

NEXT WEEK: ANNA HELD AT LERIC IN "FOLLOW ME"; THURSTON, THE MAGICIAN, AT WALNUT

Little Nipponese Knit Their Brows Over Bard

Shakespeare Is Just as Much of a Burden to the Jap Schoolboys and Girls as to Americans. Declares Hon. Hayakawa, Actor

THOUGH a page of any Japanese book with its weird hieroglyphics, would seem to be far from Shakespearean in its context and atmosphere, nevertheless it is true that the great dramatist's works, together with those of Dickens and many of the other celebrated British authors, are studied as carefully in Japan as they are in the United States.

In his opinion of the real purpose of the British authors," says Hayakawa, "over in my country there are thousands of little chaps scribbling in despair over the cruelty of Shakespeare and the others for ever having touched pen to paper. For they, too, are studying the British classics.

DOUBLE DANCING NATURAL, AVERS ST. DENIS

Ruth St. Denis, the exponent of native dances, who has returned to the vaudeville stage with a presentation of the dance of the Gipsies and the Gipsies, considers the well-known craze a boon to good health. Miss St. Denis comes to Keith's next week, as stated by Ted Shawn and supported by her art and its health-producing qualities. Her art, it is said, is a necessity and does more good than harm, I am convinced.

"It is the university of the motion picture which has made it so interesting to me. In order to communicate by word of mouth with you Americans I have had to learn your language, but the motion picture enables me to establish at least an emotional communication with all the world without using a single word of my own language.

AN ANIMATED AFTERNOON WITH THE LORDS OF LAUGHTER



Doug jumps into Chaplin's balliwick. The comedian of leaping pays a visit to the comedian of the funny walk, whose new film, "Easy Street," will be shown here next week, as indicated in the Theatrical Baedeker.

'Pearl of the Army'

By GUY W. MCCONNELL. Scenario by GEORGE BRACKETT SEITZ. Author of "The Iron Claw," "The Shelding Shadow," etc. PRODUCED BY PATHE. EPISODE X—"The Silent Army."

(Note to readers:—The story of "Pearl of the Army" will be given in scenario form in this newspaper every week. A new scenario will be published each Saturday. Read the story here then see how the director has carried out the instructions and developed the motion-picture drama from the scenario at the motion-picture house showing "Pearl of the Army.")



The advanced class in Delarte. Charles takes a lesson in chairology from his friend.

breath from running. Secretary goes over to another who is working at aeroplane with his back to him. Speaks.



Charlie's hat on Fairbanks's bean. This symbolizes identity of ideals—to amuse the world.

the guarded gates of the chemical grounds. The silent army starts a general disturbance. Sentry shoots one.

QUEEN BESS'S PUGNACIOUS PARENT

IT IS one of the delights of the persistent playgoer occasionally to discover an actor so far out of the ordinary, so far removed from the humdrum of common mediocrity that he must needs suggest approach to genius.

He made his first appearance in London, and immediately afterward was engaged by Beechbon Tree for His Majesty's Theatre. Here he played such roles as Bolingbroke in "Richard II," Iago in "The Tragedy of Othello," Cassius in "Julius Caesar," Master Ford in "The Merry Wives of Windsor," Sir Andrew Aguecheek in "Twelfth Night," Enobarbus in "Antony and Cleopatra," Prospero in "The Tempest," and King Henry VIII in "Henry VIII."



HOLBEIN'S HERO IN THE FLESH. Lyn Harding thus re-creates "Bluff King Hal" in the new production of "Henry VIII."

When Harding returned from Berlin, where he had gone with Beechbon Tree in 1907 to act in various Shakespearean plays, he achieved a truly sensational success. He then returned to London for 150 performances. He then created on the London stage the title role of Molnar's "The Speckled Band," perhaps his most popular role with the English public.

Make Movies More Smooth, Says Jeanie

Pretty Miss Eagles Points the Way to Film Artistry

NOT many know it, but Jeanie Eagles, the extremely pretty young actress who has replaced Margery Maude in "The Professor's Love Story," is an old hand at the movie game. Considering that Miss Eagles looks much like Edna May in her time of blossoming young womanhood, the title of "veteran" may seem slightly strained as applied to her. Nevertheless, she has gone through the mill that grinds out our celluloid for us. And she has come forth with some definite theories about the silent drama (as the modern Bunthornes of the silver sheet call it).

"One reason why it hasn't made the headway we'd like it to is the terrible incoherency of the thing. Let me give you an example: In one film I did, I ran out of a house three weeks before I acted the scene where I left the room to do it. It is this huddled way of piecing together acting bits that I think should be done away with. I firmly believe that before long our producers will be building their sets in continuity—intricate buildings aping the real, and permitting the artist to play over or his scenes as they would logically take place in life, or on the stage proper. Another of my indictments against the screen is the tendency to do every impressive scene (in the sense of setting) on a mammoth scale. You want a safe scene. So you build a stunning effect, and when it comes out in the completed feature the intimate emotions of the actors are quite lost."



ST. DENIS, THE DERVISH. Ruth, of that name, will be at Keith's next week.

Come Out of the Parlor!

OUT of the parlor into the nursery—that is the way some of our composers must walk if the tosh we talk about children and music is ever to be anything except tosh. We insist that "the love of music must be inculcated in the child's mind early," but what do we do about it? Humperdinck's "Hansel and Gretel," soon to be given by amateurs here, is an opera for, as well as about, youngsters. How many others are there? Is there another ballet as good as "Coppelia" that kids will like? Where is the mate for the "Toy Symphony"? Doesn't the "Nutcracker" stand alone as the representative of the music-cum-story suite?

True, once in a long while some sympathetic artist like Hofmann will take the trouble to dig up pieces fairly well suited to boys and girls and play them for boys and girls. But this is, at best, masterly makeshift. There should be a literature of melody which would be the exclusive sign and seal of youth. It is not enough that we put children into operas; we must put operas into children. For opera is the path to symphony, to song and to all the high spaces of harmonic art.

The answer seems to be: Percy Grainger, the man who can write trifles light as air, both correct and deliciously abandoned; the man who likes jigs and marching songs and gorgeous combinations of wind and brass; the man who is so young-minded that he is older than the sages.

Advertisement for 'The Silent Army' featuring a large illustration of a man in a military uniform and a woman in a long dress. The text includes promotional copy for the film and the actor Lyn Harding.

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