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**CROWDED WORKERS**  
 (Continued from page 1)

great Peace memorial in South Africa statues of Queen Victoria, of King Edward and the new statue of Queen Alexandra for the unveiling of which he is returning to England, New York has lent a respectful ear to his utterances, particularly because of the fact that it is hoped he may return to establish himself in this country next autumn. Consequently Father Knickerbocker who has always been known as a money maker than as an art producer, is hoping to balance the scale more evenly, while local artists organizations give promise of an early and concentrated movement to establish the long talked of but not yet achieved school of real American art.

New York's famous state prison at Sing Sing, through its official head the warden, indignantly denies that it has been stealing water. The imputation that it would steal anything arouses the righteous wrath of the famous institution which has housed more celebrated obstractors of other people's property than any other academy of crime in the country. The story which brought out the denial was that a secret pipe led from the Groton reservoir from which the city's water supply is drawn to the prison and that its inmates were en-

joying the luxury of free water which costs the metropolis itself millions of dollars a year. Even the hardest muck raker has not heretofore dared to accuse a state prison of stealing.

**FACIAL EXPRESSION**

In his essay on Adrienne Le Couvreur, Sainte Beuve declares that actress' finest excellence to have been not her elocution, her eloquence, her temperament, nor any of the hundred and one other attributes that go to make up effective acting, but her skill in mute acting.

"No one ever so perfectly understood the art of mute acting—the art of listening perfectly and yet acting with one's whole person while another character is speaking. Thus, full of soul and of feeling, an untiring student, passionately in love with her art—everything contributed to make her the great reproducer of the subtlest and finest of human emotions—and this to a degree unsurpassed in her own day."

It was by posture, by gesture, by facial expression particularly, that Adrienne Le Couvreur—she who first made queens in the flesh of Shakespeare's queens in poetry—attained the stature of an artiste in the affections of a people who had only known actresses.

Mute acting, the possibilities of facial expression (always this side of

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that invisible line that divides the grimace from the look of eloquence, pathos from bathos, sentiment form sentimentality) is an instruction of his art forgotten by the actor who complains that he is cast insignificantly, as it is the glory of the actor who suddenly lifts a small part into a fine prominence. Nature may aid much in equipping an actor with a fine facial expression. Nature may give the actor the one talent—a striking countenance. It is for the actor to multiply the gift by practice and by hard work until it becomes the ten talents of a finished art.

Of living actresses, the countenance of Marie Doro is a most striking instance to the extent that an actress may improve upon Nature, and, through effort, obtain a wide range and an exact power of facial expression.

These illustrations, expressive of emotions induced by lines taken at random from the play, "The Morals of Marcus", exhibit a range of facial play as varied and exact as it is rare. Partly in play, partly in earnestness, Miss Doro has developed to the full the actor's most effective medium of interpretation—facial expression. The result is evident.—The means of obtaining it worthy of record.

It was as a member of the "Little Mary" company that Miss Doro,

availing herself of waits between acts, or during the scenes of other players, got her best practice. In fun, as she thought, she vied with another girl actress at making faces, as two children might do. Night after night she practised at this, amusing her friend, and being amused, until it came to her, unawares, that she could almost do what she wished with her countenance. This she realized one night on actually frightening her friend with a look of terror. From that on, Miss Doro has given time and pains to the furtherance of this power.

Her methods are these two—to memorize a story, preferably one built of several contrasting ideas—reflect upon it, and then tell it entirely by facial pantomime to some one who has never heard it. It is difficult. In a majority of cases, as a means of telling the story, it is unsuccessful. But the mere attempt is splendid mental exercise and the finest kind of practice for obtaining a sure muscular control of the face.

Her second device—of especial help to Miss Doro—in acquiring elasticity about the mouth, is the mastery and pronunciation of certain sentences in Italian, French and Spanish. Careful utterance of even random phrases, taken from any of the romance languages, which, when well spoken, are articulated and enunciated with a

nicety unknown to the Anglo-Saxon speech, cannot be too strongly commended to every actor and actress to whom correct speech and a skilful management of the countenance are as important as the very breath of life.

No sooner is our fleet off in the Pacific than the president of Venezuela begins to make trouble. Casto ought to bear in mind that any one of Uncle Sam's gunboats could give him the hottest time of his life.

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