

PERSONAL SIDE OF PHOTOPLAY LAND

What Some of the Players Are Doing When Not on the Screen

Since taking part in "Diana of the Farm," Ethel Teare has come into possession of a new mascot. His name is "Murphy," and he is a two-weeks old pig.

As can be seen by its title, the action of the new Kalem comedy is laid in the country. Descending upon a farm-or-ranch, as the Californians prefer to call country property from an eight-acre up-to the Kalem players temporarily borrowed it. Among the very first things Miss Teare laid eyes upon was a litter of pigs.

The rancher was a gallant individual and when he saw Miss Teare regarding the little pigs with longing eyes, he promptly offered to present her with one of them. Snapping the offer up the comedienne selected a tiny black pig. Bud Duncan, who was standing by, christened the new addition to the Kalem comedy fold "Murphy," and the name has stuck.

Miss Teare has great hopes for Murphy as a comedy star. Although he evinces a most hoggish appetite and prefers eating and sleeping to any other pursuits, Murphy, if he fails to shine as a comedy star, won't do so for lack of expert coaching. Bud has appointed himself instructor-in-chief and is spending his spare time in teaching Miss Teare's protegee the fine points of the laugh-creating business.

An enterprising joker connected with the Vitagraph Stock Company has been playing a prank on the new members of the working force by sending the innocents on a hunt for a film stretcher. One of the seekers for this elusive article was seen beating a hasty retreat from the office of Mr. McIntosh, head of the negative department. One of the more adventurous even sought a film stretcher in the office of the Vitagraph heads, but a jump from a second-story window apprised him of the fact there was no such article.

David Thompson, assistant to Charles Horan, of the Rolfe-Metro staff of directors, bears proudly his two new honors. He was recently elected grand exalted ruler by the lodge of Elks in his home town of New Rochelle and a few days later Mrs. Thompson presented him with an addition to the family.

Mabel Normand, featured Keystone star, who recently passed the crisis of an illness that very near had a fatal termination, has fully recovered and is up and about again. She will take a rest of several weeks, however, before resuming work.

Ruth Stonehouse, Essanay leading woman, has returned from Elkhart, Ind., her old home, where she went a few days ago to act as godmother to Alice Jane Webb, born to Dr. and Mrs. Basil Webb.

Olga Grey was recently taken ill with pneumonia, but is gradually recovering.



IDA VERNON

The gracious old-time actress, now with Wm. Hodge at the Adelphi, who will celebrate in Philadelphia her 70th birthday anniversary and her 58th year before the footlights. She made her debut in Boston in 1857, when 12 years old, as one of the little fairies in "A Midsummer Night's Dream," at the old Boston Theatre.



RAYMOND HITCHCOCK AT EASE

This is how the popular comedian, now in Philadelphia for Lubin's, used to spend his vacation before the movies came.

TYPEWRITTEN INTO FAME

She typewrote herself into the theatrical profession; rose to the top by the shorthand method, as it were.

That is the manner in which one may define the many-sided career of Miss Zeida Sears, who plays one of the principal roles in Mr. James Forbes' comedy, "The Show Shop," now bound for Philadelphia. Miss Sears' stenographic book is laid away on the shelf, to be sure, but it was her medium of getting good positions on the stage.



Miss Sears told all about it to a reporter the other day. She and Mr. Forbes, author of the play, grew up together as boy and girl in Chicago, and they call each other by their first names. And fate has brought them together after many years as author and actress.

"We weren't very old when we started to take an interest in dramatic affairs," said Miss Sears. "To tell a secret, we both—Mr. Forbes and myself—made our first stage appearance together. We applied for positions as 'supers' when Mme. Sarah Bernhardt came to Chicago on one of the first series of fare-well tours. For a week we appeared in her company in thinking roles. If I remember correctly, 'Camille' was her principal production during the week, and night after night Mr. Forbes and I appeared in the gaming scene, acting like real plungers with thousands of francs in our hands, whereas, if the truth were told, all we had perhaps was carfare home on the Cottage Grove avenue cable."

Miss Sears said she knew right then that Mr. Forbes would become a great dramatist some day, and she, herself, an actress, because Mme. Bernhardt once smiled when they chorused:

"Vive la France! Vive la France!" with tremendous theatrical effect.

The ambition to become an actress didn't leave her, Miss Sears said, even when she was society reporter on a newspaper in Port Huron, Mich. That experience really contributed a great deal to her eventual success in New York because as a reporter she learned stenography.

"Instead of diving madly into the theatrical profession, elevating the drama at every opportunity," continued Miss Sears, "I came to New York, studied the situation carefully from my own point of view, concluded that the only way of reaching a place of prominence was through consecutive Broadway engagements, and then, with this scheme of operation marked out, I began my campaign."

"I opened a stenographic office in the building at the northeast corner of Broadway and 40th street and painted my name on the door thus: 'Z. Sears, Stenographer.' You know, I always thought that name was very good for business. Think of it, Z. Sears. Sounds businesslike, doesn't it?"

"It was very soon, comparatively, when I was asked frequently to type play

For five years I played goblins, ghosts and giants on the legitimate stage. Now I do 'em all in the same day. The pictures are certainly a great school for versatility, particularly if the actor has the right sort of direction.—Major Daniel Giffether.

manuscripts. I became intimately acquainted with many authors, chief of whom was the late Clyde Fitch, for whom I did stenographic work for several years. As a result of these acquaintances I obtained my opportunity to appear in the Broadway theatres, and for several years I continued my typewriting office in the day and acted every evening.

"I used to amuse myself with the thought that it was a sort of feminine Jekyll and Hyde existence. I kept the two identities absolutely individual—so much so that I recall once that a young woman in my office saw me play one night and asked me the following morning if I had a sister on the stage, because she had seen some one who looked exactly like me. Even after I had many good roles in some of the Clyde Fitch plays and with Francis Wilson, I continued with my stenographic office. Mr. Fitch once told me that any one who had imagination enough to read his handwriting had imagination enough to be a Duse. And he really wrote the worst hand I have ever seen.

"So I really shorthanded myself into very good roles," concluded the actress. "I made it a rule for a long time never to leave New York until the Broadway engagement of a play until I appeared in 'Truth,' when I went on tour with that company. Later I played in Mr. Fitch's comedy, 'Girls,' and since then I haven't had to use the typewriter."

Brother to a Stage Judge

The production next season of a new play by George Kelly will place the name of this young Philadelphian among the list of America's youngest authors. For the last four or five years Mr. Kelly's theatrical career has been confined to the stage, his work in "The Virginian" as the successor of Dustin Farnum, in the principal role in "The Common Law" and other well-known legitimate pieces being a matter of theatrical history.

Mr. Kelly, however, has aspired to fame as a writer and is the author of several plays and sketches, and he recently finished a play which was accepted for production by the late Paul Armstrong. Since the death of the latter Mr. Kelly's play has been turned over to a well-known firm of producers and is listed for presentation early next season. Mr. Kelly is now in vanderbilt, and appears in the principal role of Paul Armstrong's one-act satire, "Woman Proposes," at B. F. Keith's Theatre next week.

Mr. Kelly is a Philadelphian, being a brother of Walter C. Kelly, "The Virginia Judge," a popular vaudeville headliner. Another brother is Jack Kelly, the Vesper Club's champion oarsman, while a third brother is the well-known Philadelphia contractor, P. H. Kelly. George is the second youngest of the family of boys and was educated in this city, being a scholar at the Forrester School in East Falls. He took a five years' course as a mechanical draughtsman at Pencoyd, but the stage proved too much of an attraction for him.

Mr. Kelly was a member of the Lodiam School of Acting in this city, operated a school of elocution at East Falls himself and spent all of his spare time in studying Shakespeare and writing sketches and verse. It was not long after he had won considerable success as an amateur that he turned his attention to the professional stage and his climb was so rapid that he was chosen to succeed Dustin Farnum in "The Virginian." Since then he has appeared in several pieces with unusual success, but his ambition to become a successful playwright has never lessened, and now the presentation of his first play is assured.

DANGER AND DARING IN FILM ACTING

Some of the Hair-Breadth Escapes and Adventures of Film Players

The Sheriffs of the vicinity of Santa Barbara, Cal., are saving their money to buy a gold medal. "To Anna Little, for Bravery and Courage," will be engraved upon it, and that is because Miss Anna Little, the petite little star of Mutual (Mustang) pictures, last week trailed a horse thief and cornered him so that the Sheriff could catch him.

One of Miss Little's three horses was stolen. It was "Nancy," her white tri-colored horse, which Miss Little has owned for several years, and which she has taught to do any number of tricks. "Nancy" has a peculiar way of settling down her pretty feet, so that Miss Little has always said she could trail her pet any place over a lightly traveled road. When the actress discovered that "Nancy" was gone, instead of sitting down and moping, she jumped on another horse and went out with the Sheriff. She hit off a road by herself; after riding a long time she discovered that there was a little narrow path, almost overgrown with weeds, next to the road. She crossed through the deep grass to it and found the imprints of a horse's hoofs. She felt certain that they were "Nancy's." She rode until she came upon an old tumbled-down barnyard, into which the hoofs turned. She dismounted, and stood hidden beside the road until the Sheriff came, with the revolver which she had been given special permission to use drawn to fire at any one who should attempt to leave the yard.

Sure enough "Nancy" was found in the stable, and the horse-thief captured.

Charles Bartlett, director at the American Santa Barbara studios, and his camera man, Tom Middleton, had a narrow escape from death last week while prospecting for locations for a forthcoming picture to be called "Drifting."

The director, who has earned a reputation for his big, virile productions, had started across the Santa Clara River near San Paulo, and while giving directions to an assistant was suddenly caught in quicksand. Slowly, but surely, Director Bartlett began to sink, and despite his every effort he could not get out of the treacherous sand.

Cameraman Middleton hurried to the aid of his director and only for imperative orders from the imperiled one would have been dragged into the danger zone, too. Director Bartlett meantime had been gradually sinking, until he could, as he afterward expressed it, "hear the devouring sands gurgling behind his ears." Then his assistants swung him a rope which had been made fast over the projecting limb of a giant acorn tree.

A couple of pulls and the prospective victim was hoisted clear of danger. When he reached the river bank, lighted a pipe and passed to reflect, he announced he had found one spot which will "not" be used in the new picture.

Vitagraph Director Harry Davenport smashed a seven-passenger touring car to smithereens in a scene in "One Night," in which Robert Edison is playing the leading character. Harry Macey and Eulalie Jensen were in the car just a few minutes previous to the staged accident, a head-on collision that demolished the car. The players jumped to a place of safety when the approaching automobile was only 50 feet away. During the excitement Director Davenport went up in the air for the first time to the knowledge of any of the players. "Don't you know that I can get a car to smash any time I want one," he exclaimed, "but can I get new 'yours' if you happened to be smashed?"



GEORGE KELLY

The Philadelphian, brother of "The Virginia Judge," Walter C., who will be at Keith's next week.