

SAYS AMERICAN ACTRESSES BARRED FROM CANADA

Sensational Stories in a New York Journal

ARTHUR COGLISER IN NEW YORK

Rose Coghlan's Anniversary, Keith's Vaudeville Policy, "The Chocolate Soldier," Tom Wise in New Play, General Dramatic Notes

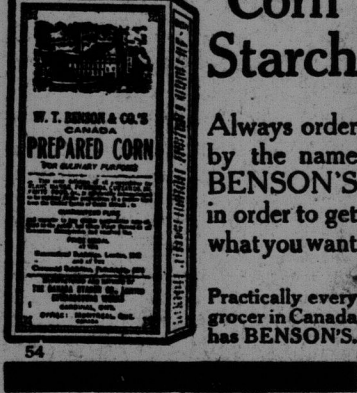
Two sensational articles advising actresses against going to Canada, have appeared in the issues of the New York Dramatic Mirror, this week and last, the first headed, in double column form, "Don't Go To Canada—American Actresses Taken Off Trains and Treated as Indecent Women by Officials," and the second in the same manner, "Not Allowed To Enter Canada—Another Well Known American Actress Has Humiliating Experience." It is probable that the experiences "so humiliating" were no more so than would have been the case under similar circumstances had Canadian women been going to the States, for in both cases mentioned the reasons for the deportation or refusal of admission, were lack of the required funds, \$10 being necessary.

In part the articles in the Mirror follow: "American actresses are wanted not to go to Canada. Several well-known players who crossed the Canadian border, unaccompanied, to fill engagements or look for summer engagements in the various Canadian towns, have been stopped by the Canadian officials, their baggage manacled, ordered off the train and sent back as undesirable characters. Several actresses who were able to show their contracts fared no better. They were summarily dropped at any convenient station at all hours of the night or early morning and left to shift for themselves. Miss Wilma Moore, who was under contract to the Orpheum Players at Montreal, was put off a train, although she showed her contract to the officials. The manager has taken the matter in hand, and filed a vigorous protest. She was able to enter Canada by another route.

Miss Helen Robertson, a well-known leading woman, formerly Mrs. J. Harry Benning, recently underwent a humiliating experience following the closing of her eight weeks' engagement with His Majesty's Stock Company in Montreal, as a consequence of which Miss Robertson will bring the matter to the attention of the minister of the interior. Her lawyer, Justin L. Miner, has already taken the preliminary steps toward this end. After the close of her theatrical engagement, Miss Robertson returned to New York for a few days in order to attend to some business. She had promised to return to Montreal for a visit of a few days, and so took a train, leaving this city at 7.45 p. m. She was her friends to meet her on her arrival at Montreal. Shortly after leaving New

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York, the passengers received forms to be filled out with information concerning their age, name, occupation, etc. Miss Robertson complied with these requirements and thought no more about them. At five o'clock in the morning she was rudely awakened by a man who proved to be an inspector. He wanted to know if she were really an actress. Miss Robertson assured him that that was her profession, and that she had just finished an eight weeks' engagement at His Majesty's Theatre in Montreal. She was sent back to New York, forfeiting the price of her ticket.

Arthur L. Cogliser, who played a leading role in St. John in "The Climax," is in New York in a new play, "The Three of Hearts," a four act comedy. There is a report that Julie Opie will return to the stage next year to assume leading roles with her husband, William Faversham. For the past two and a half years Miss Opp has been very ill, but her physicians now declare that her health has been sufficiently recovered to enable her to resume her work. Up on the conclusion of Mr. Faversham's tour in "The Hawk," Miss Opp will be a member of an all-star company that Mr. Faversham is organizing for next spring to appear in a series of Shakespearean revivals.

Clean Vaudeville. Because of the Imperial here being one of the links in the chain of this company, St. John people should be interested in an order that has gone forth that the vaudeville theatres known as the Keith houses will not permit the appearance of persons whose notoriety came from criminal prosecutions, nor illigantia in sensational scandals. This distinct and clear definition of their policy will do more to win the respect of the playing public than anything else that could have been said or done. It was an announcement at once timely and courageous. The Keith houses represent the best quality of vaudeville entertainment in the United States. They were founded on cleanliness and wholesome amusement. Their founder has passed away, but his spirit survives, and all honor is due to the men now at the helm of the great circuit for their outspoken opposition to noisome amusements. The decision followed the announcement that a woman, who has recently been cleared of a charge of murder, was about to make her debut in vaudeville. A section of the public is always ready to spend its money to gratify a morbid curiosity. A man or woman passing through a sensational murder or divorce

trial is an object of such curiosity, and the manager who so far disregards his own interest as to exclude such heroes and heroines from his stage, in these days of questionable money-making shifts, a rare bird. It takes moral courage in the slang of the day, it is like giving away money.

The Chocolate Soldier.

The sweet strains of "The Chocolate Soldier" still linger fondly in the minds of music-lovers in St. John. On its last visit here, it charmed and delighted large gatherings—it should afford equal pleasure on its return visit, particularly with the talented cast which will present it in the Opera House, including: George Tallman, whose powerful tenor voice made so distinctly favorable an impression before; Francis J. Boyle, whose rich basso, was one of the outstanding features of last year's presentation; Tena Rauband, Kitty Burke, Walter Green, Della Nevins, and others, besides a big singing chorus that can sing, and dance also. Manager McKay is to be congratulated upon having secured such a fine attraction despite the feeling in stage circles in the states, with respect to the soundness of touring Canada at the present time.

Julie Walcott, an actress, who is credited with having played more parts than any other woman on the American stage, was found dead recently in bed in her apartment in Chicago. She had been playing the role of Mrs. Hubbard in "Along Came Ruth" at the Olympic Theatre in Chicago. She was seventy years of age, and went on the stage in Philadelphia when six years old.

Seiwyn and Company will tour in Irwin Cobb's play, "Back Home," at the Atlantic City, on June 19. The leading roles will be played by Willis P. Swalmann and Thomas A. Wise, formerly well known in St. John.

Richard Barbee, who was selected by Countess and Count to play Youth in "Experience" during the latter part of the New York engagement at the Maxine Elliott Theatre, scored such a success in the role that he will play it next season also. Mr. Barbee is a young actor new to New York, who has been on the stage only four years. He is a Princeton graduate, and his sole New York experience was the juvenile role in "The Last Resort," last season. When William Elliott recently retired from the cast of that play, Mr. Barbee was selected as the best juvenile man to succeed him. He has made a strong impression and a great success in the role of Youth.

Among those honored with degrees at Anshert university this June is Sir Johnnan Forbes-Robertson. At the commencement exercises of Columbia university held recently the English actor who has just concluded his farewell American engagement, was one of nine to receive the honorary degree of Master of Arts.

The Orpheum Stock. Few St. John stage-goers comparatively speaking, witnessed the production of "The Lottery of Love" at the Opera House this week. In not doing so, they missed an enjoyable comedy, capably presented by a talented stock company.

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combination of ballet and opera in which Anna Pavlova and her troupe of Russian dancers will appear jointly with operatic stars. Among the artists under contract are Maggie Teyte, formerly of the Chicago Opera company; Marie Nedelova, of the Imperial Opera, Petrograd and Riccardo Martin, of the Metropolitan company.

In addition, Max Rabinoff, who will manage the enterprise, promises the engagement of "one of the three greatest living prima donnas" whose name "will shortly be made known." Negotiations, he states, are under way with other operatic artists of the first rank.

Ruth St. Denis has completed a nine months' tour of the west and has opened a school for dancing in Los Angeles.

Bernard Granville, George White, and Helen Rook have been engaged for the new Ziegfield Follies.

Blossom Seeley has been engaged for the principal role in Ned Wayburn's musical revue "Town Topics."

Phil Dwyer, who was the Lion in "Androcles and the Lion," has been engaged for the new "Ziegfield Follies."

Ernest Glendinning is to be starred in the Fall in a new play by Owen Davis which Harry Askin will produce. The piece concerns a young business man engaged in the steel industry and many of its incidents are said to parallel the life of Charles M. Schwab.

To celebrate her fiftieth year on the stage, Rose Coghlan a former St. John favorite is to have a golden jubilee in the fall. A number of her friends are already preparing for the event which will take place in the Shubert Theatre in Boston in October where "Trilby" will be playing.

The appraiser's report of the estate of the late Walter Browne, author of "Everywoman," was recently filed in the Surrogate's court. The report showed that "Everywoman," which incidentally was Mr. Browne's only play, netted \$90,884. The playwright's share was \$20,000. The net estate of \$17,878 goes to the widow.



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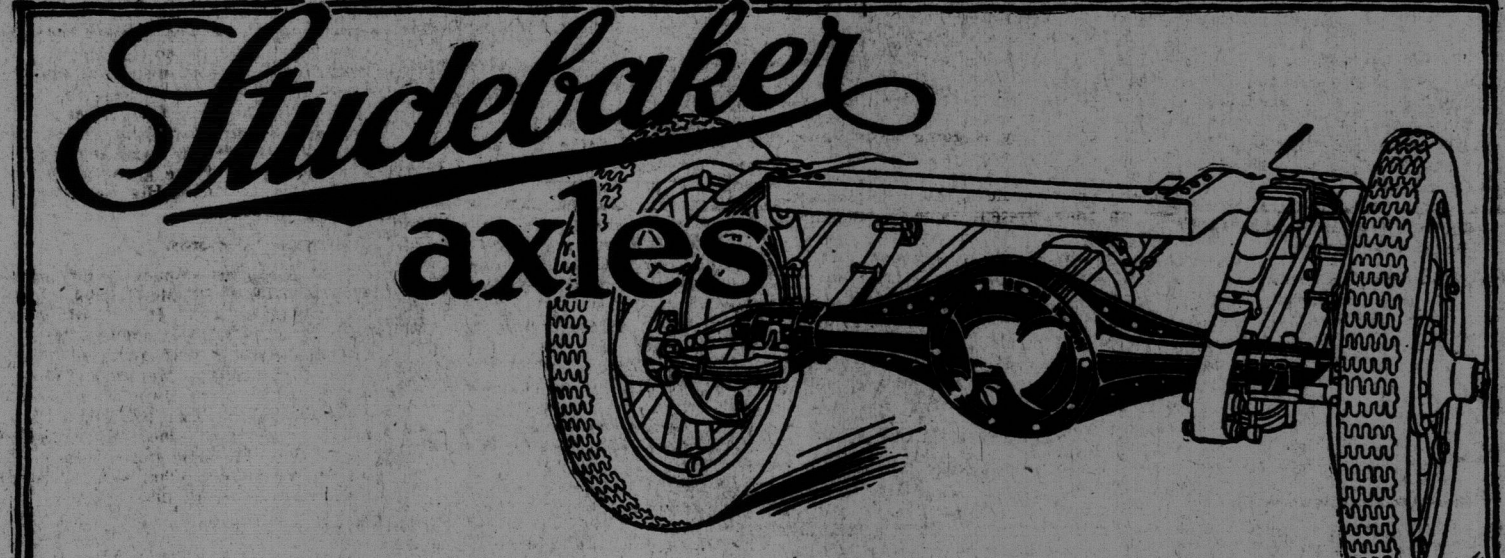
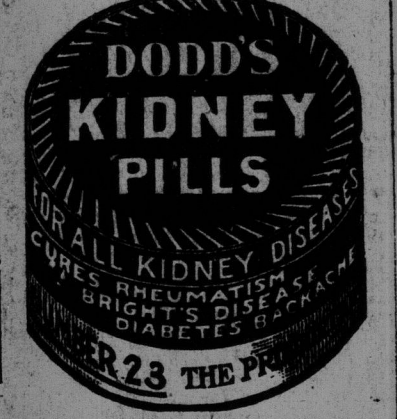
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