





A Very Bad Drama and a Clever Review

Walter Prichard Eaton Thinks "Margaret Schiller" a Pretty Poor Play, but Says Cohan Has "Some" Review

By WALTER PRICHARD EATON

was too easy. In fact, there are scenes in this latest drama from the pen of Hall Caine which could be beautifully bur-lequed simply by hitting up the pace of the performance and emphasizing just a lit-tic more the emotions of the players. And this is the play in which filste Ferguson is spending a year of her precious youth, when she should be learning to act. We say learning to act intentionally, because in the role of Margaret Schiller, in this melodrama, playing in the big New Am stordam Theatre, she shows that as yet here are a whole loi of servets still scaled for her. In fact, at times she acts downright badly, and the harder she works to save the play, the worse she acts. We have no objection to her tackling melo drama, under competent direction or play ing opposite to Otis Skinner or Rose Carbina, and if she could tactile it for drama, probably it would be a good thing for her, if she could tackle a good melo-drama, under competent direction or play-fog opposite to Otis Skinner or Rose Coghian, and if she could tackle it for a few weeks only. But to spiend a season in this Caine rubbish is little short of a crime for she is getting worse instead of better, and werking have and barder situation.

Margaret Schiller is a young German girl, llving in the home of her uncle and aunt in London, after the outbreak of the war. Her father has been imprisoned and her brother very bitter. We see them, with their old aunt, when the play begins. The nunt says it will be all right, because the years. Fresto, enter uncle. He has lost his job. Then they say it will still be all right, for they can live on son Friederich's salary. Fresto, enter Friederich, and her bist his job. Then Margaret says if there were oily some way so she could get fin to the house of Sir Robert Temple the Prime Minister, who is responsible for these cruel alien enemy laws, she'd fix him. Presto, enter a family friend who war. Her father has been imprisoned, and

Why G. M. Cohan, in his burlesque of the season's physe, let "Margaret Schiller" escape is hard to see, unless he thought that the task of burlesquing it was too ensy. In fact, there are scenes in the bard of the burlesquing it was too ensy. In fact, there are scenes in

along wrong lines to save an impossible many questions, and saying. "You ask me so

There is a scene where Margaret con-fronts the Minister's trusting little child. There is a scene where Margaret and fronts the Minister's trusting little child. There is a scene where the Minister speaks in kindly fashion of the Germans, and



Roy Atwell, comedian and poet, pursuing the winged germ that he has immortalized in a song he wrote into "Alone at Last."

When you cat banana fritters Every undertaker litters. And the casket makers nearly go insame. Some little bur is going to find you some day. Some little bur will creep behind you some day. Eating julicy siles pinearple. Makes the sector dust the chapel; Some little bug is going to find you some day. one little bug is going to find you some day one little bug will creep behind you some day With a nervous Mittle pulver The little controls of the liver: one little bug is going to hed you some day

Some little bug is going to find you some day. All these crazy foods they mix Will float us "cross the River Styx. Or they'll start us climbing up the milky way. And the meals we sat in courses Mean a hearse and two black horses So before a meal some people always pray. Lucious grapes breed bondicting. And the judge sends to grantitis. So there's only death to greet us either way: And fried liver's nice, but, mind you. Friends will soon ride slow behind you. And the papers then will have nice things to say.

Some little bug is going to find you some day. Some little bug will creep behind you some day. Ent some sauce, they call it chill, On your breast they'll place a lity: Some little bug is going to find you some day.

The Wooing of Eve That Lost and Then Won

J. ON THE MANNERS is not relying sould child then. I'd never been denied any-ting, so when I first met him 4 fancied him, singled him out and went after him. My sourcess either to him or his charming wife, Laurette Taylor, as all who have on "Peg O'My Heart" alone to bring wife, Laurette Taylor, as all who have witnessed "The Wooing of Eve" at the Broad will testify. Here is a portion of the dialogue which savors more of Sutro's "The Two Virtues" than of Mr. Manners' The Two virtues than of Mr. Manners' great success of a few seasons ago. The first scene is between Eve and her newest admirer, Livingston, an American, It fol-lows upon his proposal of marriage, and explains her refusal by narrating Eve's early affair with an ardent admirer who proved too ardent. The second, between Eve and her coursin Winifred, who is now Eve and her cousin Winifred, who is now engaged to said ardent one, speaks for itself. Eve-My dear Mr. Livingaton, one of the chief characteristics of our very remarkable scopic is that we like everything at first hand -news, houses, furniture and women at first hand. Sye-No. English. -No. English. -Oh. what does it matter? -Young? -At the time. -Good looking? -I thought so-then. -Treated you badly? -Oh. very? -What a fool! -Wasa't he? -An y one who would treat you badly ass.

Liv.---Were you?

Eve-Very, I know much better now, Liv.-Do you? Eve-Ob, very much better. Liv.--O've subsets thought Eve must have been a pretty nice sort of person. She hoks it in her pictures. Eve--The locar-heired it, as a famous writer once called her--the locar-haired it. It's a stilly story, anyway. It ended so miserably, like mine.

wonderful, more mysterlaus-so I went. There ware no success in the house. When he was reachess he would often piaz half through the night. He would that right-in house of the master's birthday. And he would easy nathing but Chopin. We would talk of a ins but his wonderful music, breathing has been calling for love. Night came. Sivery one was asleep except Adam and Eve. I followed the path of apple trees that led to his room. He was waiting for me. No king ever received a queen with greater homage and respect. He began to play-each how he could play! Music, must inside the full semanous arts-at hight a thousand times for dark

Keenan Keen on the Magic of the Movies

The Star of "The Stepping Stone" Analyzes the New Art of Expression and Finds Its Power Commensurate With the Theatre's

By FRANK KEENAN

By FRANK KEENAN The second second

simple. But words have their potency, too, and will always have. The spoken drama will gain in beauty and in appeat by being robbed of some of its effects for the making of photoplays, but in beauty, variety, size and naturalness of scenes the starse play can never compete with the picture. In swiftness and sure-ness in the development of certain kinds of situations it is again at hopeless dis-advantage. advantage.

But it still has a profoundly impor-tant field all its own, and, like a man robbed of sight, it will develop in un-expected and compensating ways, it will expected and compensating ways. It will be better written, more expressive and better expressed than hitherto. And this inst improvement will be directly due to the photoplay, which is reviving the al-most lost art of vivid dramatic expres-sion. For years we actors have been us-ing word sounds to cover a multitude of deficiencies in our ability to express hu-man thought and emotion by action. We have let the dramatist and the scenery do our work-or much of It-and have gone out after social recognition and

cone out after social recognition and other false gods. In the olden days the actor's world was a world or not, it kept aim in living, vital touch with his art. He may have talked ridiculously in Shakespearian quotations and spouted and posed on the stage and eff. but this business of acting was his life's devotion. The great Shakespeare of our lives to it and we will be richly was a vital inspiration to him and he

is chiefly ability in pantomime—the very thing that has so nearly disappeared from the stage. But it is not the traditional or conventional art of pantomime that is needed, but a subtle, delicate thing, new forged by the extraordinary requirements of the intimate, new art. The present-day use of the "close-up" view on the screen, for example, is the equivalent of having the spectator within a varie or a foot of you, watching every

a yard or a foot of you, watching every guiver of a muscle while your face, un-aided by even a whispered exclamation, tells the dramatic story. That is a real test of acting test of acting. And that new-found art of expression

many of us will sooner or later take back to the stage and it will be no small fac-tor in bringing about the revival of inter-est in the spoken drama that will come when the two sister arts have settled and accepted their essential differences and gone their respective and divergent wayn.

As for the photoplay, despite the han-dicap of its humble origin in the nickel-odeon-a handicap it is magnificently overcoming-it is a true and heaven-born art expression. It is not, as the bromide goes, in its infancy, but in vigorous young

DEMING AND HIS DOGS



NOT TWINS-BUT WHICH IS NORMA?



Some little bug is going to find you some day Some little bug will creep behind you some day Then he'll sone farthy trouble ends. And all your earthy trouble ends. Some little bug is going to find you some day

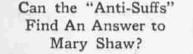
The Inviting green curumber Gets 'most everybody's number, While the green corn has a system own:

While the green corn has a system of its own: Though a radish seems nutritious. Its behavior is quite victous. And a dector will be coming to your home. Eating lobster cooked or plain is only firiting with otomaine. While an oyster sometimes has a lot to may. But the clams we cat in chowder Make the angels chant the louder. For they know that we'll be with them right away.

Take a slice of nice fried onlon And you're fit for Dector Munion. Apple dumplings kill you quicker than a train. Chew a cheesy midnight "rabbit" * And a grave you'll soon inhubit Ah, to eat at all is such a foolish game. Eating huckleberry pie is a pleasing way to die. While sauerkraut brings on softening of the brain.

Some little bug is going to find you some day When cold sforage enults I visit I can only say what is it Makas poor mortals fill their systems with Makas poor mortals fill their systems with Now, for breakfast, primes are dandy If a stomach pump is handy and your dector can be found quite soon enough. Eat is plate of fine pigs' knuckles. And the head stone catter chuckles. While the gratev digger makes a note upon his cuff. Eat that lovely red bologna And your flexibly red bologna And your flexibly red bologna And your relatives start scrapping 'bout your stuff.

The Talmadge sisters, Norma and Constance, are surprisingly similar in facial expression, as the photographer has just betrayed. They are not twins, and there is a decided difference; but which is which?



'The "antis" are finding it difficult to obtain an argument strong enough to offset the practical example for suffrage afforded by Mary Shaw, the legitimate actress who has temporarily left the legitimate stage to present a one-act play egitimate stage to present a one-act play called "The Dickey Bird" in vaudeville. Miss Shaw will be seen in this playlet at B. F. Keith's Theatre next week. Aside from the fame and popularity she has gathered through her career on the stage. Miss Shaw is one of the prime workers for "votes for women" and one of the most active of American clubwomen and most active of American clubwomen and has found time for her propagands and has worked for the cause without interference with her professional career or her domestic duties, for Miss Shaw is at one and the same time an ideal mother, a theatrical star of correct proportions and an indefatigable worker for the advancement of womankind. In fact, all of Miss-Shaw's work, regardless of its kind has been in the nature of uplift. The Central Pederation of Women's Clubs, probably the largest woman's organization in the world, having a membership of more than million and a half, has entrusted its

a million and a half, has entrusted its work to a group of committees. The Drama Committee is composed of three women, and Miss Shaw is one of the num-ber. Her profession has helped her ma-terially in her work for the federation. The theatre compels one to travel from city to city and as Miss Shaw does so, she invaribly addresses the local members of this orresultation.

this organization. In this capacity Miss Shaw has en-deavored to increase the demand for an intellectual drama and to keep the classics perennial. Miss Shaw is also on the Ad-visory Committee of the National Board of Censors of moving picture films, and president of the Gamut Club, an organizapresident of the Gamut Club, an organiza-tion composed of women of the allied arts -actresses, singers, painters, sculptors, writers, etc. In recognition of Miss Shaw's wonderful work, the Criterion Club, an institution which is very similar to the Union League Club, but composed of wealthy women instead, of wealthy men, made Miss Shaw an honorary member. It would seem that these activities would keep the average woman busy, but not so with Miss Shaw for she has already become a devote of vaudeville and har appearance in "The Dickey Bird" is being recognized as one of the season's most important features.

The Musical Expression

TN THE various forms of theatric entertainment, music is paramount as the mode for ex-pression and companion of another art. In tragedy and comedy music is used to heighten the effect of a dramatic situation; in panto-mime, to make clearer the inten-tion to be conveyed by the actor; music's fascination makes the bal-let enduring and possible .-- John Philip Sousa

while she occasionally strikes a rich, deep note, showing that the note is latent in her range. for the most part she plays with a curious and terribly nerve-trying head tone, from the roof of her mouth, which was feal if much a much be fee which, you feel, if pushed, would be too close to a falsetto for comfort. She does close to a faisetto for comfort. She does not shade the part, and in her effort to swing the play she strains more and more to project this weepy wee by over-emphasizing the sob, which she lacks the physical resources to make big and resonant and powerful. Indeed, where has she ever had the training for such

a star too soon.

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has she ever had the training for such a role? If she had played "Mrs. Dane's Defense," "Zira," "East Lynne" and a dozen more dramas like that, she might

make a go of this one. As it is, with-out the proper training, and without the proper help from some more experienced player in the company, she is beating her wings futilely. Norman Trevor, to be sure, as the Prime Minister, is a good actor, but he projects his part largely by native dignity, which is about all the role calls for. Nor is it certain that his ad-vice would be welcomed. We are not at all sure that Miss Ferguson was not made "The Cohan Review of 1916," at the

Astor Theatre, is sheer fooling, a running burlesque of many of the season's plays, and mostly uninteligible to those who have not seen these plays. To those who

A writer is a recent issue of Collier's doives deep in the unostion of "Secing the News by Film" and is the course of his speculations digs up some novel chances missed by the movie man of ancient days.

FTHENK of the programs that a smart

operator might have got together in

Continued on Page Four

osa. "Fhank you, Mr. Livingston. --Where is he? --I don't know. --Really? --Haven't you written to him? Eve-No. Liv-Dida't you hear from him? Eve-No. I haven't written ta him: I haven't heard from him: I don't know where he is. Liv,-A real quarrel, eh? Eve-I quarrelic; he sait nothing. What a long time ago it seems. I was just a

story, anyway. It ended so miserably, like mines. Liv.—But you didn't marry him, Eve.—She didn't, either, did abe? But I would have. He had only to ask me. I was clay in his hands and I was happy five years also. Oh, those days: I used to stay with his mother wocks at a time. Our mutual bond was miste. He would play in the great hall and I would lis in the hanmock on the lawn. listen and dream. Wonderful dreams, too; and he was in all of them. Are you interested? Liv.—Yee, I am. Eve.—One day, half in a spirit of mischief. I promised to join him in celebrating a Chopin anniversary.—at night, when the house was still. What a little fool I was in those days? I wonder if I'd do k new? Oh, if I hadn't gone! There was no reason why we could not have celebrated Chopin , daylight. But no. I insert

Chad's Prayer

From "The Little Shepherd of Kingdom Come"

GOD, I hain't nothin' but a boy, but I got ter ack like a man now. I'm a goin' to run away now, and I reckon you know it. I ain't got no daddy and no mammy, and I hain't never had none as I knows; but Aunt Jane here, she's been just like a mammy to me. I'm goin' now. And I don't want you to think that I'm a-complainin', for I ain't; and I'm tryin' to find me some place where I can lay my head here in this earth, and earn my livin'; only it seems sort of curious as you'd let me be down here and nobody carin' for me except my kin Melissa, who I'm goin' with. But Thy ways is inscrutible, leastwise that's just what the circuit rider says; and I ain't got a word more to say. Amen.

If Herodotus Had Only Been a Camera Man!

bloodshot eyes and outstretched claws. I heard the coarse, surging rush of passion. In that moment deillusion came. Out of a little window flew love and in the place came that most dangerous feeling to man if once woman feels it loward him-disgust. It sli happened in a moment, but in that moment my grithood vanished. I was astonished, frinchtened, ashamed. I showed it so plainly that the animal once more boccame the man of intellectual breeding. Sliently he helped me with my cloak. Sliently he walked with me to the end of the pathway. Sliently he helped me to the end of the pathway. Sliently he so, you see, I am not eligible.

and dissupered out of my life. No. you see. I am not eligible. Lity.--I am just as sure in my mind of every moment of your pask as I am of your future. There are some women who could do no wrong. You are cane of them. Eve--That's charming. There's something of the poet in you--tan't there? Liv.--I think there is in every man when he meats a good woman. Don't you? Eve--Id like to think so. "There are some women who could do no wrong. You are one of them." I like that, I like it very much. Where did you get that?

Liv.-It just came to me. You made me think of it.

Evo-You should always think in word plo-tures. After all, English is a besultful lan-guage if you take time to put the proper words in the proper place; isn't it?

Liv,-Yep.

Bive-He leved word pictures—he taught us —I'll teach you.
Liv.-Gee, I wish you would!
Eve-He loved big words—so do I--you know —nice long, colorful mes with lots of syl-lables. Ob, the word pictures he could paint!
Eve-H'm devided to you. I'm not soing to iet you suffer hy marrying a man like Sir Phillp, not I. I wouldn't links of it. I suf-fered when I was just about your ago.
Win.-Yes, I did.

The comedian of "It Pays to Advertise" makes it a rule to receive toy dogs rather than telegrams of congratulation on such occasions as first nights. Here he is in his dressing room at the Garrick with a small part of his hundred pets.

n.—A man? n.—Oh course it was a man. m.—Oh, tell mo, what was he like? e.—He was very like Sir Philip. m.—Oh, was he? e.—Very, only he was younger. m.—He is old, isn't he? e.—Oh I don't know! Not so very. in.—Oh. he is! w--He's too old for you--naturally. in.—Oh. much! w-Of course he is--much too old for t kind of a lover is he--now--I mean of a lover is he--now--I mean Win,-Oh, much! Eve-Of course he is-much too old for you, hat kind of a lover is he-now-I mean what id of a lover is he? Win.-Oh, don't!! Eve-Oh, that kind? Win.-I never let him make love. Eve-What? Win.-I hate to be alone with hfm. Eve-Does he talk much? Win.-Semetimes. The movies are doing their share in Even Does no talk inten. Win.—Sometimes. Even—Great big words? Win.—Yee, how do you know? Eve.—Ch. lots of them make love that way, a know, conversationally, especially to quite ung girls. Some of them play the plane. Vin.-Ho does. Ever-Finor that. Plays it well? Win-Oh. yes! The only times I ever liked im at all were when his played to me. Ever-Chopin, I suppose. They all play hopin to-very round girls. Wun-No. Eigar-Ever-Eliar-Oh, really? "Pomp and cir-instance." Fashions change, even in music, as he atways-behaved himself? -Always. -He is not an ardent lover.

Win.-No. suite rold Eve-Dear me, be must be old! Win.-Old? Eve-Cold. Win.-He la. Eve-Cold. By -Dear me, it must have been an amaz-ing courtable?

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WE WANT

UNION .

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LADY

the Shakespearean anniversary celebration. Herbert Tree's "Macbeth" for the Triangle is an example of the screen art. But out on the coast they are doing still more. The movie actors are to act Shakespeare in the flesh. On May 19, at Hollywood, the stars of several movie companies are to give a production of "Julius Caesar" in the natural amphitheatre country. The cast will include Tyrone Power, as Brutus; Frank Keenan, as Cassius; William Farnum, as Antony; Theo-dore Roberts, at Julius Caesar; DeWolf Hopper, as Casca; Douglas Fairbanks, an Octaviua; Courtenay Foote, as Decius Brutus; Constance Collier, as Portia, and Sarah Truax, as Calpurnia. In the more minor roles a host of prominent motion picture players will be seen. A natural amphitheatre in Beechwood

An Outdoor Movie

"Julius Caesar"

for the West

canyon, outside of Hollywood, has been chosen as the scene of the drama. The spectators will be distributed over a yast auditorium, in which arrangements will be

spectators will be distributed over a vast auditorium. In which arrangements will be made to accommodate 30,000 persons. Walls, which rise sharply on all sides, will provide acoustics which will allow every specken word to be heard. In the centre will be a large space which will be used as the stage. On the canyon wall, to the right of the auditor-ium, will be the house of Caesar. To the left is the space where the gladiatorial contests will take place, and above it, on the left wall of the canyon, the inclosure from which multitudes of Romans will look down on the contests. A half mile down the canyon, in the rear of the stage, is an elevated plateau, which will repre-sent the "plains of Philippt." The action will be continuous, close of oue scene the lights will for the next scene. It is to be an effect, on the next scene. It is to be an effect, of notion plictures. The battle scene will be staged by one of the leading finn pro-ducers, and it is to be so timed and di-rectud that it will work its way from the background to the central stage at the moment of the climax.

The Censors Say!

THE censor's say the attendance Lat motion picture exhibitions is becoming a mania. It is a fact that motion pictures supply a form of agrecable amusement at a nominal admission and, therefore, in-stead of being a mania is a neces-sity. This is plainly shown by the thousands and thousands of persons viewing them daily, and



▲ operator might have got together in the old days! Instead of reading dry history, our schools might now see some of these on the screen: Athens, Greece—Pheldippes wins the first marathon, 490 B. C. Rome, Italy—Christians burn Rome during one of Nero's chamber concerts. Thebes, Egypt—Wild scenes occur in the wheat pit when Joseph, a young broker, puts over the first corner. Philistia—As the result of a barber's atrike, Samson, the strong man, weeks the temple and loses his life. Thaca—Uiyases, returning disguised. Thrace-Paris announces the verdict in the famous beauty contest. Of course, there would have been Ithaca-Ulyases, returning disguised.

his courtiers' bluff.

wins the great matrimonial contest for Penelope by drawing his own bow after eight suitors fait Runnymede, England-King John signs the magna charta with three eigns the magna charta with three gold-mounted goose quills.

would have kept out of range and given the machine a good clear view of Brutus stabbing Caesar. And, of course, if Peoping Tom lost his eye-

choice line of martyrs in the Collseum, taken by special arrangement with the management? Or little Moses padding round in the bulrushes, with Phar-ach's daughter in the offing? Or Cromwell proroguing Parliament with the words. 'Take Away That Bauble!'

thrown on the screen?

day, even though they cost the oper-ators such caustic comment as "Ye

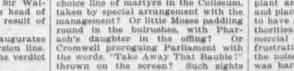
ators such caustic comment as "Ye Movinge Portrayte Chronycle" for Jan-uary, 1606;

YE ANIMATED SPECTATOR.

Troy, Asia Minor-After a 10-year slege the Greeks get Troy's goat in exchange for a wooden horse. sight, Lady Godiva would probably have cracked the lens of any camera. But what would such little accidents matter compared with a film of a sette a bomb beneathe Paritament. "It might have been enterprising." the "Chronycle" might have added, "to spy out Mr. Fawkes' purposes and to plant an operator at the proper time and place. It may seem public-spirited to have given the plot away to the au-thorities. But it looks more like com-mercial enterprise. The risk taken of frustrating the plans of both sides by the noise of the machine in operation was hardly sportsmanlike in English-men." Westminster, England-Canute the Great, with the aid of the sea, calls London, England-Gallant Sir Wal-ter Raleigh assumes office as head of the department of streets as result of

would be worth untold gold to us

Such sights



famous cloak episode. New York City-Fulton inaugurates the first Hudson River excursion line.