretty Music in Fantastical Story
in Which Helen Falconer and
Belle Story Are Bright Lights.

- CHIN-CHIN, or A MODERN ALADDIN, a musical comedy in three acts. Book by Anne Caldwell and R. H. Burnside. Lyrics by Anne Caldwell and James O'Dea. Music by Ivan Caryll. At the Globe Theatre.
- Chin Hop Lo, The Widow.....David C. Montgomery
 - Coolie Master.....Eugene Revere
 - Gendarme.....Edgar Lee Hay
 - Chin Hop Hi, Paderewski.....Charles Mast
 - Ventriloquist.....Helen Falconer
 - Mlle. Falloffski.....Belle Story
 - Gendarme.....Zelma Rawlston
 - Aladdin.....Douglas Stevenson
 - Abanazar.....Charles T. Aldrich
 - Cornelius Bond.....R. E. Graham
 - Tzu Yung.....Eugene Revere
 - Li-Dragon Face.....Edgar Lee Hay
 - King Master.....Charles Mast
 - Violet Bond.....Helen Falconer
 - Goddess of the Lamp.....Belle Story
 - Widow Twankey.....Zelma Rawlston
 - Sen-Sen.....Juliette Day
 - Fan-Tan.....Violet Zell
 - Silver Ray.....Marjorie Bentley
 - Moon Blossom.....Lola Curtis
 - Lily Petal.....Evelyn Conway
 - Lotus Leaf.....Hazel Lewis
 - Cherry Bloom.....Lorayne Leslie
 - Little Wing Wu.....Agnes McCarthy
 - Little Lee Toy.....George Phelps
 - The Four Bears.....Misses Breen
 - Spirit of New Year.....Mildred Richardson
 - Poppy Bud.....Eleanor St. Clair
 - Spring Flower.....Tot Qualters
 - Wistaria.....Margaret St. Clair
 - Honeysuckle.....Lillian Rice

To attempt to do justice to "Chin Chin," the extravaganza which came into the Globe Theatre last night, with nothing but a Mergenthaler machine and a press turning out 40,000 papers per hour, is out of the question. The only device capable of keeping up with the speed of the new Montgomery and Stone production is a moving picture outfit—and the camera man would have to be replaced by a motor at that.

"Chin Chin" is far and away the biggest show of its kind, which is hardly the way to express it, as it stands in a class by itself, that has ever come to Broadway. It is every sort of an entertainment rolled into three tremendous, smashing acts, and it provides enough laughter to establish the success of half a dozen more Broadway shows. There are girls and girls and girls, circus clowns, circus horses, and circus performers. There are moving pictures and dancers and singers and vaudeville artists galore, and then there are Montgomery and Stone, who are on the stage most of the time.

Stone does everything that mortal can do to entertain, from falling out of an airship to riding a horse and playing a piano, and he is closely seconded by Dave Montgomery, who doesn't do quite as much but who is entertaining all the time.

But even if they are the chief entertainers, Montgomery and Stone are not the whole show by any means. Little Helen Falconer, who has climbed from the ranks of the chorus into a leading rôle in a very few years, is sweet and pretty, and dances and sings well as a young American girl who is touring China with her father. The plot, what little plot there is, hangs on that trip, for in an old Chinese shop the American girl meets Aladdin and falls in love with him.

By the aid of Aladdin's magic lamp he becomes a prince of China, and everything goes well until the lamp is stolen and the girl taken thousands of miles away. Of course, Montgomery and Stone, who were a couple of china figures when the play opened, but who were brought to life soon after, follow the thief who stole the lamp and the girl and just about 11:30 last night they restored both the girl and the lamp to the rightful owner.

That's all there is to the story, and so there is no very serious objection to the many interruptions in the shape of specialties by Montgomery and Stone, the six Brown brothers, who play saxophones remarkably well, and many others.

As the slave of the lamp, who came to the aid of any one who rubbed that precious treasure, Belle Story, a recruit from vaudeville, scored a big success with her peculiar voice, which has a high note reaching way way above most other high notes exhibited on Broadway. Miss Story has all of the assurance of the successful vaudevillian, and will probably become a fixture in musical comedy.

There is no use in attempting to pick out the clever spots throughout the show—there are too many of 'em. No one who goes to the theatre to be entertained is likely to miss the Montgomery and Stone entertainment any way, so it is needless to praise it more.

While there were no songs which stood out and promised to become popular hits, the music of "Chin Chin" was all pretty and whistleable. Ivan Caryll was responsible for that end of the entertainment, while the book and lyrics were the work of Anne Caldwell and R. H. Burnside.

ORPHEUM HAS TWO-STAR BILL

In Addition Portland Girl Will Be One of Features.

Another two-star Orpheum show will open at the Hellig Theater this afternoon, and, as if especially assembled for Portland, a Portland girl finds place on the bill. The headliners are Nationally famous women, Belle Story, the young American prima donna, and Rosalind Coghlan, daughter of the celebrated Rose Coghlan. The Portland girl, who has the honor of appearing in the same show with the renowned artists, is Modesta Mortensen, only daughter of Mr. and Mrs. W. A. J. Mortensen, of this city. Mrs. Mortensen accompanies her daughter on her Orpheum tour.

Belle Story formerly was prima donna of "Chin Chin" and was won for big-time from the New York Hippodrome. She is not only a singer of great attainment, but has the reputation of being one of the best dressed vaudeville artists in America either on or off the stage. Miss Story is scoring tremendous success in her current tour. In praise of her act a Canadian reviewer said:

Belle Story, the young American prima donna, is probably the most accomplished singer who has appeared at the Orpheum this season. She was accorded an ovation yesterday and well deserved the honor. She possesses a voice of marvelous range, great clarity of tone and a charming stage presence.

Rosalind Coghlan, who shares headline honors with Miss Story, also is one of the bright spots of the new show. Miss Coghlan and her own company of players are presenting "Our Little Bride," a merry comedy which has met with great success all along the circuit. The story of "Our Little Bride" concerns a young woman who is about to be forced to marry a man old enough to be her father. She escapes by marrying someone else. The difficulties in which she finds herself before she succeeds in eluding the older man are exceedingly funny. The sketch was written by George Bloomquest, who was responsible for "The Girl at the Cigar Stand," in which Inez Macaulay toured the Orpheum circuit, and other acts in the two-a-day realm.

Johnny Johnston and Bob Harty will entertain with "On the Shrewsbury," the Jersey river that flows into New York Bay. This is not a punch play, it is a play rather than a sketch. It is attractive and appealing because it is taken from life and possesses the ring of truth without any apparent sign of exaggeration. It is interesting that in their efforts for realistic detail Johnston and Harty use an exact reproduction of the cottage they lived in.

Bert Kenny is a blackface comedian, and his negro characterization is said to be one of the finest. Unlike many other burnt-cork artists, he presents an artistic study of a negro type—the

lazy, shuffling, indifferent-to-the-world fellow who is well known throughout the South. His impression is conveyed through a number of jokes and songs which have been chosen in good taste, and never fails to win sympathy and applause for his character. I. R. Nobody makes an excellent foil to his original drolleries which are as appealing as they are natural.

Next come the Barry girls, Emily and Clara, both sisters of the favorite, Lydia Barry, and members of the celebrated Barry family. They delineate popular melodies and their act has a refreshing vein of comedy. The Barry girls know vaudeville as well as vaudeville knows them, and their sure-fire offering is sufficient evidence to show that they have made good capital of their former experiences in the two-a-day. The theory of hereditary characteristics moves a point further through the example of Emily and Clara Barry. Like their father and mother, they are clever singers and dancers and have the happy faculty of knowing how to add a comic touch to their work. Their act is well worthy of a place in the Barry hall of fame, say critics.

"The Recital" is the act in which Miss Mortensen, of Portland, appears. Although this is the first tour of this act, it already is listed among the high-class musical acts presented by trios. Miss Mortensen plays the violin, Granville English is the pianist and the songstress is Greta Spencer, a soprano, whose voice is powerful and melodious. In every city on the tour this act has won high praise and especial encomiums have been showered upon Miss Mortensen for her artistry and beauty.

Monroe brothers, funsters with novel capers, complete the show, which will be opened by the usual 20-minute concert by the Orpheum orchestra under the leadership of George E. Jeffery and the Orpheum Travel Weekly, showing moving pictures of foreign lands.

THE WORLD: WEDNESDAY

'CHIN-CHIN' A DELIGHT
WITH PET COMEDIANS

Montgomery and Stone Present
Chinese Fantasy of Brilliant
Color and Much Melody.

A dog-collared audience rich in names that suggested nothing so much as a gala night at the opera so far forgot itself as to cheer Fred Stone and Dave Montgomery back to Broadway last night. These most beloved of comedians returned to the Globe Theatre in "Chin-Chin," an entertainment which the programme rightly describes as a musical fantasy.

Mr. Stone may well drawl, "Well, I never," because neither he nor his faithful ally, Mr. Montgomery, nor their generous producer, Charles Dillingham, has ever done anything half so splendid. All of the laudatory adjectives employed at various times in describing musical plays may be spilled with reason on this, for it is a combination of mirth, melody and color that is a testimonial to what the American stage can do when brains, money and ability co-operate.

Of course "Chin-Chin" is Chinese, and this gives license for the use of a background of brilliant Oriental colorings and the introduction of atmospheric music in the score. Ivan Caryll was the composer who attended to the latter part in his usual musicianly manner. The songs are all brimming with melody, and some of them linger in memory, as Caryll airs do. Anne Caldwell, R. H. Burnside and James O'Dea concocted the book, which serves very well as a hook on which to hang the many specialties and tunes which make up the entertainment.

Stone's Dancing Uncanny.

"Chin-Chin" is so full of a number of things that a half-dozen ordinary musical comedies might be made of it. Mr. Stone never so fully earned the title of America's most versatile eccentric comedian. His acrobatic dancing was more uncanny than ever—he seemed as comfortable dancing on the back of his neck as on his feet—and his methods of creating mirth were never as varied.

With Mr. Montgomery he was a musical mandarin who sang a song, "Go Gar Sig Gong-Jue," that took a whole laundry list full of Chinese words to convey the idea that the cost of living was high. Then he was Paderewski playing a stage piano like a virtuoso until he forgot to finger it and the off-stage piano kept on. He was a ventriloquist before a circus tent, but his dummy came to life and gave his art away.

But most delicious of all and one of the most extravagantly comic scenes the stage has ever afforded was his incarnation in the fluffy-stuffs of Mlle. Falloffski, a bareback rider. On a real horse in a life-size circus ring, with the aid of a crane pivoted on the centrepole and attached to his back by cable and pulley, he performed marvellous feats of horsemanship. And through all these scenes Dave Montgomery was the twin.

Enchanting Stage Pictures.

These things all took place in the midst of enchanting stage pictures. There was a toy shop bristling with Teddy bears and odd manikins, a tea shop stunning in terra-cotta shades and a terrace that suggested Reinhardt with its star-studded sky and poster landscape. Novelties bobbed up at every turn—a graceful ballet, the Musical Browns from minstrel land and what vaudeville terms a protean act, done by Charles T. Aldrich, being only a few of the surprises.

To cap all this was a capable supporting company. Belle Story, a vaudeville recruit, displayed a delightful coloratura soprano and Douglas Stevenson a fine tenor voice. Juliette Day lent her exotic beauty to the pictures and Violet Zell proved a worthy dancing partner for Mr. Stone.

Next summer's hot weather is all "Chin-Chin" need worry about.



BELLE STORY, Prima Donna in "Everything" at the Hippodrome.

Wins as Singer

TELEGRAM



Belle Story, appearing at the Orpheum.

BELLE STORY HAD NO MUSICAL ANCESTORS

In Fact, Her Stage Career Did Not Meet With Approval of Her Father.

Unlike many other well-known singers, Belle Story, the prime donna of the Orpheum show at the Heilig, cannot point to a line of ancestors who have enjoyed varying degrees of fame as vocalists. So far as she can trace back, none of her relatives on either side was blessed with a voice of unusual quality.

Her father was a Presbyterian minister in the Middle West. He came of a long line of ministers and none of them, so far as Miss Story can learn, ever showed any more interest in singing than her father. On her mother's side, there is an equal lack of vocal achievement. The only thing the prime donna inherited from her mother for her career was the name, Belle Story, which was her mother's maiden name and which she adopted for stage purposes.

When Miss Story went upon the stage, it was against the wishes of her family. She did not have to run away from home, nor did she encounter violent opposition, but no interest was shown and no encouragement given. Family affection remained the same but the wish was expressed that they would have preferred her entering upon a different career, or upon no career at all.

After Miss Story entered vaudeville she was received so favorably that Charles Dillingham connected her as prima donna with Montgomery and Stone in their principal success, "Chin Chin," and afterward, when he assumed the management of the New York Hippodrome, transferred Miss Story to that institution in a similar capacity. The prima donna recently completed her engagement there.

Plays in "Chin-Chin" in the Globe Theatre



BELLE STORY.

ORPHEUM—Two nationally famous artists headline the Orpheum show to be on the boards at the Heilig theatre starting with the matinee today. They are Belle Story, the young American prima donna, and Rosalind Coghlan, daughter of the famous Rose Coghlan.

Miss Story made her debut as prima donna in "Chin Chin" and was won for vaudeville from the New York Hippodrome. She is not only a celebrated singer, but has the reputation of being one of the best-dressed artists on or off the stage in America.

Miss Coghlan and her own players are presenting "Our Little Bride," a merry comedy. The story concerns a young woman who is about to be forced to marry a man old enough to be her father, but who escapes by marrying someone else. The difficulties in which she finds herself before she succeeds in eluding the older man are exceedingly funny.

Johnny Johnston and Bob Harty will entertain with "On the Shrewsbury." This act reunites Johnston and Harty in vaudeville as a duo, after an absence of many years. Besides their achievements in big-time vaudeville, they have had conspicuous success as owners of their own companies, and

Johnston is particularly familiar to Orpheum patrons through his association with college acts.

Blue Bert Kenney and I. R. Nobody offer an artistic study of a negro type—the lazy, shuffling, indifferent-to-the-world fellow who is well known throughout the south.

Next comes the Barry girls—Emily and Clara—both sisters of the popular comedienne, Lydia Barry, of the celebrated Barry family. The Barry girls offer a delineation of popular melodies.

"The Recital" is calculated to be of special interest in Portland, as Modesta Mortensen, the violinist of the trio presenting this act, is a Portland girl, born and bred. Miss Mortensen was graduated from St. Helens Hall in this city and gained her first knowledge of the violin here. Her fellow musicians in "The Recital" are Granville English, pianist, and Greta Spencer, soprano.

Monroe brothers, funsters in novel capers, complete the show, which will be opened by a concert by the orchestra under the leadership of George E. Jeffery and the Orpheum Travel Weekly, showing moving-picture views of foreign lands.

'CHIN-CHIN' LIVELY MUSICAL COMEDY

Montgomery and Stone Make Plaything of Aladdin's Lamp.

ONE LAUGH AFTER ANOTHER IS RESULT

Supporting Cast Excellent—Music Spontaneous and Graceful.

"Chin-Chin" or "A Modern Aladdin."

A musical fantasy in three acts; book by Anne Caldwell and R. H. Burnside; lyrics by Anne Caldwell and James O'Dea; music by Ivan Caryll.

THE GLOBE THEATRE.

- Chin Hop Lo, The Widow, Coolie, Clown, Gendarme David C. Montgomery
- Chin Hop Hi, Paderewski, Ventriloquist Fred A. Stone
- Aladdin Charles T. Aldrich
- Abanazar Douglas Stevenson
- Cornelius Bond R. E. Graham
- Tzu Yung Eugene Revere
- Li-Dragon Face Edgar Lee Hay
- Ring Master Charles Mast
- Violet Bond Helen Falconer
- Goddess of the Lamp Belle Story
- Widow Twankey Zelma Rawston
- Sen-Sen Juliette Day
- Fan-Tan Violet Zell
- Silver Ray Marjorie Bentley
- Moon Blossom Lola Curtis
- Lily Petal Evelyn Conway

Like an American millionaire who buys out the antique shops in China in search of new toys for his children to play with, Charles Dillingham ransacks the ends of the earth and of fairyland as well to provide fresh comedy for David C. Montgomery and Fred A. Stone. Dillingham returns from his latest excursion with the old story of "Aladdin and the Wonderful Lamp." He presented the result last night in the Globe Theatre.

To say that "Chin-Chin" or "A Modern Aladdin" surpasses in pretty nearly all departments of musical comedy the former success of "The Red Mill," "The Old Town" and "The Lady of the Slipper," is the mildest tribute one can pay to this production.

Opening in an Oriental toy bazaar, a wonderful place inhabited by singing dolls and fox-trotting Teddy Bears, the piece bears one swiftly on wings of imagination through scenes changing so abruptly from the ancient and legendary to the modern and comic that the only thing to do is to sit back helplessly and wonder "what next."

If two incorrigible children were suddenly to find Aladdin's lamp and make a plaything of it the results would be no more genuinely funny and surprising than what happens when Montgomery and Stone get to romping to the limit of their fancy with Arabian Nights stage property.

Starting out as slaves of the wonderful lamp, they appear successively in so many different disguises that at the end of three hours, for that is exactly the length of the show, the spectator feels as if he had sprained something in the funny section of his brain. Stone as "Ignited Paderewski" at the player-piano; Stone as a bareback rider in a circus; Stone as a ventriloquist; Montgomery as the widow keeper of a tea shop, and Montgomery and Stone as gendarmes are a few of the combinations that keep one close to the ragged edge of apoplexy.

Ivan Caryll's music, though not strikingly original, is spontaneous and graceful; and there is a chorus of pretty girls to help things along when Montgomery and Stone happen to be off the stage. "Temple Bells" and "Goodby, Girls," will probably find a good place among the "song hits" of the season.

The supporting cast is excellent. Belle Story as the Goddess of the Lamp does much of the singing—so much, in fact, that she almost overtaxes a voice of natural loveliness. Violet Zell as "Fan-Tan" gives capital support to Stone in a dancing oddity.



BELLE STORY, "Cheer Up," Hippodrome.