

"DOLLS, BEASTS OF BURDEN, BREEDING MACHINES!"—NAZIMOVA CALLS WOMEN

BY NIXOLA GREELEY-SMITH

New York, Feb. 22.—Dolls, beasts of burden, breeding machines—that's what we are."

So Alla Nazimova, greatest tragedienne of the American stage, preaches a doctrine of revolt to the women of Europe in the one-act play, "War Brides," in which she has just made the success of her career.

Marian Craig Wentworth wrote the drama, which is the season's sensational hit in vaudeville. It tells the story of the women of a war coun-



Alla
Nazimova

Alla Nazimova, Tragedienne, as She
Appears in "War Brides."

try — it does not name Germany, though it describes her — who are married in groups of twenty and thirty to soldiers going off to the war so that the nation may be re-peopled after the terrible carnage which must destroy the flower of its manhood. The women are wedded with iron rings instead of gold, and they are all very proud of their position as war brides, until Hedwig, a young woman, wedded with a gold ring in

times of peace, denounces them as dolls, as beasts of burden. She declares that women should refuse to bear children until they are allowed to sit with men in the council to protest effectively against war which takes their husbands and their sons.

"Look at mother," she exclaims, "four sons torn from her in one month and none of you ever asked her if she wanted war. If we can and shape the destiny of the nation we can sit with you in your councils and shape the destiny of the nation and say whether it is to be war or peace. We give the sons we bear. Laugh, Herr Captain, but the day will come; and then there will be no more war!"

In the end, rather than bear the child she knows is coming to her, Hedwig shoots herself.

Five minutes after I had seen this impassioned and inspired peasant