

of expression, as it were. There is more freedom. The Japanese plays, following Japanese tradition, are so full of repression. We of the Japanese have no way of expressing ourselves in some emotions, because of this traditional repression. Also there is more variety of characterization.

"But do you know,"—here Hayakawa made a most interesting point,—
"when playing an American or English character, even in Japan, I find it necessary to use the English language. I find it

Hayakawa says that such plays as this—"The Cheat," in which he and Fannie Ward made a great success—are not true to Japanese character.



"Still" photographs from the Lasky photoplay.

characters, speaking in high falsetto when interpreting a feminine role."

"Do you mean to go back to Japan?" I asked.

"Yes.—n e x t year if war conditions permit. I mean to give them the best drama which I can get from the English-speaking stage. And I

shall do them in English, except in case of 'The Typhoon,' 'The Bondman' and such dramas, in which case those playing the roles of the orientals will speak Japanese, the others speaking English."

Sessue Hayakawa is twenty-seven years old. He was sent to a naval school in his early youth to prepare for the navy. But his uncle was the celebrated Japanese actor, Otto Kawakimi, and as the young man was

impossible to get the proper facial expression or the right action when I translate the words of an American or English character into Japanese. Most of the Japanese understand English nowadays, and they did not really like your drama until I gave it to them in English.

"The Japanese do not like musical comedy, but strangely enough a school of the ballet is established now in Tokio,