

It Pays to Advertise. FRENCH.

Under Fire. FRENCH.

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Another playwright who can construct workmanlike and successful plays. Occasionally, as in "Tea for Three", he writes comedy of a higher order. He was born in New York City in 1883, was graduated from Columbia University, and still lives in the city of his birth, where he makes a business of playwriting.

"In 'Honors Are Even' he is often an astute combination. He has a rough melodramatic fable of native invention. A girl is saved from the machinations of a thievish villain by a manly hero. But this fable is tricked out with a hundred attempts at psychological acuteness and illuminating speech. All these attempts fail, of course. To write profoundly it is necessary to have thought with freedom. And even adapting a play by one of Schnitzler's imitators will not teach you to do that. Mr. Megrue cannot so much as conceal the pride of his recent and uneasy familiarity with the manners of the patriotic and sporting rich. How he loves a steel magnate! His native impulses are too much for him. Like poor Ovid he sees and approves the better way and follows the worse. But he does approve the better way and the grace of his approbation must not be denied him." — Ludwig Lewisohn, NATION, August 31, 1921.

"It is not by mere accident that Roi Cooper Megrue's new play pleases the public. By the use of time honored technic he constructs Scene upon Scene so well seasoned with Suspense that his Climax ultimately attained thoroughly saturates us with satisfaction. Fads may come and fads may go, but this honest well-built brand of drama is always in fashion. Like other staple commodities it must be put up in current packages and this precaution has been well observed in 'Tea for Three'. . . . Mr. Megrue makes no bones about it,

his characters are fully sophisticated and countless discrepancies creep into the manuscript that would seem invalid in every day life. But the mood is frankly a frivolous one and these liberties are granted. And despite this fact, the plot reaches repeated situations that grip and move the audience even while absurdity lingers. This is skill: to dabble with Drama in such a flippant fashion, and still hold an audience." — DRAMATIST, April, 1919.

"It ['Honors are Even'] would probably be a better play if Roi Cooper Megrue did not know so much about playwriting. He has had a busy career as a play doctor; and when, as in this case, he wants to speak naturally and sincerely, the professional bedside manner clings to him. Behind the play one senses an alert and sophisticated mind which seeks to unburden itself. Frequently the leisurely movement of the story is halted entirely while this blasé Broadway author indulges himself in some irrelevant and lengthy observation on the general futility of the human comedy. He has the power of making these moods infectious on the stage by means of casual, natural talk, and to blend one mood into the other, allowing the story to shape itself through them. That is a rare gift in a dramatist, but Mr. Megrue is not quite able to surrender himself to it. As he approaches the end of an act habit overcomes him." — Kenneth Andrews, BOOK-MAN, October, 1921.