

"OUT OF THE MOUTHS OF BABES"

A Small Girl's Idea of Hero and Villain in Magical Movieland.

John Cossar, Essanay actor, who takes the leading role in "The Law's Decree," met his little daughter just after he finished the fight scene with Ernest Maupain, in which he sustained a sprained hand and various other injuries. Miss Cossar, who is 5 years old, took in the sight of her father in awed silence. Cossar, usually immaculate, was very badly disarranged. His collar was ripped open and hung by one button, his shirt was torn and his trousers were covered with dirt.

"What part were you playin' in the picture, daddy?" asked the little maid. "I am the hero, dear," said Mr. Cossar. More silence. Then:

"Well, daddy, if you were the hero, the villain must be an awful big man."

Sessue Hayakawa, Japan's most famous dramatic artist, who is appearing prominently in the support of Fannie Ward, in "The Cheat," was the first actor to introduce the modern drama into Japan. Mr. Hayakawa came to this country a number of years ago, and studied literature and drama at the Chicago University. He then translated many of the modern American plays, as well as the classics, into Japanese. He returned to Japan, and has the distinction of being the first dramatic actor to appear in Shakespeare and Ibsen plays on the island. Mr. Hayakawa has now a play on foot to organize, after the war, an all-star Japanese dramatic company, with which to tour the world to show the different countries how Japan has advanced in the dramatic art.

E. H. Calvert, Essanay director, has returned from a three weeks' hunting and fishing trip in the Ozarks and is hard at work on a multiple-reel feature, "A Daughter of the City." The party camped a hundred miles from the nearest railroad. Mr. Calvert killed many ducks, as well as other game. He made a record of bringing down every duck he shot at. Richard C. Travers, leading man, recently returned from a three weeks' vacation in Georgian Bay, Canada, where he lived in the open. Travers caught 27 fish, all lake trout, the smallest of which weighed six pounds and the largest 42 pounds. He distributed the fish among his friends at the studio.

Naomi Childers, one of the Vitagraph stars, has acquired the goldfish habit. Every available space in her home is occupied by a globe containing varieties of the little carp from almost every portion of the globe where the fish breed. Specimens from China of a dull olive hue, Garibaldi from California, gold-hued fish and those that are tinged with silver by crossing go to make up Miss Childers' fast growing family. So enthusiastic is the Vitagraph star over this interesting fad she has applied for membership in the American Association of Goldfish Fanciers, and on confirmation of her acceptance as a member intends exhibiting a rare specimen of the Shubunkin at the first meeting.

Louise Fazenda, the Keystone comedienne, who is under the direction of Dick Jones, has just returned from a quiet visit to the San Francisco Exposition, accompanied by her mother. Miss Fazenda was brought to Los Angeles by her parents when she was six months old. She says that this is the longest trip she has ever taken and that it was the first time in her life she slept in a railroad berth.



MME. AUGUSTE BURMESTER
The veteran actress, so delightful in "The Bubble," whom Philadelphia met some years ago at the German Theatre.

SPEEDING IT UP



Elsie Janis out in her car between movie and dramatic engagements.

CLOSE-UPS OF SCREEN FAVORITES

JACKIE SAUNDERS

At the suggestion of three of America's foremost artists Jackie Saunders—the Balboa girl—became a motion-picture player. While doing ingenue parts in a Philadelphia stock company, Harrison Fisher saw Miss Saunders and invited her to New York to pose for him. Because of her girlish beauty she was much in demand in the studios of the metropolis; Howard Chandler Christy used her in some of his best-known pictures of three or four years ago. Then she became a model for Clarence Underwood. He it was who first sensed Miss Saunders' photographic possibilities, at the time that cinema productions began to become popular. But as the silent drama did not stand very well, Miss Saunders was a bit uncertain about appearing before the camera. She discussed the matter with all three of her artist friends, and on their united advice decided to give it a trial, with the result that she has been a film actress ever since. She broke in as a leading woman with the Reliance Company, in New York, by saying she had already had studio experience when she applied for an engagement.



When the star of the motion-picture empire began to move westward to the Pacific coast Miss Saunders followed it to southern California. There she appeared successively in Biograph, Kinema-color and Universal productions. Subsequently she joined the Balboa forces at Long Beach when the Horkheimer brothers began their activities. Now she has a contract which runs three years longer, and the photoplays in which she appears find a ready market.

Jacquelin is the first name given to Miss Saunders at birth, but it was soon shortened to "Jackie" and she likes that sobriquet best. It expresses her nature, for she is a bizarre, out-of-doors girl. Her preference is for raggedy-taggedy parts, in which she can rear and tear with her luxuriant hair flying in the winds. Of late she has done several mountain pictures, going bare-footed over the rocky trails.

Yet it is not difficult for this screen favorite to put on ballroom gowns and become Jacquelin in a nonce. She wears her clothes as gracefully as she is natural in tomboy regalia.

During the last year Miss Saunders has appeared in a dozen of Balboa's biggest productions. The list includes "Will o' the Wisp," "Rose of the Alley," "Little Sunbeam," "Reaping the Whirlwind," and "A Bolt from the Sky." Her interpretation of "Ill Starred Babbie," the story of the Pennsylvania coal fields, by the Rev. Will W. Whalen, pleased the author so thoroughly that he pronounced the characterization perfect. Miss Saunders' last feature is called "The Shrine of Happiness." This turned out so satisfactorily that Pathe Freres sent it abroad to be hand-colored. The fact that it is the first five-reel photoplay ever treated to such costly consideration gives an indication of the fine quality of Jackie Saunders' cinematographic work.

STATISTICS NOW A MOVIE FEATURE

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France with 17. When it is considered that the United States has 36 persons to each square mile of its area, the crowded condition of Austria and Germany will be brought home. By means of a motion-picture chart the fact that Austria and Germany must spread out can easily be planted in the minds of the motion-picture public. Despite the fact that other countries are so intensely involved, the war seems to us to be one between England and Germany.

Germany is fighting for things she feels she must have in order to live. She feels that it is right that she should seize from England what England seized years ago from other countries. England feels that it is just as necessary to maintain what she has taken in order to live. This is true.

England is the greatest shipping country in the world. Her tonnage, in round numbers, is almost four times that of Germany. Her exports and imports largely overshadow those of any other country. Imports are slightly greater in the United Kingdom than exports, and the same applies to Germany. Therefore, it would seem that both countries require freedom of the seas. England controls the international highways today. Germany feels that for economic independence, which means prosperity and power, she must control them.

This all can be shown by means of animated charts, cartoons and trick photography in a way that the average man will remember. The causes that have brought on the war, as well as its prog-

ress and its inevitable results, can be carried to a larger number of people in a week than would read of them in years in books or magazines.

For instance, the question is often asked, what should be the attitude of an American? The answer is usually that he should be neutral. Of course, being neutral is a difficult thing, but it is well to remember that personal feelings in international affairs have caused much trouble. Let us see why it is not only theoretically but practically proper for the American to be neutral. Statistics will show this, and moving pictures will bring the lesson home very forcibly. An overwhelming victory for one side or the other might mean that the next war will be between the victor and the United States, whereas a draw will probably mean an international law court which will be so formed that fairness will have to be exercised and justice administered. The latter is what we want.

The high cost of living is a sore problem. The prices of almost all commodities have, it is true, increased, but statistics will show that some communities are successfully coping with the situation and the first of my films to be released through the Paramount Pictures shows this.

Questions of such vital interest as those which I have outlined can be asked and answered by means of our animated magazine, which embraces many other features of interest to the great public.

On the Popularity of Orphans

At last I have figured out why it is that the character of an orphan girl—such, for example, as that of Judy Abbott, in "Daddy Longlegs"—remains always one of the public's dramatic favorites. An orphan, obviously, has no parents. This, equally plainly, reduces the number of bad actors in the average cast by two.—George Jean Nathan.

THE THEATRE WORLD AS IT IS TODAY

Jottings of Personalities Now Before the Public on the Stage

The baseball fans of New York missed one of their most illustrious members from the grandstand on Wednesday and Saturday afternoons last summer. DeWolf Hopper, George Cohan and Willie Collier were at first surprised at this dereliction on the part of Louis Mann until they both bethought them that he was playing matinees of "The Bubble" at the Booth Theatre during the entire summer. As Louis is a noted fan, it must have been a disappointment to him to miss the games, in spite of the fact that he was playing to crowded houses.

Listening to Frank Tinney build a summer home is one of the joys of "Watch Your Step," which comes to the Forrest Theatre Christmas night for a limited engagement. When "Watch Your Step" first settled at the New Amsterdam Theatre, New York, where it remained for six months, Frank Tinney (the carriage caller) in the duologue in which he indulges with William Halligan (the patron of the opera) spoke proudly of his summer home at Freeport—but did no more than locate it in his speech. As Halligan betrayed an increasing interest in this place, Tinney began the construction of the house itself. After a week he was talking of the beauties of the building; in another week he had it finished; the third week he was boasting of its comforts and conveniences; during the fourth week he built an aquarium in the cellar with bluefish. Having completed the house, he began to improve the grounds. At every performance some new detail of the scheme came to light, and each feature, from the bay windows to the roof garden, was greeted by the audience with delight. Tinney declares that building a summer home in such fashion is such an agreeable task which everybody else seems to enjoy as much as he does himself that he intends to add a lot of ground to his estate, so that he can construct an amusement park in his backyard.

Mrs. Pauline Duffield, one of the sweet and venerable "old ladies" of the stage, has naturally succeeded to the position vacated at the time of the death of Annie Yeamans and now ranks with Mrs. Thomas Whiffen as one of the two most experienced players on the American stage. Mrs. Duffield creates the part of Mrs. Fenton in Oliver D. Bailey's three-act drama, "Her Price," with Emma Dunn in the principal role. Mrs. Duffield for many years has been in the companies of Charles Frohman and has supported the majority of the great stars of that sterling producer.

After four prosperous seasons in Louis N. Parker's "Disraeli" George Arliss has undertaken the adventure of finding a new vehicle for his subtle and vivid talent as character actor. He is now representing Nicolo Paganini, the historic virtuoso of the violin, in a play called "Paganini" at the Blackstone Theatre of Chicago.

In this comedy of character by Edward Knoblauch, author of "Marie-Odile" and "Kismet," Mr. Arliss has obviously found what he was looking for, viz., a companion piece to "Disraeli." Briefly defined in theatrical terms the piece is another "Disraeli." That is to say, in mood and manner it is of the same species as the piece which brought Mr. Arliss his greatest success in the theatre, but only the box office statements of the season, of course, can testify that "Paganini" is another "Disraeli" from the commercial point of view.



ANDREW MACK
The Irish-American comedian, who reopens the Walnut with "The Irish Dragoon."