The Conning Tower

THE FAILURE OF THE FILM ACTOR.

A chap there was who did aspire
To be a movie star;
His face was such as all admire,
His shape was over par.

A wizard he at pantomime
And facial expresh;
At pathos he was grand, sublime;
His humor did refresh.

His was a truly winsome smile;
Unquestioned was his nerve;
He'd fall or dive or swim a mile
With *sang froid* or with verve.

Love, tragedy, romance—forsooth,
At all these he was slick;
A combination Edwin Booth,
John Drew and Deadwood Dick.

But ah! He made no movie hit—
They wouldn't let him act;
They said the chiefest requisite
Was just the one he lacked.

He wasn't fit, did they declare,
To pull a hero stunt;
You see, he wouldn't wear his hair
Ten inches long in front.

A. P. W.

Labor Voices

MR. ROBERT SMILLIE AS THE PROPHET OF DISUNION—LABOR VERSUS WEALTH—CONSCRIPTION THE REAL ENEMY—LORD DERBY—HE AND THE TRADES UNIONS AS RECRUITING AGENTS—THE LAST VOLUNTARY EFFORT.

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London, October 15.

Labor has two voices: one for the war and one against the only means of winning the war. These two voices proceed from various mouths, and sometimes both from the same mouth. Of this last Mr. Robert Smillie is the latest example. He is the leader of the Scottish Trades Unions; more of a leader than most of his English colleagues, and an abler, much abler, man than most of them. He has made two speeches this month. In the first he ridiculed the notion that there is anything like unity between Capital and Labor, or between the classes which they roughly represent. He denounced all war, this war included, as a Capitalists' war; a war in the interest of Capital and fomented by Capitalists. He denounced Capitalists here in England as a body of men who thought the war gave them a unique chance to trample upon Labor and cripple the Trades Unions. In that attempt the Capitalists had, in fact, been engaged since the war began. They had failed, but the spirit of oppression survived. I am not quoting his words. I give the substance.

It would be difficult to make a speech better calculated to prevent unity; or to hamper the efficient conduct of the war. At the bottom of this Scotchman's mind was, of course, hostility to Conscription. Capital and Conscription are to Mr. Smillie Monmouth and Macedon.

Specimen Passages.

On Wednesday, the 5th, the annual Conference of the Miners of Great Britain was opened at Nottingham under the presidency of Mr. Robert Smillie, who is also President of the Scottish Miners' Association. He began his address with an attack on Conscription. The Conscription movement was being "financed," he declared, to secure not merely the conscription of men, but the conscription of workshops, mines and railways. I wish it were. The winning of the war depends on the control of the whole industrial resources of the country by the Government. The railways were taken over at the beginning; or the control and working of them were taken over. Of the workshops about 1,000 are "controlled establishments" under the Munitions Act; and in these it is understood that Trades Union restrictions on output have been abolished. They are but a fraction of the whole number; no mines have been taken over by the Government. In South Wales they have been taken over by the Welsh-Germans. It would not seem, therefore, that the "industrial conscription," of which Mr. Robert Smillie makes a bugbear, had advanced very far.

A still more mischievous passage follows:

"If Conscription is to come, it is not only people of the working class who should be conscripted."

Has any human being ever proposed a conscription of that kind? The essence of the argument for conscription is the necessity of equal service by all classes. He goes on:

"We will fight the right of one class to conscript another class until they have first conscripted the land and capital of the country."

That is rank socialism to begin with, but it emphasizes Mr. Smillie's contention that one class means to conscript another class; of which there never has been a hint, nor any scrap of evidence. The attempt to put class against class—in the middle of a war which only the union of all classes can win—then takes another shape.

"It is idle to talk of the sacrifices which wealth has made for the war. For the breadwinner of a working class family to go to the war involves a far greater sacrifice than for a wealthy man to give his wealth."

The Crime of Riches.

Well, one of the purposes for which the wealthy man has given his wealth is to provide $125,000,000 a year for the payment of what are called "separation allowances" to the families of workingmen who have enlisted. These allowances are upon an extravagant scale, but nobody grudges them. The families of enlisted men are, as a rule, better off than before their men enlisted. But this is not thought worth mentioning.

The sting of Mr. Robert Smillie's speech is in the plain suggestion that "the classes" give money and not men. But whether in one rank or another, the best men of all classes have given themselves to the war. Everybody knows it. Desperate must be the case in support of which so resourceful a man as Mr. Smillie has to resort to such misrepresentation as this:

As to money—well, when Mr. McKenna brought in his War Budget he slightly broadened the base of taxation by reducing the figure of exemption from $800 to $600 a year. In other words, men with incomes of $600 a year have now to pay income tax. A howl of protest went up from the Labor Leaders. By the same Budget the taxes on wealth were trebled and quadrupled and more. No word of complaint has been heard from the well-to-do on whom this new burden falls. But Mr. Barnes, a Labor Leader in the House of Commons, complained that the 50 per cent tax on "war profits" ought to have been 80 per cent. Does "wealth" come so badly out of the comparison; whether you take money or lives as the standard of comparison?

Lord Derby.

I will take Lord Derby as a test case. He is one of the richest men in England. He will have to pay by way of income tax one-third of his whole income; as do all men whose income is $500,000 or over. Does Lord Derby complain? Does he think he does enough for his country by "giving his wealth," as Mr. Smillie says? From the outbreak of war till the present moment he has given his whole time and energy and capacity to the service of his country. He has been foremost in every war enterprise in Lancashire, where he is the greatest of land owners. And this week he has been asked by Lord Kitchener to undertake the direction of recruiting for the army, and has accepted. Perhaps no man in England in a private position has done as much as Lord Derby to help voluntary recruiting. He is none the less for National Service. He promises to do all he can to make the voluntary system and the new Labor Recruiting Campaign a success. If it fails he will resign unless some compulsory scheme be adopted by the Government. For it will then be a choice between Compulsion and Defeat. If the Trades Unions cannot bring in the men, who can? But the experts consider that the men now wanted must come in the main not from the factories—munitions or other—but from the shops, the farms, the street; upon none of which have Labor Leaders much influence.

The President of the Nottingham Conference has his patriotic moments and is for the war if it can be conducted in his own way. That is the unvarying Trades Union attitude. He is, for one thing, against a premature peace; against any peace while the German army is on French or Belgian soil. On that point I commend him to the American peace fanatics—to Mr. Bryan, to Mr. Carnegie, to Mr. Henry Ford and the rest, who are for peace at any price. I do not mean that the panic outcries of these men are listened to here. They are not. The voice which thrills England is the voice of Mr. Choate. That is the American voice.

What Labor Will Do.

This Labor Recruiting Campaign and the Government "pink form" trial run were to begin together. The "pink forms" are an item in the National Register. They meant that under the name of voluntaryism the screw was to be put on. All men between nineteen and forty-one, married or unmarried, not engaged on government work or in essential war industries were to be pressed to enlist. Their number is computed at 3,000,000 to 4,000,000 and the War Office told its recruiting agents they were to take whatever steps were most effectual to bring these millions in. Is Lord Derby to carry out this scheme? It is compulsion in disguise. I content myself with quoting the Manchester Guardian, foremost of provincial journals and a stiff opponent of compulsory service. "The thing is absurd." Even the London Radical organs agree to that. And to these protests the government has yielded. The "pink forms" are not to be used to coax or coerce men to come in "voluntarily"—not until further orders.

The Last Voluntary Effort.

The great point is that Lord Derby and the Trades Unions are now to work together. Lord Derby shakes hands for this purpose with the Trades Union Leaders; including, I suppose, Mr. Robert Smillie, Mr. J. H. Thomas, Mr. Barnes and the rest who profess a contingent loyalty and will support the Government so long as they control it. Lord Derby has, I judge, induced the War Office—he and Lord Kitchener are great friends—to lock up the "pink forms" for the present. He has offered to co-operate with Labor. Mr. Lloyd George once described him as the best Recruiting Sergeant in the Kingdom. It is a good description. He and the Labor Leaders seem to agree that at least 30,000 men a week must be raised. It is a giant's task, but it is a minimum.

Nobody knows the difficulties better than Lord Kitchener, and nobody so well as Lord Kitchener knows that the men, and ever more men, will be wanted; and by some means must be had. There is in this Kingdom at this moment an armed and trained force more than competent to deal with any opposition; come whence it may. Lord Kitchener is for a scheme based on the old Militia Law; a fixed number of men to be called for from specified areas. If they come, well and good. If not, they are to be made to come. It is the principle on which Lincoln framed his Draft Act of 1863. We cannot think that a bad precedent; nor do the English.

G. W. S.

NEW FARCE IS THING OF JOY

"Fair and Warmer," by A. Hopwood, Full of Wit and Humor.

MADGE KENNEDY IN FINE FETTLE

Deft Technical Use of Familiar Material Makes Things Hum at the Eltinge Theatre.

"Fair and Warmer," a farce by Avery Hopwood, at the Eltinge Theatre. Presented by Selwyn and company.

THE CAST.

Billy Bartlett	John Cumberland
Laura Bartlett	Janet Beecher
Jack Wheeler	Ralph Morgan
Blanche ("Blanny") Wheeler	Madge Kennedy
Philip Evans	Hamilton Revelle
Tessie	Olive May
Harrigan	Robert Fisher
Pete Mealy	Harry Lorraine

By HEYWOOD BROUN.

As long as an inebriated person retains consciousness he fancies he is funny. As a matter of fact, he is, but only for a blessed hour. After that he becomes a burden to his friends, a disgrace to the community and a fit subject for an illustrated editorial in "The Evening Journal." In "Fair and Warmer" Avery Hopwood has dramatized the blessed hour.

In simple justice to the new farce at the Eltinge Theatre it should be stated, first of all, that "Fair and Warmer" is among the most amusing plays which New York has seen. It may be set down as a matter of record that the audience which attended the first performance on Saturday night laughed throughout the performance. And among those whose amusement was evident were several persons who see the drama through glasses, darkly. Neutral attitudes hitherto inviolable were overrun by the drive which Avery Hopwood has set in motion.

The all-pervading humorous qualities of "Fair and Warmer" must be insisted upon, for it is impossible for us to convey to the reader any of the fun of the farce. The notion around which the play is built is familiar. Its best scene is kin to episodes in scores of other plays. A husband whose wife has tired of him because he is too settled and a wife whose husband has grown overconfident decide to kick over the traces. They team up for their fling and become hilarious on amateur cocktails. Discovered together by the other two members of the eternal quadrilateral a sufficient amount of jealousy is generated to insure the happiness of all concerned for the rest of their married lives.

Our sketch probably does not even suggest the humor which Mr. Hopwood has put into his merry play. In fact, the statement that there is a drunken scene may bring to mind other plays in which inebriation has failed by a wide margin to inspire anybody of ordinary intelligence with amusement. But these were not scenes in which Madge Kennedy or John Cumberland took part. These admirable farce actors know the difference between a suggestion lightly made and abandoned and one driven home. Charles Lamb felt no moral concern at the conduct of the rakes of Congreve and Wycherly because he never conceived of them as being real people, but accepted them as figures in a theatrical Utopia. Just so the conviviality of Miss Kennedy and Mr. Cumberland never for a moment suggests life. The audience accepts them as fictional characters—babes in the wood alcohol, as it were.

Not even in the blessed hour of inebriation previously mentioned could anybody in real life be as amusing as Miss Kennedy. If it were possible for us to describe adequately the manner in which Miss Kennedy weeps with her hands or to draw a picture of her expression when she emerges from under the bearskin robe at the end of the second act it would be necessary to write nothing else. Then the reader would be convinced that "Fair and Warmer" is a thing of joy.

Among the best things in the play is the mixing of the cocktail. Neither Billy Bartlett nor Blanny Wheeler has ever taken a drink. Casually they have observed the preparation of cocktails, and with the remarkable assortment of beverages which Mrs. Bartlett keeps on hand they decide that they will have no trouble in putting the proper ingredients together. The trouble with Blanny Wheeler is that she remembers too much. She knows that she has seen whiskey, gin, French vermouth, Italian vermouth, brandy and absinthe put in cocktails, and under her reassuring "I know that goes in" Billy calls on all these bottles for contributions. Forbidden fruit is added because it is forbidden, creme de menthe because it is green, creme yvette because it is perfumed and peach brandy because Blanny loves peaches.

One might almost have wished that the actors had passed the resulting mixture around the audience. The combination brought to our mind, somewhat bitterly, a drink which used to be made at the Press Club called a renaissance. The cocktail of Billy and Blanny proves a debacle. But after the crash everything is adjusted to the satisfaction of all concerned in the final act.

It is perhaps worthy of comment that Avery Hopwood's farce is put together with great deftness. Although the action never flags, there is little use of sudden entrances, upon which the humor of so many farces depends. Moreover, the thing is plausible throughout, which is rare in farce, a field where authors are frequently inclined to ask too great concessions in the realm of possibility. There is wit in the play as well as humor, and its good lines, if laid end to end, would reach from the Battery to The Bronx, and probably will.

Although the chief acting honors were captured by Madge Kennedy and John Cumberland, Miss Janet Beecher gave an excellent performance in a part not so bountiful in farce opportunities. At that, excellent actress as she is, Miss Beecher has hardly the same talent for farce as Miss Kennedy. Ralph Morgan is adequate as the fourth side of the quadrilateral and Olive May distinctly amusing in a small part.

DEDICATE ST. LUCY'S SCHOOL

Cardinal Farley at Exercises of New Fireproof Structure.

Designed especially for quick exit in case of fire, the new church and school of St. Lucy, at 336 to 342 East 104th Street, was dedicated yesterday by Cardinal Farley and Archbishop John Bonzano, apostolic delegate from Rome to the United States. Monsignor Lavelle, rector of St. Patrick's Cathedral, preached the sermon. Every classroom has three exits, and there are two wide fire escapes extending five stories from the roof to two large courtyards.

MISS MADGE KENNEDY.

She was seen on Saturday night at the Eltinge Theatre in Avery Hopwood's new farce, "Fair and Warmer."

NEWS OF PLAYS AND PLAYERS

Films Booked for Sunday Showings at 48th Street Theatre.

William A. Brady yesterday cracked under the strain of seeing the Forty-eighth Street Theatre stand idle Sunday after Sunday, and the result is that Mr. Brady's doorkeepers and box-office attendants will hereafter work seven days a week. The aid of World and Equitable films has been solicited to keep the interior of the theatre from becoming dusty, and a first run picture is guaranteed every Sunday afternoon and evening. The first offering will be "A Butterfly on the Wheel."

This arrangement, Mr. Brady wishes to emphasize, will in no way interfere with the continuation of the run of "The Eternal Magdalene."

Contrary to the announcements, "Young America" is not in its last week at the Gaiety. Fred Ballard's canine comedy will be continued until November 27, thus deferring the premiere of "Sadie Love" until the 29th.

Ethel Barrymore, Daniel Frohman and Theodore Roosevelt will be Edna Ferber's guests of honor at a dinner at the Hotel Majestic to-night, after the performance of "Our Mrs. McChesney."

Percival Knight, who was to have been featured in "Dew Drop Inn," a musical show of his own co-authorship, is now announced as leading comedian in a touring company of "Nobody Home." A week ago, according to E. A. Weil, he was acquired for the forthcoming production of "A Bare Idea." Friends of Mr. Knight are beginning to believe that the comedian plans to send out second and third companies of himself.

The Times Producing Corporation, whose "Girl Who Smiles" relinquished the Longacre on Saturday, announces the imminence of a three-act musical farce entitled "What 'T's?"

George Relph will be Romeo in the mysterious production of "Romeo and Juliet" in which the mysterious Khyva St. Albans will appear under the management of the mysterious David Chandler Dramatic Company at the perfectly apparent Forty-fourth Street Theatre.

Granville Barker has come out of the West, where he has been lecturing on matters theatrical, including Granville Barker.

John Charles Thomas, Broadway's handsomest actor, has been given a four-year contract by the Shuberts. Thomas is at present climbing the Jungfrau in "Alone at Last," endeavoring to get close enough to the heavens to be a star.

Irene Bordoni, now of "Miss Information," has come under the management of Frederic McKay. The astute Mr. McKay will place Miss Bordoni in pictures to give her a chance to pick up some of the fine points of the English language, and then, states Mr. McKay, she will appear in a comedy.

"Hobson's Choice," moving to-night from the Princess to the larger stage of the Comedy, will hereafter be afforded full scope for its scenic equipment and Frank J. Wilstach's imagination.

Tom Sawyer, Huck Finn and most of the other Mark Twain heroes and stories are to be inter. d in films by the Lasky company.

TO URGE U. S. PENSIONS

Civil Service Employes to Hold Mass Meeting at Hippodrome.

To arouse interest in the proposed project to pension Civil Service employes who have been in the Federal service thirty years, a mass meeting is to be held in the Hippodrome next Sunday afternoon by the National Association of Civil Service Employes, Branch No. 2. This includes all employes of the Federal government within greater New York. Delegations from nearby cities also will attend the meeting. Dudley Field Malone is to preside, and several well known men will make addresses. An entertainment is to be furnished by the Fire Department Quartet and the Letter Carriers' bands of New York and Brooklyn.

The plan advocated by the association is to retire employes of thirty years' service at about half pay.

WILL DISCUSS WAR RELIEF

Speakers at Mrs. Reid's Home to Talk on Preparedness To-morrow.

Under the auspices of the American Red Cross a meeting will be held to-morrow, at 3:30 p. m., at the home of Mrs. Whitelaw Reid, 451 Madison Avenue, to discuss "Relief Work in Europe and Preparedness at Home." Joseph H. Choate will preside, and the speakers will be Major General Leonard Wood, Dr. Charles F. Stokes, former surgeon general of the United States army, and Miss Mabel T. Boardman.

Following these addresses there will be an open discussion on the theory that "Preparedness at Home" means preparedness for war relief, not for recruiting an army. Tea will be served after the meeting.

ART BRIEFS

A special loan exhibition of early Italian engravings opens to-day in the Fogg Art Museum of Harvard University, which will remain on view until December 5. The exhibition has been arranged by Paul J. Sachs, assistant director of the Fogg Museum, who lent from his own collection thirty-seven of the 322 engravings exhibited. He also wrote and compiled the catalogue, which shows reproductions of every picture hung. William M. Ivins, jr., of New York, and Miss Laura H. Dudley assisted in the preparation of the catalogue, which is a work of art in itself. The exhibition as a whole is regarded by many as the most representative one of original impressions of early intaglio Italian engravings ever held in this country.

An exhibition of engravings in mezzotint, aquatint, stipple and line from the collection of a New York gentleman was placed on view on Saturday at the Anderson Galleries. Included in this collection are Bennett's American aquatints in colors, Hudson River and New York views and Wheatley's Cries of London. The sale is to be held on Friday evening, November 12.

George Leland Hunter's lecture promenades on tapestries, rugs and furniture at the Metropolitan Museum of Art will begin on November 8. He will also give a series of eighteen popular talks on the "History of Civilization as Manifested in Art."

Henry Fitch Taylor, former secretary of the Association of American Painters and Sculptors, Inc., has been elected president of that organization. The other officers are: Vice-president, J. Davidson; secretary, John Mowbray Clark, and treasurer, Elmer L. MacRae.

The artists who are exhibiting at the MacDowell Club, 108 West Fifty-fifth Street, from November 4 to November 14, are Yarall Abbott, Edith C. Barry, Catherine Critcher, Frida Gugler, Dorothea Hale, Alice Judson, C. C. Mase, Sarah Munroe, Julia Titsworth and Helen Watkinson.

WHAT IS GOING ON TO-DAY.

Free admission to the American Museum of Natural History, Van Cortlandt Park Museum and the Aquarium.

Horse Show, Madison Square Garden.

Address by Dr. William M. Richards on "Prevention of Poverty and Crime by Correction of Physical Defects in School Children," at meeting of the Society of Medical Jurisprudence, 17 West Forty-third Street, 8:30 p. m.

Public lectures of the Board of Education, 8:15 p. m. Manhattan—"Catalonia and Aragon," by Professor Charles U. Clark, Washington Irving High School, Irving Place, Sixteenth and Seventeenth Streets; "Edward Grieg, the Great Master in Small Forms," by John S. Van Cleve, Public School 27, Forty-second Street, east of Third Avenue; "The British Empire—A Galaxy of Independent Nations," by Edward F. Humphrey, Ph. D., Public School 46, 156th Street and St. Nicholas Avenue; "Rural Denmark," by Mrs. Antoinette B. Hervey, Public School 59, 228 East Fifty-seventh Street (illustrated); "Modern Denmark," by George S. Stransfrod, Public School 62, Hester, Essex and Norfolk Streets (illustrated); "Civic Welfare," by Martin J. McCue, Public School 119, 133d Street, east of Eighth Avenue; "Robert Louis Stevenson," by Professor J. G. Carter Troop, Public School 165, 109th Street, west of Amsterdam Avenue; "Electric Lamps," by Charles L. Harrington, Hunter College, Park Avenue, Sixty-eighth and Sixty-ninth Streets (illustrated); "Bohemian Folk Songs," by Mrs. Ludmila K. Foxlee, New York Public Library, 112 East Ninety-sixth Street (illustrated with songs and piano accompaniment); "Clothing and House Furnishings," by Miss K. Fisher, New York Public Library, Tompkins Square Branch, 331 East Tenth Street (illustrated); "Wood—Nature's Oven," Pilgrim Hall, Broadway Tabernacle, Fifty-eighth Street and Broadway (illustrated), lecturer to be announced; "Weights and Measures and Trade Practices in the City of New York," by Joseph Hartigan, St. Columba Hall, 343 West Twenty-fifth Street; "The Writing of the Ancient Egyptians," by Professor W. Max Muller, St. Luke's Hall, 483 Hudson Street (illustrated); "Parsifal," by Miss Pearl Cleveland Wilson, Morris High School, 166th Street and Boston Road, The Bronx (piano selections); "The Completion of Our Independence," by David Saville Muzzey, Public School 15, 196th Street, between Bainbridge and Briggs Avenues, The Bronx; "The Evolution of Ships," by George H. Streaker, Public School 50, Bryant and Vyse Avenues, The Bronx (illustrated); "Two Great Americans," by W. R. Goss, Lafayette Hall, Alexander Avenue and 137th Street, The Bronx.

STORM ON OCEAN, INCE'S NEW FILM

Fond Hearts Subsidiary to the Play of the Elements.

SCENIC BEAUTY OVER-EMPHASIZED

Willard Mack, as the Hero, Sails the South Seas and is Wrecked.

By HEYWOOD BROUN.

There is much in common between Thomas Ince, the moving picture man, and Quinney, the furniture dealer at the Maxine Elliott Theatre. In Vachell's play Mrs. Quinney complains that her husband cares more for sticks and stones than he does for people. We have been watching Mr. Ince for several weeks and we are convinced that he is ever so much more interested in rain storms and mountains than he is in heroes or heroines.

As a movie fan we protest. Rain, rain, go away is our cry. Fond hearts are more than mountain chains and a story more moving than the wrath of all the elements.

"Aloha Oe" is Ince's contribution this week to the Triangle pictures at the Knickerbocker Theatre. It is a beautiful film. The storm at sea is one of the most magnificent scenes which we have observed in a moving picture theatre. There is also a volcanic eruption and a number of artistic views of beach and mountain top. There is very little story. Though a hero make love with ever so much distinction it is difficult for an audience to watch him if he is set to wooing on the crater of a volcano.

Producers of spoken plays know, at any rate some of them do, that it is possible to bury a play under scenery. When the eye and the ear are set in competition hearing and sight are both impaired. The moving picture appeals only to the eye, but even with a single sense employed the process of watching a picture involves selection. The eye sees everything on the screen, but not with the same intensity. Part of picture must claim the attention at the expense of the rest. People rather than things carry on the story and, in our opinion, things should always be subordinated to people in a picture.

Distinctly this is not always the case. "Aloha Oe" is cited as an example of scenic over-emphasis on account of its great beauty. The background of every scene is so attractive that the foreground suffers. The person who comes away from the picture will probably remember much more distinctly that he saw a magnificent storm than that he watched a successful criminal lawyer win a South Sea Island princess, desert her and win her back again.

In Lasky's "Carmen," one of the most successful films of the season, the heroine dies with nothing but a plain wooden gate behind her. In the same scene where Carmen finds the fatal card the background is merely blackness. The effectiveness of such scenes ought to be brought to the attention of those producers who return to nature with such enthusiasm that they forget to bring along their heroes and their heroines.

Willard Mack plays the part of David Harmon, the hero in "Aloha Oe." Leaving a fiancée behind he goes a-sailing to the South Seas and is wrecked. He saves a Polynesian princess from a volcano and lives with her until he hears "the call of the tame" and returns to America. He arrives just in time to find that the girl he loved has been married to another man. In fact, he sees them coming out of church. Returning to the island some time later he finds that the South Sea princess is still pining for him. The motto seems to be that the less women know the better they wait.

Lillian Gish is seen in her first picture since "The Birth of a Nation." Rozsika Dolly is featured in her support in "The Lily and the Rose." The new Griffith play gives Miss Gish a chance to do some effective acting, but the story is of no great merit. Miss Gish is the lily and Miss Dolly a very seductive rose of a dancer. Moving picture audiences are essentially monogamous and may resent the fact that the heroine has to marry twice before she chooses the right man.

The two farces of the week which are more or less alone conventional lines are "A Janitor's Wife's Temptation," with Fred Mace, and "The Village Scandal," with Raymond Hitchcock and Roscoe Arbuckle.

SOUSA MUSIC ON ICE

It Is Thus Played at Weekly Hippodrome Concert.

John Philip Sousa's musicians played on the ice at the Hippodrome last night the while the skaters skated. The Sousa programme included "Looking Upward" and "Songs of Grace and Songs of Glory"—Sousa numbers—and Raymond Hubbell's new "Charlotte Waltz."

Herbert L. Clarke was again the cornet soloist, sharing honors with Sidonie Spero, soprano. Orville Harrold and Nat M. Wills, of the Hippodrome company, also appeared.

The programme at the Century included the customary long list of performers from "Town Topics," as well as Claire Rochester, Phillips and Shaddon and Moss and Fry.

FAMOUS PRINTS IN ART EXHIBIT

Engravings on Display at Club Attracting Much Attention.

The exhibition of American wood engraving, under the auspices of the American Institute of Graphic Arts, which opened on Wednesday last at the National Arts Club, 15 Gramercy Park, for ten days, is attracting much attention by reason of the variety and importance of the prints shown. Some of these are contained in the exhibits of J. B. Carrington, Harper Brothers, Oscar E. Binner, Clarence White, G. H. Whittle and the Young Men's Christian Association of Orange, N. J. In the last named are the twenty-four pictures duplicates of the originals bought by the German government twenty-two years ago after they were sent from here to the Leipsic Exposition.

Fourteen of Rudolph Ruzicka's pictures, a series of views of New York streets, are shown by permission of the Grolier Club, of this city, and his Fountains of Papal Rome are shown by permission of Mrs. Charles MacVeagh. The individual engravers exhibiting are Herbert M. Baer, Frederick T. Chapman, William Baxter Closson, Timothy Cole, Elizabeth Colwell, Arthur W. Dow, Percy Grassby, Edna Boies Hopkins, Mrs. W. M. Ivins, jr., Allen Lewis, Howard McCormick, V. Preissig, Stephen G. Putnam, Rudolph Ruzicka, William G. Watt and Henry Wolf.

The wooden block from which was printed Thomas Nast's memorable cartoon of "Boss" Tweed, which made Nast famous, and a number of other wood cuts by Nast occupy a separate showcase.

HERBERT TREE TO VISIT N. Y.

British Actor Sails Next Friday to Supervise Two Productions.

WILL GO WEST TO STAGE MOVIES

Several Shakespearian Plays, Including "Henry VIII," To Be Filmed at Los Angeles.

[By Cable to The Tribune.]

London, Nov. 7.—Sir Herbert Tree, who dominates the British stage more than ever, sails for America next Friday. He will remain for a few weeks in New York arranging for the production this season of some Shakespearian plays with his own company, being especially anxious to offer American audiences "Henry VIII" and "Richard II."

He will then proceed to Los Angeles, where, under the auspices of David W. Griffith, who provides the company and accessories, he will film several Shakespearian plays, beginning with "Henry VIII." Conversing with the Tribune correspondent to-day, Sir Herbert showed no misgivings that the moving picture industry will ever materially injure the legitimate drama.

"Pictures will never cold-shoulder the drama out of existence," he said. "Like vaudeville, the cinema is really only a branch of the legitimate theatre, which must inevitably and always hold the leading position it now occupies. These newcomers in the field of drama can only sharpen the edge of the people's appetite for drama. They can never usurp the place of the 'legitimate.' So long as people are susceptible to the personal magnetism of the actor and can find pleasure in the sense of personal intercommunication then the drama will remain supreme. Moving pictures will stay as the hors d'œuvre to the main feast.

"Nevertheless, it is art, and great art. 'The Birth of a Nation' and D'Annunzio's 'Cabiria' are triumphs of artistic creation. Posterity will treasure these records of present-day genius, although from the actor's viewpoint the preservation has the drawback of affording opportunity for posthumous criticism from which he has hitherto been immune. But the relation of moving pictures to the drama is one of perspective. No pictures extant will ever keep audiences from a really good play. They may kill an inferior, but the best theatres will prosper more than ever."

Asked about the effect of the war on dramatic art, Sir Herbert was pessimistic. "So far," he said, "it has been one of oppression. Warlike emotions haven't yet produced a single notable play. At the present time practically all the theatres are dependent either on American imports or old favorites. Personally, I think the reaction after the war may produce an intellectual revival."

Asked regarding present day public taste, the actor said: "The true function of the theatre to-day is to provide emotional solace rather than to act as an intellectual irritant. The public will not listen to serious plays, and even jibe at the full blooded type of production.

"The only thing they will accept is something of a light and airy nature. They merely come to the theatre to forget the war. I have had singular experience confirming this. After the war started I produced 'Henry IV.' I regarded it as the best Shakespearian production I have ever done, as well as being about the most patriotic appeal one could make to Englishmen. The final result was that I lost a great deal of money. The public did not want it. I have just produced a light, frolicsome play, 'Mavourneen,' and the public crowds to it. Probably it is only natural. Sheer amusement in these days is perhaps the best tonic for the nation. Apart from this, all the theatres have suffered terribly from the war. It will take a long time to make up the leeway."

CROWD HEARS M'CORMACK

Sunday Concert at Carnegie Hall Pleases Typical Audience.

John McCormack gave a song recital yesterday afternoon at Carnegie Hall. Needless to say, the hall was filled to overflowing, several hundred persons being banked on the stage behind the singer. It was a typical McCormack audience in composition and enthusiasm, and the Irish tenor was in good form. Mr. McCormack sang entirely in English. Of course, the programme contained its full quota of Irish ballads, in the interpretation of which the singer is always at his best.

Mr. McCormack's voice is not always of the most pleasant timbre, his production being too often throaty, but he sings with a sentimental sweetness that is most appealing, particularly in the case of his Irish songs. Others of his numbers were Handel's "Where'er You Walk" and Tell's "Fair Irene." The singer was assisted by Donald McBeath, violinist, and Edwin Schneider, pianist.

MANTELL AS FILM STAR

First Appearance of Shakespearian Actor in Pictures.

So many actors and actresses are succumbing to the call of the film these days that the appearance of a new picture star excites but little comment. The William Fox forces, however, have made an acquisition out of the ordinary in Robert B. Mantell, who was seen yesterday at the Academy of Music and the Riverside Theatre in a photoplay called "The Blindness of Devotion."

Following years of Shakespearian work, Mr. Mantell makes his screen debut in a modern play and in modern attire. "The Blindness of Devotion" exposes society and its iniquities, and incidentally affords Mr. Mantell the opportunity for some extremely effective work. Genevieve Hamper, who has been Mr. Mantell's leading woman on the spoken stage, also makes her screen bow in the picture.

DANCE TO AID KINDERGARTEN

Society Gathers at Bradley Martin, Jr.'s, Coach House.

There was a large gathering of New York and Long Island society at a subscription dance Saturday evening in the coach house of the Bradley Martin, jr., estate at Old Westbury, Long Island, for the benefit of the National Kindergarten Association. Among the dancers were Mrs. Henry Phipps, Mr. and Mrs. Herbert L. Pratt, Miss Adelaide Shaffer, Mr. and Mrs. Clarence Steele, Mr. and Mrs. T. Gray Griswold, Mr. and Mrs. E. M. Morgan, Mr. and Mrs. F. van Stade, Mr. and Mrs. William R. Almirall, Mr. and Mrs. H. H. Wiborg, Mr. and Mrs. David Dows, Mr. and Mrs. Oliver Iselin, Mr. and Mrs. August Belmont, jr., Mrs. Harriet B. Pratt, Howard Phipps and a party of guests, Mr. and Mrs. H. C. Phipps, Mrs. Harold Pratt and Mr. and Mrs. John Pratt.

J. W. WEED, LAWYER, DIES

Member of Constitutional Convention and War Veteran.

John W. Weed, a prominent lawyer of this city and a member of the recent Constitutional Convention, died yesterday from heart disease at his home, 61 Sanford Avenue, Flushing, L. I. He was born in Savannah on July 5, 1845, and at the age of sixteen, while a student in the University of Georgia, joined the army of the Confederacy and served throughout the war. At the close of the war he went to Germany, where he remained about a year, and, returning to America, resumed his law studies at Columbia Law School.

In 1890 he became senior member of the firm of Weed, Henry & Meyers, with offices at 62 William Street, this city. He leaves two sons—the Rev. Edwin D. Weed, of Duluth, Minn., and Richmond Weed, a lawyer, of this city—and two daughters, Mrs. L. Murray Franklin and Mrs. Samuel M. Dorrance.

AMERICAN PRIEST KILLED IN TRENCH

Duluth Father Dies at Front with French Army.

[By Cable to The Tribune.]

Paris, Nov. 7.—Father E. D. Croisier, an American priest, of Duluth, has been killed in the first line trenches by a German grenade. Born in France, he went to America a few years ago. He took out first naturalization papers, but when war was declared he believed it his duty to return to do what he could for France. He was made chaplain of an infantry regiment, with the rank of captain, and has been in the trenches since the beginning of the war.

Father Croisier always went into the first line trenches to administer to the men. He soon became a familiar figure to the army in Flanders, in his boots and spurs, his short soutane, reaching to the knees, with its Red Cross armlet and three gold stripes of a captain on the sleeve, and the gold cord, like a Grand Army veteran, around his shovel hat.

MRS. MARTHA E. CORNWELL.

Hempstead, Long Island, Nov. 7.—Mrs. Martha E. Cornwell, fifty-five, prominent in church work in this section, died to-day in the Mineola Hospital, after a short illness. Mrs. Cornwell, who was the wife of Henry E. Cornwell, a diamond expert, lived at 152 Greenwich Street. She was a member of St. George's Episcopal Church, of which her husband is a vestryman.

MARRIED.

WALKER—HYDE—On Saturday, November 6, at the Chateau du Parc, Brooklyn, by Dr. William De Witt Hyde, president of Bowdoin College, Anna Griffen Walker to George Palmer Hyde.

Notices of marriages and deaths must be accompanied by full name and address.

DIED.

De Cou, Emma.	Raymond, Joseph F.
Falk, Milly E.	Richmond, Cornelia.
Jenkins, Matthew C.	Strong, Benjamin.
Osborn, Lydia J.	Weston, Florence A.
Parsons, Arthur J.	Wright, Bertha S.
Pratt, Mary J. F.	Weed, John W.
Prime, Edward.	Young, Frieda M.

DE COU—At Trenton, N. J., on the 7th inst., Emma, daughter of the late Joseph and Mary Clark De Cou. Relatives and friends invited to attend funeral services from St. Michael's P. E. Church, Wednesday afternoon, at 2 o'clock. Interment Riverview Cemetery. Friends may view remains on Tuesday evening, between 7 and 9 o'clock.

FALK—In Boston, on November 6, in the 33d year of her age, Milly E. Falk, wife of Myron S. Falk and daughter of Henry L. and Cecilia Einstein. Funeral service at her late residence, 44 West 53d st., on Tuesday morning at 10 o'clock.

JENKINS—At the Hotel Woodward, on November 7, of pneumonia, Matthew C. Jenkins, aged 48 years, son of the late Francis and Mary E. Jenkins. Funeral private. Friends kindly omit flowers.

OSBORN—At Quaker Hill, N. Y., November 5, Lydia J., daughter of the late Richard and Roby Osborn. Funeral at her late residence, Tuesday, November 9, at 1 o'clock.

PARSONS—On the night of Friday, November 5, 1915, at Dublin, N. H., Arthur Jeffrey Parsons, of Washington, D. C. Interment at Dublin, Monday noon.

PRATT—Mary Jane Foster, at her late residence, 179 New York av., Brooklyn, on November 7, 1915. Funeral private.

PRIME—On November 5, in his 83d year, at the Hotel Buckingham, Edward Prime, beloved husband of Anne Rhodes Prime and son of the late Edward Prime and Anne Bard Prime, of Hyde Park, N. Y. Funeral services at Grace Church Chantry, Broadway and 11th St., on Monday, November 8, at 10 o'clock.

RAYMOND—Suddenly at Peekskill, N. Y., November 6, 1915, Joseph F. Raymond. Funeral services from St. Paul's M. E. Church, Peekskill, Monday eve at 8 o'clock. Inttrment at Middletown, Penn.

RICHMOND—On November 7, Cornelia, widow of Lewis Richmond, in her 78th year. Funeral services at the Chapel of the Home, 104th st. and Amsterdam ave., Tuesday, November 9, at 2 p. m.

STRONG—At his residence in New York on Saturday, November 6, 1915, Benjamin Strong, son of the late Oliver Smith and Margaret McIntyre Strong, in his 81st year. Funeral services private.

WESTON—At her residence in Milton-on-Hudson, N. Y., on Saturday, November 6, 1915, Florence Alida, wife of Charles Ward Weston, in her 69th year. Funeral at the convenience of the family.

WRIGHT—On Sunday morning, November 7, in Suffern Hospital, Suffern, N. Y., Bertha Seward, wife of Robert H. Wright. Funeral Wednesday noon at the residence of her father, Dr. Frederick W. Seward, Goshen, N. Y. Erie train, Jersey City, 9:30 a. m.

WEED—At Flushing, N. Y., Sunday, November 7, 1915, John W. Weed, aged 70 years. Notice of funeral hereafter.

YOUNG—On November 6, 1915, at her residence, 471 Park av., Frieda Marsh Young. Funeral services at Church of the Holy Comforter, Rahway, N. J., on Tuesday, November 9, at 2 p. m. Carriages at Rahway will meet train leaving Penn. station, 7th av., at 12:34 p. m. Interment Rahway Cemetery.

CEMETERIES.

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