

Washington Square Players In Their Work and Play

Walter Prichard Eaton Attends Their Celebration at the Bandbox and Writes of Their Bill

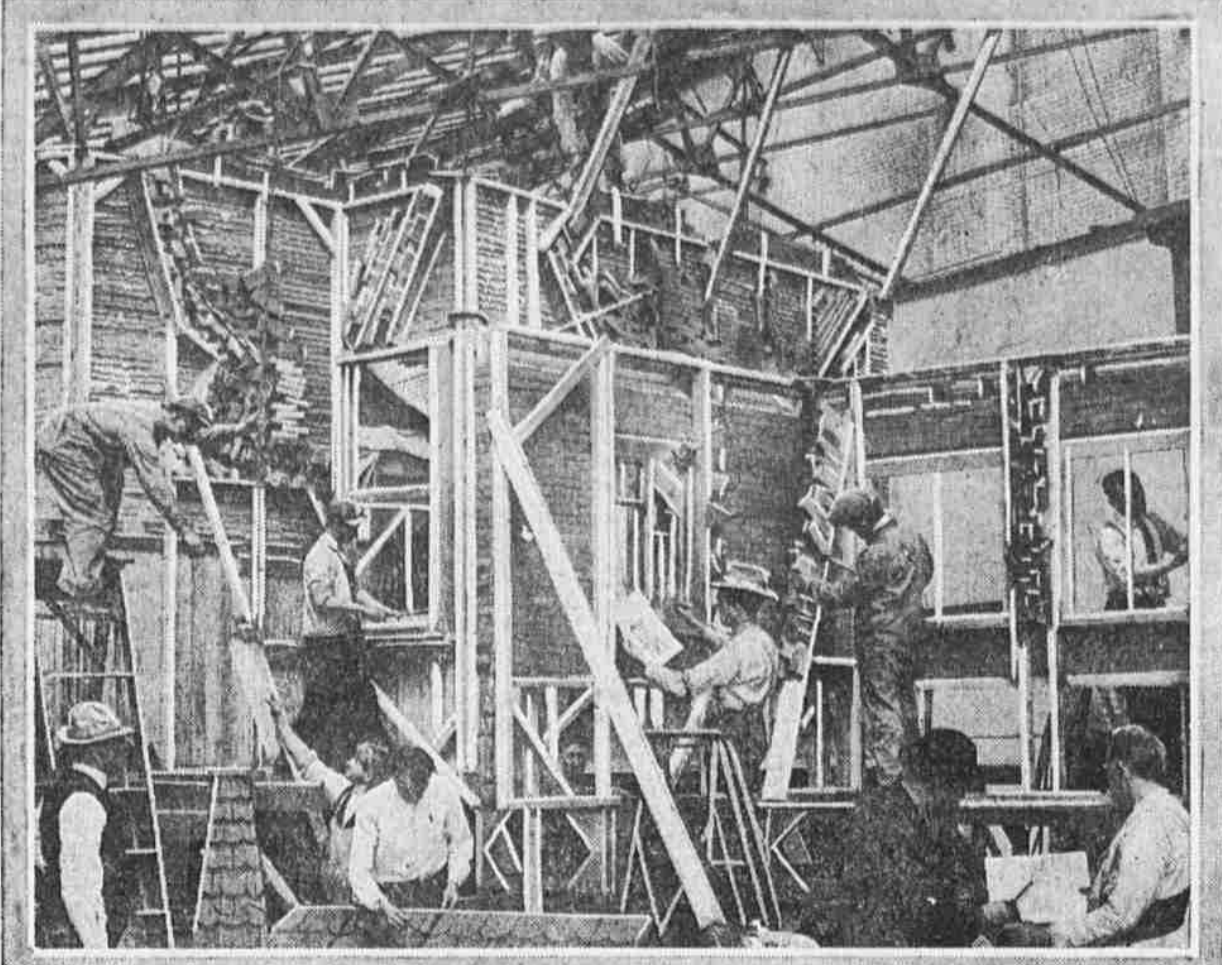
By WALTER PRICHARD EATON THE Washington Square Players, in New York, that band of neomateurs, who might be called, who started in last winter at the Bandbox Theatre to give the kind of plays they liked, in the way they liked, acting them, staging them, designing the scenery for them, even writing them themselves, celebrated the other day their first year.

and other places have all tried little theatres in greater or less degree since the time of the Toy in Boston lived so long as it remained in the hands of the amateurs. When it built a larger house and went into the booking business it went to grief on the rocks.

The trouble with the uplift is that it is a pull from the bottom; it's a pull from the top. Any real, fresh, vital movement in the arts must bubble up from below. We have seen many little theatres and the like experiments started here and there, all over the country, of late, and on the whole we are glad to see them.

Well, the Washington Square Players had the impulse. They had, some of them, the impulse to act; others to direct; others to paint scenery; others to write plays; others to look after the business end and the publicity.

THE MAKING OF A MOVIE EARTHQUAKE



Behind the scenes in the Lubin studio when the carpenters are getting ready for one of nature's hand-made cataclysms. When the structure shakes and topples, the camera on the other side of the walls will get a realistic view of these bricks, joists and plaster tumbling in confusion.

WHEN such a little thing as an earthquake happens in the course of a photoplay romance it is sure to awaken a thrill. But the spectator accepts it mildly and awaits further surprises. He has little idea of the time, patience and trouble required to provide the picturesque punch.

one may gain considerable inside information concerning the building of earthquakes. It is, of course, necessary to erect numerous houses to have a realistic catastrophe of this nature.

having practical windows, each house is lathed, plastered and papered. All the joists, beams and lumber used in the construction of an ordinary house are included.

Why E. H. Sothern Takes the Movie Plunge

THE photoplay has caused many a prominent theatrical star to rise up and speak vehemently against it. Not long ago Louis Mann and Elsie Ferguson waxed very warm upon this subject before the Drama League.

mirers, and possibly a shade of disappointment. Yet, why not? The movies have other artists of equal rank. Mr. Sothern considers the movies of extreme importance, both from the educational and artistic standpoint.

actor. Such men as Emerson and Carlyle seemed to look down upon the stage as a profession. The actor, as a class, was considered light-headed and irresponsible. This is wrong. It does not hurt my dignity to be known as an actor.

SMITING THE CENSOR WITH THE DRAWING PEN



Would you stand for this? Or this? Then why stand for this? THE pen of the cartoonist may yet prove mightier than the sword of the movie censor. C. R. Macaulay, formerly cartoonist of the New York World, has arranged with the Kinetograph Studios to distribute in animated form the cartoon reproduced above.

WHEN WEBER & FIELDS BEAT THE MOVIES AT THEIR OWN GAME Much has been said about what the movies gain by working out of doors, but Weber and Fields, the famous Dutch comedians, coming next week to Keith's, beat the screen at it.

invented their screamingly funny burlesque in which Lew hammered Joe's face, stuck his fingers into the little fellow's eyes and then tried to explain why he did it to prove his love for his friend. Like the late Pete Daly, W. J. Scanlon, Joe Murphy and other old-time favorites, Weber and Fields came from the old East Side of New York and before they became famous and "found" themselves as Dutch comedians, they knew many hardships in their early days.

THIS IS NO CENTIPEDE



The radium dance number in the new Ziegfeld Follies, which comes to the Forest Monday. Seated on a curving platform of black, against a black background, the chorus achieves some remarkably striking poses.

What Do You Think of While the Virtuoso Plays?

A Few of the Amusing Speeches From "The Artist," the Stage Society's Satire on Audiences

WHAT does an audience really think? The lady on your left when Paderewski plays tells you that his touch in the pianissimo is superb, but probably she thinks: "I wonder why I couldn't train Henry's hair that way." And as for the pianist himself—

[The Great Pianist, throwing back his head, strikes the massive opening chords of a symphony.] Young Girl—Oh, perfect! I could love him! Paderewski played it like a barn dance. What poetry he puts into it! I can see a soldier lover marching off to war \* \* \* and throwing kisses to his sweetheart \* \* \*

First Man—If they allowed smoking, it wouldn't be so bad. First Woman—I wonder if that woman across the aisle— [The Great Pianist bounces upon the stage on suddenly that her right foot, as if by accident, strikes three stiff bows, and the second of the bows begins, swelling off once to a note. He steps up to the piano, bows three times and sits down.]

[The applause ceases and he returns to the piano.] And now comes that damned adagio. [As he begins to play, a deathlike silence falls upon the hall.] First Critic—What rotten peddling! Second Critic—A touch like a xylophone player, but he knows how to use his feet. That suggests a good line for the notice—"The plays better with his feet than with his hands," or something like that. I'll have to think it over and polish it up.

MUENSTERBERG IN THE MOVIES



ARE you fitted for your job? If so, how do you know? These are the questions Doctor Muensterberg asks, and he proceeds by means of animated tests to prove to your own satisfaction that you either are, or are not, pursuing the right course.

One of the Harvard professor's "ideographs" or visual psychology tests appearing in "Paramount Pictographs," a screen magazine shown at the Stanley. The letters in the jumble to the left are first thrown on the screen. Several seconds elapse. If you can unpeel and respell them into the word Washington, you are blessed with creative ability.

MRS. BELMONT STAGES SUFRAGE OPERETTA WITH REAL STARS

The suffragettes have caused a lot of trouble and plenty of comment at various times, but not long ago, at the Waldorf-Astoria in New York, they succeeded in losing the trouble and turning the comment into praise when they produced Mrs. O. H. P. Belmont's society satire, "Melinda and Her Sisters."

over to the sisters of Melinda, whom Mrs. John Pepper has sent abroad to study various arts. They come back as artists in music, in dancing, and bring with them their friends. Each sister does her particular stunt at a ball which "Ma" Pepper, who is trying to get into society, and the Colony Club, gives to the people of the neighborhood. The chorus was composed of many of the season's debutantes.

The National Board

It is the 50,000,000 people who go to the motion-picture theatres who are the real censors.—J. Stuart Blackton.