As President Waves To Teddy's Grandchildren

Grandchildren of former President Roosevelt returned to the White House lawn Easter Monday, when they participated in the annual egg-rolling contest. Shown in the picture are President and Mrs. Harding greeting the kiddies from the White House porch. Insert shows the children of Secretary of Navy Denby and Ass't. Secretary Theodore Roosevelt receiving a salute from the President.

A Larger Helping, Please

CHICAGO MINISTER ENDORSES THE MODERN PLAY

"The Hairy Ape' with Louis Walheim Now Playing

The Rev. Dr. John Thompson, pastor of the First Methodist Episcopal Church, Chicago, honors the theatre as a heritage of religion, and says "the church should have been in control of the theatre all through the centuries rather than allowing it to become commercialized and debased. Dramatic talent is a God-given talent, just as music or artistic talent." The gist of this is plain truth. The little fellows of big hought, and the big fellows of little thought, will find here something to ponder, and lead into a better understanding of each other and their separate work. Many pale faced critics of the theatre today are living 2000 or 3000 years ago, and many of them are long past due in heaven. Eugene O'Neill is the man of the current time because he has brought a new life to the almost breathless theatre, giving it a new and strange something that is so starkly real and yet humanly interesting no one can resist its magic thrill or fail to feel its soul blazing truth.

"The Hairy Ape," O'Neill's latest drama, now playing at the Plymouth theatre, New York, is not only the most interesting play of this season, but the most striking play of many seasons. It is a daring, forward facing story of actual people, ranging from the butterfly of luxury to the strident brute of muscle and rage, who glories to think he is steel and coal and motion. "Twenty-five knots an hour, that's me." "The gentle flower of vanity and the gross stoker meet, as the young girl, pining for sensation, goes down into the stokehole to see how the other half lives. She almost faints at the sight of Yank, the half naked, "Hairy Ape," who is cursing the engineer with terric fury, when he turns to see the girl beside him. She cries out that he is a beast and is dragged away as he hurls his shovel after her with a horrid oath.

The incident upsets Yank completely, brooding over the depths of social difference revealed to him, burning with hatred, rage and revenge. He is no longer coal, steel, speed, because he no longer is sure of himself. To make sure of himself he is going forth on a mission of revenge.

We next see him on Fifth avenue. The passers-by are strange, unreal, wearing masks all alike. They were no more to him than dreams. All that happens is that a policeman beats him up and arrests him. Then we see him in a cell on the Island. One prisoner reads an attack on the I. W. W. as a menace to civilization. He tries to join the Wobblies but they will have none of him, and, finally, in puzzled despair, he reaches the gorilla's cage in the Zoo. Ah, a brother, the real hairy ape; he lets the gorilla loose to go on a pilgrimage of destruction. But the gorilla is of a different mind, and seizing him in deadly embrace, tosses him into the cage, where he starts for that land from whence there are no returns.

This Arthur Hopkins epoch making production of the "Hairy Ape," one may call bizarre, tragic, ironic, gloomy, terrible, puzzling, sordid, beautiful, moving, or whatever else one's views and tendencies dictate; but one cannot get away from it. Once in its grasp, one's attention is as helpless to wander as was Yank to escape from the gorilla. Walter Prichard Eaton says "in Eugene O'Neill the new art of the theatre in America has found the new playwright at last. To see the 'Hairy Ape' is to see the bright promise of what is to come, not the pale reflection of what has been."

By keeping your mind carefully on your business, you will keep other's minds off your business.

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