

\$

IT is an encouraging feature of modern comedy that it is growing less and less noisy and calls for fewer and fewer grimaces and gesticulations. Our good comedians may be scarce, but they are quieter than in the old days, when anyone who could walk like a duck and look cross-eyed was a comedian. Movie comedians have, to some extent, taken up this school of fun-making, but even there we have Charlie Chaplin, whose funniest feature is his passive immobility of countenance under physical duress, and who would undoubtedly never raise his voice above normal if he were called upon to use it in his art.

So low and mildly does William Collier speak that it is difficult to hear him until the play gets well under way, and he has never been known to waddle for an increased comedy effect. If it is unfair to compare Collier with the low-comedy characters of Shakespeare, then let us take the princes of our own low comedy, Frank Tinney and Ed. Wynn, both as quiet in their particular methods as John Drew is in his. The Dooleys fall heavily, it is true, but they do not fall ostentatiously. They do not grimace as they fall, neither do they blow out their cheeks and rub themselves after each mishap. And, aside from the



occasional thud of falling bodies, they
make no sound at all.



Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.