Interesting Chat and Stage Gossip for Playgoers

Dancing on Toes Is Simple as A B C Says Lopokova

By Harriette Underhill

Lydia Lopokova is the dearest, sweetest, most gracious little person you ever met. When we visited her in her dressing room at the close of her ballet in "The Rose Girl" and told her that we would give our eyes to be able to dance on our toes she replied: "Oh, I am quite sure you could do eet eef you try. Eet is very simple." And when we voiced our doubt as to our ability to "do eet" she said: "But only try with the proper slippers and you weel find you, too, can dance on your toes—so." And Lydia illustrated her point by putting the toe of one pink kid slipper on the floor, stretching the other one far out behind her and spreading her arms to balance herself. She looked like a pink bird of paradise about to take its flight, "as my ballet is now, you see, I do a barefoot dance. Fokine arranged it so, but next week I am going to have a new dance and I shall wear these slippers and dance on my toes. I like best to dance on my toes. Fokine make a speech to-night from the stage. You hear him?"

"No," we replied, "Fokine did not make a speech to-night from the stage."

"Buy why?" inquired Lydia. "He should do so."

"He should," we answered, "but we heard some one in the theater say that he got cold feet."

"Oh, I see; cold feet; that ees a very bad theeng!"

"It is, indeed, for a dancer. But tell me how you like being back in America."

"Oh, America I love, I love! It ees now five years since I was here and in that time I have been in France and Italy and England and Russia and South America and only now in my beloved America. When I was in America before I was a real actress—yes. With the Washington Square Players I get $25 a week. We all get $25 a week. We were what you call a community. But then, later, I hear that they get very prosperous and move uptown. But I was a very good actress."

All persons with Russian names have to be addressed as Madame, so we suppose it is Mme. Lopokova, though this one is so little and young that it sounds funny. However, we remember how we laughed when some one up in Saranac asked us if we had ever met Miss Nazimova. So we resolved to call Lydia Mme. Lopokova, although we should have liked to call her merely Lydia. She speaks with the prettiest accent, which is noticeable not because of her pronunciation so much as because of her phrasing. She speaks very correctly and carefully. "I want you to know Miss Beatrice Swanson and her little sister, Marcella, and Miss Mabel Withee. You see, this theater is not yet finish, and in every dressing room we have six people. Now, in comes Miss Mabel to change her dress, so all of you who are not girls must go out and stand in the hall. You may stay," she said pointing to us, "but you must go and you must go," and she put out the stage director and the publicity director.

This left the dressing room fairly well cleared. In it were only Miss Withee and her maid, Lopokova and her maid, Marcella Swanson and her maid, Beatrice Swanson and her maid, one interviewer, Beatrice Swanson's mamma and Marcella Swanson's mamma. Of course, that is only one. They have the same mamma, but they have different maids, and what must it be like to have two such daughters as Marcella and Beatrice! They are gorgeous, natural blond beauties, as tall as Dolores. They made Miss Withee and Mme. Lopokova seem even smaller than their 5 feet nothing.

"This is a quick change, but if you sit still in the corner for one minute only then we can talk again. It is a good thing that we are all such nice people in this room or we should be crowded." So we sat still in the corner while Miss Withee changed from a blue frock to a silver, and the Misses Swanson changed from silver to black, and then we talked again. Although it has nothing to do with this story, we must quote Mme. Lopokova on the subject of coughs. Her phrasing is so quaint. Having been laid up for the last two weeks with all things which end in "itis," our voice was not the best in the world.

"Oh," said the little dancer sympathetically. "How you do cough? It is a dog cough, itsn't it? For that you should wear a nice piece of red flannel so big on your chest. I know, for whenever I come to America I get my dog cough, too."

"Dog cough is a very good name for it. I've heard of people working like dogs, but there's no sense to that. Dogs don't work. But dogs do cough, and this sounds just like it. However, we are going to take our dog cough to Bermuda to-morrow to try to get rid of it and our only regret is that we shall miss your new dance which you are putting on next week."

"Ah, but you will return," said Mme. Lopokova, "and I shall be here all summer. And you should see my new costumes. I like this part," she said, pointing to her pearl headdress, "and this," pointing to her bodice, "but these trousers, alsa, they must go! They are beautiful only with a barefoot dance. When I wear slippers I must discard them." The trousers referred to are made of flesh chiffon and are not discernible after the fifth row back, so leaving them off won't really be a very shocking thing. As we were leaving Mme. Lopokova called after us and said, "When you decide to dance on your toes buy your slippers in Italy. Nowhere else are they as good."

"Yes," we called back, "when we do we shall."

A Chimpanzee Grisette

Dr. W. H. Furness, the scientist, believes that the chimpanzee can be fully educated along the same lines pursued in the education of a growing child and to disseminate his belief and prove its truth, a motion picture of Mimi, a chimpanzee he has trained, has been made and is just released by the Goldwyn-Bray Pictograph. Mimi was brought to this country by Dr. Furness from Africa. She knows the alphabet, she can count to twenty, she can tie a knot and then untie it, she can select a key from a key ring and open the proper padlock, she can thread a needle, she can plant growing flowers in a window box and then clean up properly afterward. As Mimi is only three years old, it can be seen that her accomplishments equal that of a child of the same age.

Jack Eaton With Goldwyn

Jack Eaton, who has been manager of the Strand Theater, has resigned to go to the Goldwyn company, to take charge of its short subject department. The "Edgar" comedies, by Booth Tarkington, and the Goldwyn-Bray Pictograph will be under his charge. Since he quit newspaper work nine years ago to go into the motion picture industry he has been interested especially in the production, sale and distribution of short subjects. At present he is making a series of brief subjects in association with Grantland Rice. Mr. Eaton is at the New York office of the Goldwyn company.

in "The Spider" IRA D. SCHWARZ PHOTO

Shifting of Theatrical Center Fails to Check Prosperity of Garrick

The recent extension until June 20, 1927, of the lease of the Garrick Theater held by the Theater Guild promises the survival of the one remaining playhouse in the Herald Square section which has not been torn down, remodeled or devoted to vaudeville or motion pictures within the last twenty years.

Although the Garrick was built as recently as 1890, it may be considered historic, as Broadway reckons history. During twenty-five years the center of theatrical gravity has moved north so rapidly that the ancient glories of Daly's, of Wallack's, of the Herald Square, and of other early neighbors of the Garrick are already fading. That the Garrick itself should have "come back" after five years of threatened oblivion is all the more surprising, since the coming back has not been the result of revived theatrical activity in its neighborhood, but of the isolated effort of one young independent organization.

Built by Edward Harrigan and opened under his management with "Reilly and the Four Hundred" on December 29, 1890, the Garrick was for four years known as Harrigan's Theater, and remained the property of the Harrigan family until December, 1916, when it was added to the list of Shubert theaters. Francis H. Kimball was the architect for Harrigan, although the theater has been often remodeled—for the first time when in 1895, Richard Mansfield leased it and assumed management. The lease was to cover a period of five years at a yearly rental of $18,000. Mansfield rechristened the theater the Garrick, and included in his plans a lounge where tea, coffee and ices were served. The Garrick was reopened on April 23, 1895, with "Arms and the Man," with a subsequent repertory of the more famous of the Mansfield plays.

Charles Frohman became lessee of the theater on August 1, 1906, and remained in possession until April 30, 1915. During the earlier years of this period the success of the Garrick continued. "Caught in the Rain," "Fifty Miles from Boston" and "Raffles" were among the plays that were presented there during that time. Gradually there came a change. More and more theaters were being built further north. Forty-second Street succeeded Thirty-fourth as the theatrical equator. Moving pictures added competition. For several years the Garrick policy wavered. After housing a succession of try-outs and itinerent productions, seeking one-week or fortnight stands, it was surrendered to vaudeville, burlesque and moving pictures. An experiment of "all-night movies" was tried unsuccessfully.

Hemmed in by the tall buildings of the new Herald Square development the Garrick seemed doomed. Broadway managers shook their heads over its future. Sentimentalists wrote to the press about "The Passing of the Garrick."

For two seasons the Copeau players occupied the Garrick; then came the end of the war and their return to Paris. During this time, however, the disposition of playgoers had been slowly changing. One by one, little theaters on by-streets had been experimenting with plays and with audiences—not always successfully, perhaps, but usually interestingly. The Neighborhood Playhouse, the Bandbox (the early home of the Washington Square Players), and other theaters off the beaten track had drawn increasing groups away from the "theater crowd." So it was not wholly as an experiment that the Theater Guild in 1919 leased the Garrick from the Théatre Française, and undertook to present five productions each season.

The first guild production was "Bonds of Interest" on April 14, 1919. The second, four weeks later, was "John Ferguson."

After two seasons, the Theater Guild has established itself and reëstablished the Garrick. The extension of the lease indicates the success of the guild and the continuance of the present policy may be compared with the many experiments in the Garrick during the last ten years, to show that a theater with traditions can never be pronounced beyond hope of resuscitation.

Premiere of "Four Horsemen"

Metro's picturization of Blasco Ibáñez's novel, The Four Horsemen of the Apocalypse, will have its first public showing Sunday evening, March 6, at the Lyric Theater. This photodrama is a Rex Ingram production from the screen adaptation by June Mathis. Its presentation will be under the supervision of Dr. Hugo Riesenfeld, managing director of the Rivoli-Rialto-Criterion Theater group. The Spanish and Argentine ambassadors at Washington and other distinguished personages are to attend.

Robert Warwick, LUMIERE PHOTO

in "The Kiss Waltz" WHITE PHOTO

in "In the Night Watch" WHITE STUDIO

The Evolution of a Star
Robert Warwick

But few actors on the American stage have had more varied careers than Robert Warwick, who is now the most important member of the all-star cast of the Shubert production "In the Night Watch," at the Century Theater. Mr. Warwick studied for grand opera in Paris, reformed upon his return to New York and went in for a romantic career on the stage, renounced the stage at intervals for the lucrative field of the movies, turned his back upon the screen to respond to the call of his country in the war, and after a brief reappearance on the screen is again acting upon the stage.

Mr. Warwick has usually played heroic rôles. He is of heroic mold. He possesses the stature, the voice, the manner of the traditional stage hero. His rise has been rapid. He has appeared as leading man with many famous women stars and his screen record is one of amazing success. Now that he is back in the theater, he is eager to declare that he prefers to play on the stage, if only for "just a living," rather than become a millionaire in the movies. As he remarks, it is so eminently satisfying to hear one's voice, to share in a performance that has vitality and color.

A product of California, Robert Warwick went to Paris in his early twenties to study for a career in grand opera. Those were the happy days! He roomed with Clarence Whitehall, the Wagnerian barytone, then known as Monsieur Clarence and singing at the Opéra Comique. They occupied quarters in the Rue Gothe. Young Warwick was a student of Sbriglia, the teacher of De Reszke. In the summer Sbriglia used to take his pupils to a château in a small village called Vareng eville, near Dieppe, and it was while down there one year that Warwick first met Riccardo Martin, the American tenor, who was then an operatic beginner.

Returning to the United States after a sojourn in Paris of three years Mr. Warwick received an offer as general understudy in Clyde Fitch's "Glad of It," which was presented at the Savoy Theater. The life of the theater exercised a deep fascination upon the young operatic student, and as he saw long years of preparation ahead of him before he could hope to appear in grand opera, he decided to accept the offer. He dressed in the same room with John Barrymore and Thomas Meighan, understudying both of them and playing the part of a super at critical moments.

Another season he appeared in the leading masculine rôle with Wilton Lackaye in "The Pit." He had yet, however, to make a name for himself on the New York stage, but this opportunity came in "The Education of Mr. Pipp," in which he was seen on Broadway in his first big part, that of the Gibson man. In 1908 he was leading man for Katherine Grey in "The Worth of a Woman." Afterward he played opposite Mary Mannering, Mrs. Leslie Carter and Virginia Harned.

At the opening of the war Mr. Warwick was playing the leading masculine rôle with Frances Starr in "The Secret." He had just previously taken a fling at light opera, where his voice was heard in "The Kiss Waltz" and "The Balkan Princess" at the Casino Theater. He next appeared in the all-star revivals of "Rosedale," sponsored by William A. Brady, and "A Celebrated Case," presented at the Empire by Frohman and Belasco.

Mr. Warwick had a season as leading man with Grace George in "Captain Brassbound's Conversion." And then he turned to the profitable field of motion pictures to pick up, as he declared, some of the gold which was being scattered in all directions. He played leading rôles in Paramount productions at a time when stage stars were fast deserting the footlights for the screen. His parts were usually of the romantic type.

He had headed his own motion picture company for six months when the United States entered the war. The actor lost interest in traveling a studio lot, with grease paint on his face and rescuing distressed damsels from seemingly hazardous situations. He wrote a letter to Colonel Roosevelt, offering his services in the event that a "Roosevelt division" was to be formed for overseas service. When the tender of this division of volunteers by Colonel Roosevelt was refused by President Wilson, Warwick resigned from his picture company and went to the officers' training school at Plattsburg.

He was commissioned a captain of infantry and assigned to the intelligence department of the General Staff in France. Afterward he was attached to the staff of the French General Gouraud as liaison officer. He served in France for a year, making the rank of major.

At the close of the war Robert Warwick was broke and out of a job. Borrowing carefare, he again set out for Hollywood. He remained in pictures for a year, but his experience in France had destroyed all taste for the adventures which he had been accustomed to meet on the screen. He was eager to return to the stage, and at the conclusion of his film contract he came back to New York and took an engagement as the star of the Shubert production "The Spider." The Shuberts in the mean time had signed him to a long-term contract, and he was next presented in "The Dauntless Three," which was seen out of town.

Then came the French naval spectacle, "In the Night Watch," which is earning him new laurels as a stage hero.

Prophesies That the Greatest Humorist Will Hail From Brooklyn

Marjorie Gateson, who plays Fleurette, the flower girl, in "The Rose Girl," at the new Ambasador Theater, was born and brought up in Brooklyn. Being born in Brooklyn is common enough, but Miss Gateson for good reason is uncommonly proud of it.

"Being born in Brooklyn has been a great help to me in musical comedy," said Miss Gateson. "As a matter of fact, it's been my greatest help. Do you remember the parties you used to go to in your callow days? Do you remember how, when Frances had refused to sing after having been coaxed by every one in the room in turn and Mehitabel had pleaded lack of practice as an excuse for disinclination to play the piano—do you remember, after these things had taken place, how the conversation languished and drooped and threatened to die of inanition? And do you remember how things brightened if in the midst of this nail-biting and uneasy silence some one mentioned Brooklyn? How they laughed and cackled and let loose the floodgates of their mirth! How their rapierlike wit played and flickered about that word 'Brooklyn'! They pounced on it as a cat on a mouse. They slapped it, they batted it, they turned it over and over, they tossed it in the air, they lay on their backs and pawed it. And when it had become shapeless and flacid from overhandling they fell on it like wolves and tore it to pieces. Then, after they had worried, swallowed and digested the last tags of the unfortunate borough, the conversation would languish again until some other wit mentioned Hoboken.

"You know, that sort of thing used to irk me. I took it as a personal affront. In fact, my witty acquaintances saw that I did. They forced it on me. And in self-defense I was forced to develop a wit of my own. So, whenever they twitted me about Brooklyn I twitted them about Manhattan. Can't you imagine that nimble interplay of wit? Like two heavy footed Saurians of the Upper Cretaceous period capering about each other, and clouting each other with bludgeon taps that would fell a horse. But through long practice I really did develop a vein of my own, and when I managed to make people laugh who didn't depend for their humorous diet on 'Brooklyn,' 'Hoboken' and 'Yonkers,' I decided that I ought to put it to good use. So I applied for a position in a musical comedy, and got it. That was in 1915. And here I am.

"But I am not puffed up. Whenever I am likely to forget my humble comedy beginning I seek out a gathering where the word 'Brooklyn' is still the touchstone of the most hilarious humor and say to myself: 'Beware of vain glory and pride. In this gathering may be some unfortunate soul from across the river, whom these people, by continually thrusting "Brooklyn" into his bleeding breast and turning it in the wound, will force to become a greater humorist than you—will force, perhaps, to become another Mark Twain or another Coquelin.'"

Will Rogers's Films Are Booked on Church and Sunday School Circuits

Will Rogers is the first motion picture star all of whose pictures have been recommended for showing in churches. "Jes' Call Me Jim" has proved popular in church auditoriums and "The Guile of Women," which comes to the Capitol this week, will follow it soon on the church circuit. The pictures that Rogers has been making for the Goldwyn company make a wholesome appeal to all classes.

A "white list" of pictures is being compiled by the Methodist Episcopal Church. The Church has taken over a four-story building in Chicago for the manufacture of religious and missionary films for church, Sunday school and community center work. Men of long experience in motion pictures have been placed in charge and photographers are being sent all over the world for film material. All the producing companies have been asked to submit films for consideration.

in "Captain Brassbound's Conversion" IRA D. SCHWARZ PHOTO

Two Kings of Georgia Are Late Additions to The Cast of "Irene"

It is a careless theatergoer who does not recognize with the first vivacious words spoken by the two King sisters, who have just stepped into important rôles of "Irene" at the Vanderbilt Theater, that here are two real Southerners not of the professional type.

"Of courss a Georgy girl jus' nat'rally torks lak she cums fum daoun thar," say Mary and Jane King and consider the matter of dialect settled. Their family has been learning the Southern speech for 273 years and they can go back and draw a family tree of their own almost as high and old as the one described in "Irene" that has sprouted from the kings of Ireland to Irene O'Dare.

In the town of Roswell, Ga., is Barrington Hall, that for generations was the ancestral home of Roswell King and his descendants, Mary and Jane King among them, and there are also the towns of King in Georgia and Alabama that were named for their family. But their tree was no sapling even in 1647, when Roswell King settled in the South after his arrival on the ship called the Second Mayflower from England, where his progenitors had been landowners for generations.

Maybe there was a "throw-back" to the spirit of their adventurous ancestors in Mary and Jane King, for they ran away to become actresses when the elder was but fourteen, and they must have had all their dimples and dancing daintiness at that time, for they were readily accepted by a traveling company. It took four weeks for their father to find them, and then they were sent back to a Georgia boarding school. Later came their "finishing" at the Adephi College in Brooklyn, but once with diplomas in hand nothing could keep them from the footlights. In two years they became vaudeville headliners and sang old-fashioned songs with old-fashioned charm.

Then came their opportunity to appear with Fritzi Scheff in the musical comedy "Gloriana," and it was at this time the two youthful Southerners began to be likened to the Dolly Sisters, a likeness that grew more pronounced as their dancing came to include almost any kind of step that could be danced and was not confined to the soft-shoe shuffles of the South and the minuets they had first used.

Nowadays in "Irene" Mary and Jane King are supposed to be New York shop girls (with the most perfect of Southern accents) who grow with fine clothes and social training to personages of fashion (with soft Southern speech) and when one of them says, "I could marry to-morrow if I would live in Kansas City," her audience knows it would be most incongruous for her to be settled permanently far from Atlanta, Ga. These twigs of one of the oldest trees now alive on the American stage are blossoming.

At the Columbia

This week brings another Dave Marion show to the Columbia Theater. "Snappy Snaps," as this one is called, is a departure from the accepted burlesque offering, as it follows the lines of old time comic opera, with a connected story running through the two acts and frequently developing incidents in which musical numbers and specialty acts are naturally placed as forming part of the narrative. Mr. Marion, as in his other productions, has written the book, music and lyrics. The company is headed by Charlie Howard, who is assisted by Frankie Niblo, Art Harris, Alberta Fowler, Helen McMahon, Tom O'Brien, James J. Collins, Harry O'Day, James Oliver, Harold Boyd, William Cathcart and the Runaway Four.

Ince Borrows a Battleship

In order to gain realism and accuracy for the shipwreck scene which forms the climax of Thomas H. Ince's production "Lying Lips," coming to the Capitol on March 6, a loan of the United States battleship Minneapolis was obtained from the government by Mr. Ince. Five hundred regular American "Jackies," comprising the crew of the man-o'-war, served as extras during the three days and nights in which the scenes were photographed.

Morosco Plays on Screen

Under a contract just signed by Oliver Morosco with First National more than thirty of the Morosco stage plays will be produced on the screen. The first will be "The Bird of Paradise."

"The Faith Healer" Released

William Vaughn Moody's play, "The Faith Healer," filmed by George Melford for Paramount, will begin an extended engagement at the Criterion Theater on Sunday, March 6. Milton Sills plays the title role in the production. Mrs. Moody, widow of the playwright, Z. Wall Covington and Mr. Sills adapted the play to the screen. The selection of Mr. Sills for the title role was the expressed wish of Mrs. Moody, because the young actor was a friend of the playwright at the time "The Faith Healer" was being written. Ann Forrest plays the principal part opposite Mr. Sills, and other players in the cast are Fanny Midgely, Frederick Vroom, Loyola O'Connor, May Giraccl, Robert Brower, Adolph Menjoy, Edward Vroom, George Berrell and Fountaine La[illegible].

Screen Revival of 'East Lynne' Makes New Stage History

Hugo Ballin's screen revival of "East Lynne" tempts the theatergoer to interrogate stage historians and to browse through old playbills and records. For Mrs. Henry Wood's melodrama has too long been a literary and theatrical tradition not to have had an interesting history.

A play in which ladies have reveled lachrymally not for years, but for generations, not only in the language of the original, but in virtually every tongue, such a creation must necessarily have enlisted the talents of many artists and must at the same time have been witnessed under unusual circumstances.

Mabel Ballin, wife of the mural painter now lending his talents to the films, plays the heroine whose problems while old are forever new. The part is associated with the memory of a dozen famous actresses, whose achievements are part of the history of the stage of America. Comparisons are, of course, impossible, but, thanks to the permanency of a motion picture, the next Isabel Carlyle can see what Mabel Ballin did with the part. Meanwhile past glories of "East Lynne" offer timely contemplation.

The piece first appeared in England as a novel, being one of thirty-seven written by Mrs. Wood, then in the heyday of her career as a writer of popular tales. It was published in 1861 and at once surpassed all the author's previous books in its quick acceptance by the public.

Mrs. Wood escaped critical censure, as she had done before, by the strong moral tone of her work. For East Lynne was "daring" in those days. It is doubtful if any writer of her day or in later years made heroines "pay the price" with such relentless heaping on of retributive details. Isabel became the supreme symbol of obvious anguish, remorse and atonement.

Small wonder then that the novel every one was reading attracted the attention of the theatrical manager. The author was induced to make a dramatization, or, what seems more likely, lend her name to one; and the play was first performed in London in 1862, with the harvest of dollars it was to garner as yet undreamed of.

What may be said to have been its first American representation occurred in 1863 at Niblo's Garden, a fashionable theater at Broadway and Prince Street. Yet it was not quite the "East Lynne" that audiences were later to know so well, but a version offered under the title of "Edith, or the Earl's Daughter." Whether Matilda Heron wished to forestall her rivals or could not obtain the rights to the original is not known. Plainly she wished to create the part in America as had been the case with "Camille"; and her position as a foremost exponent of emotional rôles entitled her to exercise her acumen.

A year later Lucille Western, famed for her vigorous and dramatic Nancy Sikes in "Oliver Twist," came to Niblo's in the real and unadulterated "East Lynne." Her success was instantaneous, though her tenderness and pathos could not approach the more delicate art of Matilda Heron.

It remained in her repertory for more than twenty years, an engagement of two weeks, then most uncommon, being substantial evidence of public favor. Indeed, so sure was Lucille Western of her success in the play that she formulated a shrewd contract before its premier. The star demanded one-half the gross receipts if they exceeded $700 a night, and $350 if they were less. During three weeks' phenomenal run "East Lynne" never descended to the level of $700. This was fifty-eight years ago.

While Matilda Heron (whose daughter, by the way, is Mrs. Henry Miller) and Lucille Western enthralled the larger centers with their respective versions of the play it remained for another actress to take it to out-of-the way cities. She did for it then what the Hodkinson corporation, as distributers of the picture, are to do for it now.

Fourteen years after the play's first thrilling performances Ada Gray made her début in a revival at Niblo's and wrung a new generation to tears. She smiled and wept and moaned with it for many years, her last New York appearance of record being at the Grand Opera House in 1895.

The historic blizzard of March 12, 1888, found Miss Gray playing "East Lynne" at the Germania Theater, in Eighth Street. It is pleasant to imagine her giving it twice that night to snowbound throngs.

Shortly before this Clara Morris, a great artist then in the full plenitude of her powers, reckoned that a "modernized" adaptation would be timely and presented "Miss Multon" at the Union Square Theater in 1876, with James O'Neill as the husband. It embodied certain vital situations of Mrs. Wood's story, but in detail was entirely new, with the locale in France.

Unquestionably Clara Morris's portrayal of Blanche, the renamed heroine, was more subtle and human, for she is said to have emphasized the appealing qualities of her rôles as no other actress ever did. Instead of the lace handkerchief held close to the eyes to simulate grief, Clara Morris moved her audiences with copious evidence of real tears.

"Miss Multon" was retained in her repertory for many years, its last performance taking place at the Star Theater, Broadway and Thirteenth Street, in 1899. On a program of the Windsor Theater dated 1886 it is interesting to contemplate the name of Vivia Ogden, cast as a child, let it be said quickly, and to wonder if she is the actress of the same name who is seen to-day in Griffith's "Way Down East."

And there were other "East Lynnes" and other Isabels. Scarcely a mature player on the stage to-day has not been seen in a performance of the play. Sophie Miles attracted the attention of New Yorkers as Isabel in 1874, and Mrs. Chanfrau in 1882 alternated "East Lynne" with "The Almighty Dollar," while Mrs. F. M. Bates, mother of Blanche Bates, enjoyed it from time to time. Rose Eytinge and Adelaide Cushman separately revived it in 1899, the former supported by Wilton Lackaye, Nance O'Neil and McKee Rankin; and in the same year Marie Wainwright essayed it.

The last performance of any note is recorded in favor of Eva Taylor at the American Theater in 1901, while Theda Bara gave a celluloid interpretation five years ago. That it has been done many times since goes without saying, the stock company, before the coming of films, doing its share in the intervening years to keep the memory of "East Lynne" watered with the tears of new audiences.

Marmont to Go to England

Percy Marmont, who is playing opposite Corinne Griffith at the Vitagraph studio, will make a short trip to England when the current picture is finished. Mr. Marmont has been invited to appear in a British motion picture, and he will be the only actor with American experience.

"The Tower" Is Completed

Charles Maigne has finished work on Alice Brady's new picture, "The Tower," written by Mr. Maigne and Samuel Merwin. He will direct Constance Binney in her next picture.

Tschaikowsky's Music For Anglin Production Of 'Trial of Joan of Arc'

Margaret Anglin has portrayed many great dramatic characters, but there is none that appeals more strongly to the actress herself than the historically loved and ecclesiastically sainted Joan of Arc, whose life she will portray in Emile Moreau's "Trial of Joan of Arc" at the Century Theater on Easter Day under the auspices of the Knights of Columbus for the benefit of Herbert Hoover's European Relief Fund.

For the first time on the English speaking stage Miss Anglin produced this play last summer in San Francisco, her aim being to give it a thorough try-out before her New York season. Previous to Miss Anglin's portrayal Mme. Sarah Bernhardt played Moreau's "Joan" in France.

Why the character of the maid holds so much for Margaret Anglin can best be explained by the actress herself. "From the standpoint of poetical and dramatic interest," she declares, "the shepherd girl, as unschooled as she was unambitious in any personal way, who humbly followed the call of what she believed her inspiration to lead the armies of France and save her native land, only to be burned at the stake as a result of her victory, has always seemed to me the foremost poetical and dramatic woman's figure in history. She grows in importance as the centuries roll along.

"In Moreau's version of the story we have an absolutely authentic account, since he had the advantage of the actual transcript of records taken at the farcical pretense of a trial 500 years ago; consequently the lines he has written are the actual words of the strange Domremy child. This court record is the soul of the drama and it is safe to say that Moreau's story of the maid will not be surpassed in authenticity and fidelity to the character. His Joan is all spirit. She typifies pure devotion to an ideal. Thrust into the presence of her judges by her jailers, bound around the waist with iron and manacled with heavy chains, she first appears a timorous, shrinking girl awed by her sufferings and the circumstances. From this she rises to the height of tragic power, pleading, denouncing, admiring, scorning, smiling, weeping, and finally dedicating herself upon the altar of suffering with heroic sublimity. It is the glorious martyr that is celebrated here, the loveliest character in French history."

One of the interesting features of Miss Anglin's production will be the music taken from the Tschaikowsky opera "The Maid of Orleans," interpreted by a symphony orchestra, full concert strength, for the first time in this country.

Miss Anglin will select the cast for the Joan of Arc production this week and rehearsals will begin immediately.

French Melodrama, Olio and "Dear Me," All in One Essay

Hale Hamilton, discussing the writing of "Dear Me," in which he and Grace La Rue are starring at the Republic Theater, says that he and his collaborator, Luther A. Reed, had in mind the more original forms of the French melodrama when constructing it. While Edward Locke's "The Climax" is also founded on this school of playwrighting, there is otherwise no similarity.

The essential of the French melodrama, from which the American melodrama descended, was the song about which the drama was written. Hence the word, from the Greek melos, meaning a song, and drama, a play. In "The Climax" the lyric "The Song of the Soul" was even nearer to the plot of the play than is the song "Dear Me," in the play bearing that title. All of the primitive French melodramas were about a song, and by gradation the American melodrama introduced to take the place of this pivotal song, the olio. This consisted of singing between the acts by sufficiently talented members of the cast.

Of course, even this between-the-act entertainment was gradually abandoned and the drama proper stood alone. But within this generation the olio is easily remembered. In fact, there was a time when the plays at the old Howard Athenæum and the Grand Dime Museum, Boston, carried stock repertoire companies with casts who had particular abilities in the olios. It was in this type of play that the Four Cohans worked first, when George M. and his sister, Josephine, appeared between the acts with their parents.

"Dear Me," the song of the comedy at the Republic, was written by John Golden, the producer, and the music was composed by Grace La Rue. It was an offshoot of the story, suggested by April Blair's habit of writing letters to herself—letters of commendation or rebuke, as the day's happenings guided.