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## Shocking Scenes Are Reported from Vienna

VIENNA, April 21. — "Bootlaces strong, good bootlaces; please buy some!" Shy and with a low voice, whining sounds are heard, through the noise of the street in Vienna—the appeal of a poor little child.

"Give me a few cents, please; my father has fallen in the war, my mother is in the hospital, give me something, please!" Out of a dirty, pale little face two large begging eyes stare at one.

On the steps of a church there sits, covered with dirt and mud, five very neglected looking boys, with tangled hair and piercing, shifty eyes, five children of the street, early corrupted plants out of the marsh of the large city, and they are gambling with dirty cards, swearing and screaming, for twenty heller the point.

Half an hour later the crumpled paper money, the contents in their trouser pockets, is lost, and then one can meet these five young rascals marching along the "Kärntnerstrasse." With mournful, whining voices, with folded hands, they begin to beg again. "Give me some money; I am so hungry; my mother is so ill; the misery at home is great!" Later on the same five boys are sitting on some steps gambling again as hard as they can with the money which they have just received by begging!

Oh, begging is a fine, worthwhile business! A little boy, going on a crutch, as the left leg is much shorter. In the day he earns fifty to sixty crowns. At the corner of a street where there is very much traffic stands surrounded by a crowd of people a young man in rags, blue and red in the face, his damp hair hangs down over his face. With a sharp voice he calls out:

"Midday newspapers! The Emperor Charles returns soon to Vienna! Midday newspapers!"

The people tear the newspapers out of the hands of the boy. A few minutes after they all look about for the businesslike newspaper seller. But he has

fed quickly from the revengeful arm of the angry people; for the sensational news about the returning of the emperor, there is, of course, not a true word! He is standing in the darkness of a doorway, smiling and counting his money—100 crowns' income for this morning.

A pale, haggard woman, scantily clothed, stands beside the wheel chair of her husband, who was injured in the war and is lying with closed eyes on the dirty pillows. Both legs of the unfortunate man were blown off on the "Col di Lana" by a bomb. Over his forehead and the deformed nose there is a large red scar. Every passerby throws a piece of dirty paper money into the old crumpled soldier's cap, which shows very peculiar brown stains.

At the corner of two busy streets of the First district a motorcar steps from the American Mission, surrounded by a lot of crying little street boys. The little boys are trying to climb all over the motorcar and laughing and enjoying themselves thoroughly. Smiling, the American chauffeur allows the poor little ones to have their game.

It is now the hour in which the well dressed people make their promenade through the elegant part of the First district. Ladies in soft, well made dresses, wrapped up to the tips of their noses, rustle by with light steps. Gentlemen, wearing monocles and colored foreign uniforms, follow them. A young Italian officer comes along; his great, dark eyes shine. To his right arm clings a girl, not a girl from sunny Italy; no, a real, veritable Viennese girl.

"Flowers, pretty flowers. Won't you buy some, sir?" The Italian buys some. A minute the fair head bends over the flowers. She thanks him with her eyes. For he only speaks his mother tongue and French, she only the real Viennese dialect and hardly German properly. But the language of the brown and blue eyes understands each other perfectly, whether they are born under the hot sun of Italy or christened with the dirty water of the Danube.

On the corner of the Kärntnerstrasse and Wallfischgasse lies in the pillows of an old invalid chair a pale man with hollow cheeks. At his side stands a little girl. Tangled fair hair hangs over the little green-white face, and she is dressed in dirty, ragged garments. Her great sad, blue eyes beg and pray for the "ill father." Outside on the borders of the large city a cart horse has broken down by hunger and exhaustion. No lashes of the whip, no encouraging kicks of the driver bring it to stand on his weary legs again. A curious crowd stands around the dying creature. A few minutes after all is over. The horse is dead.

Knives begin to glitter in the hands of hungry people. Soon only the skeleton of the horse remains, and this in itself tells very much of the misery of a once mighty, happy city. A thin dog begins to gnaw the bones.

## PARIS STARTS TO CLEAN STAGE OF NUDE WOMEN

Police Raid Lewd Exhibits Under New Purity Law.

PARIS, April 21. — The Government actively has started to remove nude women from the stages of Paris and to wipe out that epidemic of pornography and public immorality which in the eyes of tourists has begun to overshadow the lofty culture of France.

The prefect of police has notified the theatre owners of the capital that their theatres will be closed if they continue to display unclad actresses to their audiences, permit lascivious scenes to be enacted, or allow obscene lines. The prefect receives his orders from the minister of the interior.

New Law Gives Power.

The cabinet has demanded forcible action to carry out the campaign against the hawking of moral filth. Its hands just have been strengthened by an amendment to the law of 1881 extending the powers of the state over the regulation of the public morals. The amendment was signed the other day by President Millerand.

The traveler in Paris will not see now the lewd extravaganzas that he was able to see a month ago. The actresses previously wholly unclad in the Casino de Paris, the Folies Bergere and the Concert Mayol, the leading centres of these displays, now virtually have vanished. There still is an almost nude woman as Venus at the Casino, but she no longer prances about, remaining motionless throughout the scene. The Folies Bergere women in the most daring scene have been loaded with strings of beads, while lace scarfs have been wound around the previously nude nymphs. At the Mayol the harem scene has been distinctly toned down.

Complaint of Tourists. Action by the government has come as the result of strong complaints of American and English tourists who have been shocked at the nudity presented on the stages of the various music halls and revues of Paris, and by the French theatregoers who object to the vulgar and suggestive lines of actors and actresses.

Controlling the theatres is another step in the process of purifying Paris which was begun just before the war, when Berlin was gaining a questionable reputation through capitalization of its "night life," in the belief that thousands of tourists might be drawn there because of the rampant vice.

Rivalry for Lewdness. The recent epidemic of undraped actresses on the Paris stage is a reflex from the restrictions of the war, and the rivalry of two theatrical managers, each endeavoring to outdo the other in daring stunts and lavish productions.

Raphael Beretta, manager of the Folies Bergere, and Leon Volterra of the Casino de Paris are seeking supremacy in the music hall and revue field of Paris. At the beginning of the war Volterra was a program vender in the Olympia vaudeville theatre, and his climb in rank has been swift and sure.

During the war, when restaurants and cafes closed at 9:30 p.m., and when transportation was difficult because of the early hours when the underground buses and street cars stopped running, and when taxicabs were scarce, no serious effort was made in the theatrical world.

Theatres suffered lack of personnel through their employees being mobilized at the front, and it was difficult to obtain scenery and costumes.

Barred Nudity Reappears. With the armistice, however, Volterra's ambitions had free rein, and he opened a sumptuous revue at the Casino de Paris, with Gaby Deslys and Harry Pilcer featured. In this revue he introduced the first nude female seen on the stage since 1913, when nudity was barred by the prefect of police.

Out of a piano came in turn actresses dressed—or undressed—to represent various operas. Spectators held their breath when the orchestra broke into the strains of a selection from "Aphrodite," and their anticipations were rewarded when La Belle Deslys, clad only in a string of pearls, emerged from the piano.

In the next revue, instead of having a statuesque beauty pose unclad as a living picture, the management had her dance with Harry Pilcer.

French Comstock Aroused. Senator de Lamarzelle, the "French Anthony Comstock," attacked the presentation of nude women on the stage, and insisted that M. Bonnefoy, minister of the interior, take steps to prevent such spectacles. The senator asserted that Americans and Englishmen would not permit their wives and daughters to visit a city where such scenes were permitted, and demanded that the fair name of Paris be preserved.

As a result of this intervention M. Bonnefoy drafted the amendment to the law of 1882.

"The Fall of Babylon" is the most ambitious and daring scene in the new Folies show, "A la Folie," and is a faithful representation of the celebrated painting which depicts that occasion. The women of the court are shown in the same wild abandon as they are painted in the picture, and the whole orgy of the Babylonians is faithfully reproduced in the scene preceding the final curtain.

"The Harem Favorite's Bath" is another scene which is being attacked and defended alternately.

Seven Nude Actresses. The finale of the first act receives applause at each performance even from American and English spectators. In this scene a nude woman personifies a statue on an ornate mantel, itself supported by two Egyptian slaves, equally unclad. The giant chandeliers on either side are held up by three scantily draped actresses.

Costumes—or lack of costumes—of individuals on the stage will be regulated, although leading dressmakers of the Rue de la Paix are responsible for them. They assert that all these "nude-ups" have been the result of the prevailing modes, although not to such a pronounced and daring degree.

## ARGENTINA CROPS PROMISE WELL

Traveler Finds No Evidence of Any Hard Times Anywhere.

BUENOS AIRES, April 21.—Persons who have been spreading the report that hard times are ahead for Argentina, based on a supposed shortage of exportable products, have been misled, according to a writer in The Buenos Aires Herald who has just completed a

1,000-mile trip by automobile through the heart of the most productive section of the country.

"In all the area visited," says the writer, the "railway cars and sidings gave eloquent testimony to the fact

that his year bids fair to surpass last year. Everywhere the bulk of the wheat and linseed is either safely housed on the railway premises or on its way.

Alfalfa is abundant, and oats above the average. Maize is already a man's

height and as straight as a post. "Fruit is abundant and cheap. In some places huge peaches are to be had almost for the asking. Never in the history of the country or the recollection of the oldest inhabitant who sits

blinking in the door of his adobe hut, has nature been more liberal than this year. Signs of prosperity are manifest on every hand." At almost every farm the traveler found an American automobile.

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