

NEWS OF THE FILMS AND THE MUMMERS WHO ACT IN SILENCE

DOT FARLEY, OF THE
ALBUQUERQUE FILMS

Clary has left Selig; Donald Crisp has left Reliance and Majestic; Neva Gerber with Pathe; William Elliott with Famous Players; Billie Walsh, also of stage fame, with Keystone; Betty Nansen with Fox; S. Miller Kent with Alco; Anna Nilsson and Guy Coombs back with Kalem; Anna Drew with Balboa; Al Filson with All-

"Profession" I had no guineas to spare, a common disability of young authors. What is equally common, I did not know the law. A reasonable man may guess a reasonable law; but no man can guess a foolish anomaly. Fortunately, by the time my book so suddenly revived in

America I was aware of the danger, and in a position to protect myself by writing and performing "The Admirable Bashville." The prudence of doing so was soon demonstrated, for rumors soon reached me of several American stage versions; and one of these has actually been played in New York with the box-

ing scenes under the management (so it is stated) of the eminent pugilist, James Corbett. The New York press, in a somewhat derisive vein, conveyed the impression that in this version Casheley Byron sought to interest the public rather than the last of the noble race of the House of De Witt.

"It may be asked why I have written
"The Admirable Bashville" in blank

verse. My answer is that I had but a week to write it in. Blank verse is so childishly easy and expeditious (hence, by the way, Shakespeare's copious output), that by adopting it I was enabled to do within the week what would have cost me a month in prose.