

"OVER THE TOP"

By An American Arthur Guy Empey
Soldier Who Went Machine Gunner, Serving in France

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EMPEY WRITES AND STAGES A PLAY BEHIND THE LINES WITH GREAT SUCCESS.

Synopsis.—Fired by the sinking of the Lusitania, with the loss of American lives, Arthur Guy Empey, an American living in Jersey City, goes to England and enlists as a private in the British army. After a short experience as a recruiting officer in London, he is sent to training quarters in France, where he first hears the sound of big guns and makes the acquaintance of "cooties." After a brief period of training Empey's company is sent into the front-line trenches, where he takes his first turn on the fire step while the bullets whiz overhead. Empey learns, as comrade falls, that death lurks always in the trenches. Chaplain distinguishes himself by rescuing wounded men under hot fire. With pick and shovel Empey has experience as a trench digger in No Man's Land. After exciting experiences on listening post detail and observation post duty, Empey is picked for patrol duty in No Man's Land and has narrow escape from death.

CHAPTER XVIII—Continued.

While they are talking, an old Jew named Ikey Cohenstein comes along, and Abe engages him for cashier. After engaging Ikey they meet an old Southern negro called Sambo, and upon the suggestion of Ikey he is engaged as porter. Then the three of them, arm in arm, leave to take possession of this wonderful palace which Abe has just paid \$6,000 for. (Curtain.)

In the second act the curtain rises on the interior of the Diamond Palace saloon, and the audience gets its first shock. The saloon looks like a pig-pen, two tramps lying drunk on the floor, and the bartender in a dirty shirt with his sleeves rolled up, asleep with his head on the bar.

Enter Abe, Sambo and Ikey, and the un commences.

One of the characters in the second act was named Broadway Kate, and I had an awful job to break in one of the Tommies to act and talk like a woman.

Another character was Alkali Ike, an Arizona cowboy, who just before the close of the play comes into the saloon and wrecks it with his revolver.

We had eleven three-hour rehearsals before I thought it advisable to present the sketch to the public.

The whole brigade was crazy to witness the first performance. This performance was scheduled for Friday night and everyone was full of anticipation; when bang! orders came through that the brigade would move at two that afternoon. Cursing and blinding was the order of things upon the receipt of this order, but we moved.

That night we reached the little village of S— and again went into rest billets. We were to be there two weeks. Our company immediately got busy and scoured the village for a suitable place in which to present our production. Then we received another shock.

A rival company was already established in the village. They called themselves "The Bow Bells," and put on a sketch entitled, "Blighty—What Hopes?" They were the divisional concert party.

We hoped they all would be soon in Blighty to give us a chance.

This company charged an admission of a franc per head, and that night our company went en masse to see their performance. It really was good. I had a sinking sensation when I thought of running my sketch in opposition to it.

In one of their scenes they had a soubrette called Flossie. The soldier that took this part was clever and made a fine-appearing and chic girl. We immediately fell in love with her until two days after, while we were on a march, we passed Flossie with "her" sleeves rolled up and the sweat pouring from "her" face unloading shells from a motor lorry.

As our section passed her I yelled out: "Hello, Flossie; Blighty—What Hopes?" Her reply made our love die out instantly.

"Ah, go to h—l!" This brought quite a laugh from the marching column directed at me, and I instantly made up my mind that our

sketch should immediately run in opposition to "Blighty—What Hopes?"

When we returned to our billet from the march, Curley Wallace, my theatrical partner, came running over to me and said he had found a swanky place in which to produce our show.

After taking off my equipment, and followed by the rest of the section, I went over to the building he had picked out. It was a monstrous barn with a platform at one end which would make an ideal stage. The section got right on the job, and before night had that place rigged out in apple-pie order.

The next day was Sunday and after church parade we put all our time on a dress rehearsal, and it went fine.

I made four or five large signs announcing that our company would open up that evening at the King George the Fifth theater, on the corner of Ammo street and Sandbag terrace. General admission was one-half franc. First ten rows in orchestra one franc, and boxes two francs. By this time our printed programs had returned from London, and I further announced that on the night of the first performance a program would be given free of charge to men holding tickets costing a franc or over.

We had an orchestra of seven men and seven different instruments. This orchestra was excellent, while they were not playing.

The performance was scheduled to start at 6 p. m.

At 5:15 there was a mob in front of our one entrance and it looked like a big night. We had two boxes each accommodating four people, and these we immediately sold out. Then a brilliant idea came to Ikey Cohenstein. Why not use the rafters overhead, call them boxes, and charge two francs for a seat on them? The only difficulty was how were the men to reach these boxes, but to Ikey this was a mere detail.

He got long ropes and tied one end around each rafter and then tied a lot of knots in the ropes. These ropes would take the place of stairways.

We figured out that the rafters would seat about forty men and sold that number of tickets accordingly.

When the ticketholders for the boxes got a glimpse of the rafters and were informed that they had to use the rope stairway, there was a howl of indignation, but we had their money and told them that if they did not like it they could write to the management later and their money would be refunded; but under these conditions they would not be allowed to witness the performance that night.

After a little grousing they accepted the situation with the promise that if the show was rotten they certainly would let us know about it during the performance.

Everything went lovely and it was a howling success, until Alkali Ike appeared on the scene with his revolver loaded with blank cartridges. Behind the bar on a shelf was a long line of bottles. Alkali Ike was supposed to start on the left of this line and break six of the bottles by firing at them with his revolver. Behind these bottles a piece of painted canvas was supposed to represent the back of the bar, at each shot from Alkali's pistol a man behind the scenes would hit one of the

bottles with his entrenching tool handle and smash 't, to give the impression that Alkali was a good shot.

Alkali Ike started in and aimed at the right of the line of bottles instead of the left, and the poor boob behind the scenes started breaking the bottles on the left, and then the boxholders turned loose; but outside of this little fiasco the performance was a huge success, and we decided to run it for a week.

New troops were constantly coming through, and for six performances we had the "S. R. O." sign suspended outside.

CHAPTER XIX.

On His Own.

Of course Tommy cannot always be producing plays under fire but while in rest billets he has numerous other ways of amusing himself. He is a great gambler, but never plays for large stakes. Generally, in each company, you will find a regular Canfield. This man banks nearly all the games of chance and is an undisputed authority on the rules of gambling. Whenever there is an argument among the Tommies about some uncertain point as to whether Houghton is entitled to Watkins' sixpence, the matter is taken to the recognized authority and his decision is final.

The two most popular games are "Crown and Anchor" and "House."

The paraphernalia used in "Crown and Anchor" consists of a piece of canvas two feet by three feet. This is divided into six equal squares. In these squares are painted a club, diamond, heart, spade, crown, and an anchor, one device to a square. There are three dice used, each dice marked the same as the canvas. The banker sets up his gambling outfit in the corner of a billet and starts bally-hoing until a crowd of Tommie's gathers around; then the game starts.

The Tommies place bets on the squares, the crown or anchor being played the most. The banker then rolls his three dice and collects or pays out as the case may be. If you play the crown and one shows up on the dice, you get even money, if two show up, you receive two to one, and if three, three to one. If the crown does not appear and you have bet on it, you lose, and so on. The percentage for the banker is large if every square is played, but if the crowd is partial to, say two squares, he has to trust to luck. The banker generally wins.

The game of "House" is very popular also. It takes two men to run it. This game consists of numerous squares of cardboard containing: three rows of numbers, five numbers to a row. The numbers run from one to ninety. Each card has a different combination.

The French "estaminets" in the villages are open from eleven in the morning until one in the afternoon in accordance with army orders.

After dinner the Tommies congregate at these places to drink French beer at a penny a glass and play "House."

As soon as the estaminet is sufficiently crowded the proprietors of the "House" game get busy and, as they term it, "form a school." This consists of going around and selling cards at a franc each. If they have ten in the school, the backers of the game deduct two francs for their trouble and the winner gets eight francs.

Then the game starts. Each buyer places his card before him on the table, first breaking up matches into fifteen pieces.

One of the backers of the game has a small cloth bag in which are ninety cardboard squares, each with a number printed thereon, from one to ninety. He raps on the table and cries out: "Eyes down, my lucky lads."

All noise ceases and every one is at attention.

The croupier places his hand in the bag and draws forth a numbered square and immediately calls out the number. The man who owns the card with that particular number on it covers the square with a match. The one who covers the fifteen numbers or his card first shouts "House." The other backer immediately comes over to him and verifies the card by calling out the numbers thereon to the match with the bag. As each number is called he picks it out of the one picked from the bag and says, "Right." If the count is right he shouts, "House correct, pay the lucky gentleman, and sell him a card for the next school." The "lucky gentleman" generally buys one unless he has a miser trace to his veins.

Then another collection is made, a school formed, and they carry on with the game.

The caller-out has many nicknames for the numbers such as "Kelly's Eye" for one, "Leg's Eleven" for eleven "Clickety-click" for sixty-six, or "Tor of the house" meaning ninety.

Empey tells in the next installment how the war is crumbling the British wall of caste, which once was insurmountable.

(TO BE CONTINUED.)

56 KNOWN DEAD 31 ARE MISSING

AS A RESULT OF NINE EXPLOSIONS THAT WRECKED CHEMICAL PLANT.

CHINA GROVE N.C. MAN KILLED

Remnants of Human Bodies Brought Out From the Debris Throughout Day After Explosion.

Pittsburg. — Fifty-six men are known to be dead, 94 injured in hospitals and 31 employees of the Aetna Chemical Company, are missing as a result of the nine explosions that wrecked this company's explosive manufacturing plant at Oakdale, 16 miles from this city. This report is the result of the day's investigation by state, federal, county and city officials and of the work of scores of men under the direction of Coroner Samuel C. Jamieson.

Throughout the night and all day men were extinguishing small fires in the debris and were bringing out remnants of human bodies, legs and arms hands with finger rings on them and, in some instances, only the incinerated torsos were found. In most cases there was nothing to indicate the identity of the victim. These gruesome recoveries were carried to the temporary morgue where opportunity to view them was given any one that might have lost friend or relative in the disaster.

While earlier explosions wrecked the plant, the last one, about 6:20, scattered debris over more acreage than before and blackening every piece of metal or timber as well as anything human beyond recognition.

All day a blue-brown smoke continued to hang over the ruins considerably impeding the work of the searchers. Its deadly fumes are feared by the residents of the community and only when a slight breeze would lift the smoke would searchers be able to get close to the various piles of debris. For a time the work was impeded further by the thousands of sightseers that flocked to the scene from the surrounding country. A company of the state constabulary was rushed in automobiles from Greensburg to establish a greater cordon about the scene of the disaster. The crowds and automobiles were turned back when they had each within five miles of Oakdale. Only those having business or the officials were admitted past the guards.

Thousands of persons streamed into the temporary morgue all day to view the gruesome finds from the ruins and it took a special detail of police to keep this morbid element in check. Some identifications were made. Pitiful, sad scenes were on every hand.

POSTMASTER GENERAL SAYS TEDDY WAS MISLEADING.

Washington. — Postmaster General Burleson issued a statement asserting that Colonel Roosevelt evaded the issue and was misleading in his "preliminary" reply to the demand that he prove his charge that the administration was punishing publications which upheld the war but told the truth about administration failures, while it failed to proceed against those who opposed the war or attacked the allies but defended inefficiency.

"Mr. Roosevelt's reply of May 11 which he then termed 'preliminary,'" said Mr. Burleson, "in the main evades the issue presented and is thoroughly misleading. He names The New York Tribune, Collier's and The Metropolitan Magazine in a way which creates the impression that these publications have been the objects of improper discrimination by the postoffice department.

"This department has taken no action against Collier's.

"This department has taken no action against The Tribune.

"The department has taken no action against The Metropolitan Magazine.

NAMES 13 MORE NEW TORPEDOBOAT DESTROYERS.

Washington.—Secretary Daniels announced that he had named 13 more new torpedoboat destroyers in memory of men of the navy who won distinction through heroic conduct. Among them the Anthony is named in memory of Sergeant Major William Anthony, of the marine corps, who distinguished himself when the Maine was blown up in Havan harbor and the Edwards for Midshipman W. F. Edwards, of Petersburg, Va.

SILENT TRIBUTE PAID CAPTAIN JAMES N. HALL.

The airplane driven by Capt. James N. Hall, which fell while flying within the German lines a few days ago, bore the number "17." Now a new "No. 17" has appeared on the American front northwest of Toul.

Immediately under the pilot's seat, on each side, has been placed the inscription "Old Jimmy." It is a silent tribute to Captain Hall.

The American flyers have adopted for a mascot a jackass.

Suit of Jersey for Summer



Sometimes we see a suit or dress which has been presented by its designer without any attempt to depart from good, accepted standards of style in its construction. The charm of such a design lies in other things than originality or startling novelty. It is embodied in the best use of all the means at hand to make a perfect garment of its kind. A lovely example of this conservative and elegant designing is shown in the suit of embroidered jersey—made for wear in midsummer—pictured here. It is in French gray with embroidery in white and will please every discerning woman.

There is nothing to say of its design that is not told by the picture. The skirt and coat are both cut on the simplest lines and embellished with a wide band of embroidery. The belt, of the material, is narrower than is usual in this season's suits and finished with a small, prim bow at the front and the fastening of the coat at the

bust and waistline is managed ly. It is a formal suit to be worn in either silk or wool jersey with having certain advantages. The georgette crepe in the same makes a semidress costume requiring, in war times, a coat will do service with any place of a handsome sweater collar is partly white, in the of smart new sweaters and coats, and its color makes it look with any frock.

For patriotic reasons many will not buy wool. In this suit not offered as a substitute for but as a more appropriate one for the character of the suit, a parasol, made of flowered chiffon, keeping with it and corresponding dressy footwear is provided for black kid pumps and gray stockings. No other material would do as well as jersey for this suit.

Girl's Jacket-Dress of Voile



One set of ingredients that have been used with great success for children's summer frocks includes voile, wash satin, colored embroidery silks for fancy stitching, and little crochet buttons. They have been put together in many ways in frocks for little girls from three to eleven or twelve years old. Distribute a set to each of a half-dozen designers, or designing mothers, and the result will be another half-dozen fetching little dresses, each worked out according to the age of the little one who is to wear it and the fancy of its maker. A coat or jacket effect, is likely to make its appearance among them.

Anywhere, from the time she steps beyond the limit of babyhood until she is about to enter the flapper stage, coatee dresses are among the prized possessions of the little girl. Here is one of them for a little miss of eleven, made of the before-mentioned set of ingredients. If any one is able to combine them in better proportion, to better or as good effect, let her send in her recipe for the benefit of a waiting multitude of mothers.

This little frock is of white voile with fancy stitching and smocking in blue. Blue wash satin is used for the

collar and cuffs and for the narrow belt, and tiny white crochet buttons finish them off. Smocking takes care of the fullness of the frock at the front and provides, at the same time, a decoration that outlines the jacket. Feather stitching appears at the top of the hem and at the neck and across the smocked front of the dress. The sleeves are three-quarter length. For a tiny girl of four to six or seven years the blue satin may be left out and voile used for belt, collar and cuffs—outlined with leather stitching in blue.

White lisle stockings and low black slippers are appropriately worn with this attractive little dress. It is durable and inexpensive and it is not at all difficult to make. All these are good points that will recommend it to sensible mothers.

Julie Bottemley

Brightening Sweaters. Dark-colored silk sweaters are in many instances brightened by grouped stripes of gay and pleasantly contrasting colors.



Preparing the "Chow."

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