Joseph Kilgour, Vitagraph Star, Gives His Views on the Matter

Those who say that motion pictures do not give the actor the same inspiration that he gets on the legitimate stage, with the sea of faces across the footlights watching his every move, will find in do seph Kilgour, the Vitarraph player, one who is willing to argue with them. He finds more inspiration in the cold, gleaming eye of the camera, the critical eye of the camera man than he ever felt before. "If an actor puts his whole mind into his work there will be no lack of inspiration. I have played a great many parts on the legitimate stage and at times have been deeply affected by them, but until I began to pose in motion pictures I did not realize what inspiration meant.

"There is one film in particular that

"There is one film in particular that brought out, I believe, the best that was brought out, I believe, the best that was in me. At least, I meant to do my best-not only from an ethical standpoint, but because the story of the play inspired me. The story was the deathbed effort of a great mind. Mrs. Sidney Drew (George Cameron) dictated the picture as she lay with life ebbing away, with her sight growing dimmer and dimmer. Having completed her work she died, holding in her hand the very Bible from which she derived the story's theme.

"Think of the sentimental associations

Think of the sentimental ascociations of that story—particularly when it was put into the hands of her son, S. Rankin Drew, to produce. All of the players cast in the pleture could see that he was endeavoring to erect a monument to the memory of his loving mother, and every player did his or her best under that same inspiration and impetus."

On the specific stage Kilgour has al-

On the speaking stage Kilgour has al-ways been known for his knowledge of technical detail. He finds that in motion pictures he has an even greater oppor-tunity to display his technical knowledge. His first glimpse of himself on the screen, however, caused a shock to his justifiable

"After I had gone through a number of scenes I was given the opportunity of seeing myself in the pictures. It was the

most uneasy experience I ever had. I seemed the veriest amateur and picked many flaws in my manner of walking, making gestures and facial expressions.

"Very well done, Mr. Kilgour, said my director, who was watchin, the film.

"Well, if my work in that picture impresses you as being good, in my future pictures you are going to see some real acting." I had the film run over again three or four times, noting where, in my opinion, I could have done better. It three or four times, noting where, in my opinion, I could have done better. It was the first time I had ever had a chance to see myself as others have seen me, and it taught me a good less on. My later efforts pleased me better, for I know then how to obtain the proper effects. I am by no means satisfied, however, and each film in which I appear is a valuable lesson to me. All of us have a great deal lesson to me. All of us have a great deal to learn."

Famous Pistols in Film

TAMOUS Fistors in Film

The two pistors used in the ducling scene of the photodramatic version of Mark Twain's famous story, "Pudd'nhead Wilson," which will be at the Stanley Theatre the first half of this week, with Theodore Roberts in the title role, are part of the collection of Wilfred Buckland, art director of the Lasky Company. Mr. Buckland is known as the greatest collector and authority on ancient firearms in the country, and his collection is said to be one of the most complete in the world, not barring that of the Britis said to be one of the most complete in the world, not barring that of the British Museum. By careful attention Mr. Buckland has kept his collection in a wonderful state of preservation, and the pistols, when tested, were as accurate and hard shooting as when they left the French gunsmith.

WHAT MOVIE FOLKS AND THEATRE PEOPLE ARE DOING WHEN MORE OR LESS OFF DUTY



Lily Langtry's Christian name is not Lily at all. Before her first marriage she was Miss Emilic Charlotte Le Breton, daughter of the late William Corbet Le Breton, Dean of the Island of Jersey, England. How she acquired the name by which she has been so long known to the public makes a pretty little story, which she told at the Ritz to a party of dinner guests one night last week.

"The lilies of Jersey and Guernsey," she said, "are famous. They are known as lilles, and are bulbous plants, but actually they belong to the family of amaryllis; they are really belladonna liles and nerines. I know all about them beand nerines. I know all about them because gardening is my favorite hobby.
Indeed, I can almost claim to be a
gardener by profession. These lilies originally came from south Africa. A ship
laden with a cargo of the bulbs was
wrecked many years ago on the Jersey
rocks and foundered. The waves washed
the bulbs ashore and covered them with
and. The following year people were sand. The following year people were surprised and delighted to find masses of these beautiful belladonnas and nerines springing up in the sands above high-water mark. The bulbs were vollected, saved and 'adopted,' and that is how we came to get our Jersey lilles.

"I myself came to be called 'The Jer-sey Lily' in this way: When I came to London from Jersey many famous artists London from Jersey many famous artists painted me. Among them was Sir John Millals, who, though born in England, like myself, came of an old Jersey family. He painted my portrait two or three times. One day he said to me, 'I want to paint you with one of our Jersey lilles in your hand.' I wore a black dress, and the picture was called 'The Jersey Lily.' It was hung in the Academy, and so great was the desire to see it that the picture was in danger of being damaged by the crowds and had to be roped off.

As the original of the picture, I was constantly referred to afterward as 'The Jer-sey Lily,' and I definitely adopted the name when I went on the stage, some years after my marriage."

The drama's laws the drama's patrons give;
For we that live to please must please to live.

-Doctor Johnson, Prologue on Opening Drury Lane Theatre,

BELASCO ABOLISHES THE FOOTLIGHTS

TIME - HONORED stage traditions and conventions received an awful shock when David Belasco, at the Belasco Theatre, New York, produced the Knoblauch play, entitled "Marie-Odile," in which that clever young actress, Frances Starr, is appearing. In this play the scene is laid in the refectory of a convent, and in order to obtain a fitting at-mosphere and pro-mote a sense of intimacy between the stage and the audi-ence Mr. Belasco has completely abolished the footlights. In-stead, his light comes from above - where it comes from in na-

ture. The effectiveness of this style of light-ing is best appreci-ated by the specta-tor when the lights lower in the audi-torium and from above and on both sides of the presce-nium arch a sub-dued, mellow light, such as might filter down through the high, dusty, mul-lioned windows, is shed upon the sim-ple, austere living room of that re-

not only does this convent room take on a dozen different moods during the course of the play, but it is easier for those in the front of the house to see the faces of the players and catch every nuance and flecting change of expression on the actors' faces. Nobody in the native theatre can use light so skilfully as Belasco, and his whole lighting system in "Marie-Oddie" is said to be a splendid flustration of how much beauty resides in stage illumination and how needless it is to maintain the stupid tradition of footlights.

It is really nothing new that Mr. Be-



MARIE-ODILE BY THE CONVENT DOOR Note how the light comes wholly from the open doorway, as it would in nature.

mote convent, and the theatre becomes charged with a seriousness that is indefinable and half mystic. All of the action transpires in this scene, which is tranquilly beautiful, and which suggests to the imagination the still isolation and concentrated life of the convent. And by this arrangement of lighting, not only does this convent room take on a dozen different moods during the convent of the law but it is easier for

The "spot" light Mr. Belasco uses b more interesting. Marie-Oddle, a novice in the convent, appears to the audience most of the time to have an almost sumost of the time to have an almost supernatural glow about her fair head. The glow is real and natural enough, but think if some night the man who directs it upon Migs Starr were to move his hand a fraction of an inch too far and one of the Prussian soldiers or some one equally unfitted for the honor should appear with a haio! Perhaps it will never happen that way. Somehow Mr. Belasco has things right in his productions, and no doubt the man who manipulates that particular "spot" has been rehearsed in his part as faithfully as Miss Starr has in hers.

The "spot" in question is no different

happen that way. Somehow Mr. Helasco has things right in his productions, and no doubt the man who manipulates that Ever since electric lights came into take in the theatres there have been long rows of abstric globes strung above the actors heads, but of sight of the audience, and called hooter lights."

Liver musical comedy depends upon increase glambers of these horder strips to breather the stage. In some where a middle lies a politic is above on the stage, a room with lise a celling is shown on the stage, a room with lise a celling is shown on the stage, a room might lise a celling in the convent has a celling in the celling in t

The audiences at the "Passing Show," now playing at the Lyric, always sit up and take notice when a small figure and a big high hat arrives on the stage and starts things moving. The peculiar look-ing yet most attractive little person is Daphne Pollard. Miss Pollard has decided views on stage life. "I don't believe the conquerors I used

A STAR CAN TWINKLE

ONLY BY WORK

SHE CANNOT TELL A LIE Lyda Carlisle, of "The Passing Show," did it with her little ax.

to hate when I studied ancient history at school ever felt prouder when they drove into the home town after the wars, trailing their captives behind them, than a girl does when she knows she has pleased Broadway.

"Broadway, you know, is the street with the terrible fascination-terrible because to conquer it means so much, and to be conquered by it is so dread a thing. And fascinating! I should say it is as full of thrill as a first glass of wine. Broadway is what every actress wants.

Broadway is what every actress wants.

"I, a girl born in Australia, used to hear of it in my Pacific island home with a thrill of fear and hope. Fear that I might not win it, hope that I would. I joined a vaudeville opera company before most girls start school. When I was 12 years old I had learned 36 operas. Yes, that's right. Don't think I meant six or 17 or 25-1t's 35. Be sure to print it right. I was the star of the Pollard Juvenile Opera Company. We sang in Melbourne, Australia, and other cities in that part of the world. But my heart turned toof the world. But my heart turned toward Broadway.

"I reached it by way of San Francisco and the Tivoli, which was San Francisco's home of light opera. That was eight years ago, and I was 14. It was very charming to please the warm-hearted, pleasure-loving San Franciscans. But my heart still turned and yearned for Broad-

way.

"I began to think I should never see, much less conquer, it. For along came Cupid and persuaded me to marry a young man in Seattle and take up my abode there.

"For four years I was off the stage.

took all that time to convince hubby that I could be on the stage without straining home ties. Then I went into vaudeville briefly, and then, by grace of the Shuberts, I had my chance at the Winter Garden.

"I came—they smiled. And I was deligiously happy, for so, they told me. I liriously happy, for-so they told me-I had conquered the street."

Musical Glasses

MONDAY, JANUARY 31 Song recital at Witherspoon Hall by Mme. legina Hassier-Fox, daughter of Mark Hassier and pupil of Biegfried Behrens. She is a con-raito and has the rare combination of a good

singing voice and a directing intelligence.
PROGRAM.
Ah! rendimi (Mitrane)
Payche Paladii Jounes Pilistes Wecker! If une Prison Adleu Forets (Jeanne d'Arc) Tachalkovs
Absence (Chinese Lyrics) James H. Roge Two Quartrains from the Bubaiyat of Omas

Rhayyam ... "Ames H Rogers (8) A Book of Verses Underneath the Bough, (b) Yet Ah. That Spring Should Vanish With the Rose." Tell me, where is fancy bred?" Homer N. Bartlett Betreat (Schlundwinkel) ... Frank faForge Hame to the Herauda. ... Howard C. Gilmour The Awakening ... "Charles Gilbert Spross

TUESDAY, FEBRUARY I Pioga Choral Society, assisted by Mrs. Hola Mrs. M. C. Addison, Mr. Meniken, V. Redding, will present the contata, Legend of St. Cecilia. Third illustrated music talk on "Rhythm in Music" by Miss Alvs E. Hantley at the Little Theatre at 3 o'clock.

PRIDAT, PERBUSANT,
Philadeiphia Orchestra, with Herman Sandby,
callist, as soloist, at the Academy of Music,
at 3 o'clock. The program:
Charture. Anarteon. Chorubini
Symphony No. 39, in E flat. Meant
Symphonic Foets. Schrab and Rustrum.
Cancerte in D. major. Bandby
Tone Feem. Finlandia. Sibelius



WHEN RUSSIAN DANCERS PLAY Here is Adolph Bolm, of the famous Ballet Russe, conquerors of New York, trying to play the "bull fiddle" with the not very promising assistance of one of the female dancers of the company.

Frogram as above.

MONDAY, FEBRUARY 7

Arkady Bourstein, violitist, in recital at
Witherspoon Hall. Program announced later.

FRIDAY, FEBRUARY II
Faurth concert of the Rich Quartet at
Witherspeen Hall, Soloista, Susanna Dercum
and Cammite Zechwer. MONDAY, FEBRUARY 14 Reston Symphony Orchestra, with Ernest Shelling, plantst, as soloist. Program an-nounced later.

nounced later.

THURSDAY, FEBRUARY 17

Catholic Choral Ulub presents the Mote concert at the Academy of Music. Assisting soloists will be Catherine S. Montant, soprano Dorrothy Johnstone Bussier, harpiste, Pierr Wiels, haritone. A Moussorgaky cantata wil MONDAY, FEBRUARY 21

Julia Culp in recital. Program announced later.

MOVIE OFFICIAL'S VIEW ON CENSORSHIP

Continued from Page One

principle of free expression of thought be hampered or restricted. Censorship leads to race and religious prejudice, to political influence and corruption of

morals. Is the United States Constitution to be reversed and are we to live under a Government of men, instead of under a Government of laws?

Are we not held thoroughly responsi ble for our acts under existing laws? Innumerable instances can be given to show that the manufacturer of pictures is held thoroughly subject to the law. Consorahip, gentlemen, will mean the rule of the many by the few. (Read Judge Gaynor's decision.)

Gaynor's decision.)

In conclusion, gentlemen, let me recall to your minds, that one of the causes of the founding of this Republic was to escape censorship—in other words, intolorance, which means the rule of the many by the fow—and we had best bear in mind the reasons which caused them to advocate in our national Constitution the freedom of thought expression.

In these days of the over-broadening principle of popular government and of the rule by the many, iet us not step backward.

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GERMAN STAGE USED

FOR PROPAGANDA

News of the German theatres in war time has been meagre, but the Boston Transcript, digesting the random notes in the newspapers that have slipped through in the mails, gives some indication of the way artistic upheaval follows political changes.

The extension of the German theatre to the invaded provinces, the strict censorship of the theatres at home and the disastrous effect of the conflict on the theatres in the smaller cities are the outstanding characteristics of the news that filters through. In her adventures in Belglum, Poland, Sweden and Bulgaria, Germany evidently believes in the theatrs as the best means of the Germanization of her outposts. News a few weeks ago that the leading theatre in Brussels is now tenanted by the famous Duesseldorf company is followed by the information that Max Reinhardt has recently taken his company from the Deutsches Theatre, Berlin, to Stockholm, Sweden, for five performances, including "Faust," "Wallenstein," "The Robbers" and "A Midsummer Night's Dream," German plays are seen on the stages of Lodg. The theatres of Warsaw have been taken over from their Russian governmental control as an opportunity to fan Polish national unrest by celebrating in dramatic form events in Polish history. An amateur, but doubtless subsidided, society is giving German plays in Sofia.

The most violent censoring has been the forcing out of existence of the school and theatre of Emile Jaques-Daicroze, at Heilerau, Just outside of Dresden. Poor Jaques was sent packing to Switzerland, early in the war for his Entente sympathics, and now he is seaking to that the leading theatre in Brussels is

early in the war for his Entente sym-pathies, and now he is seeking aid for the founding of a second Hellerau for his work in eurhythmics across the Channel in England. Here and there plays proposed by managers have been banned, and, of course, there are hundreds of works of a revolutionary nature that as manager would dream of proposing in these times. Hauptmann seems to have these times. Hauptmann seems to have fallen under the greatest displeasure, probably for his anti-imperialist sympathies revealed in his Festspiel, which was banned by the Crown Prince at Bresslau in 1913 after several performances.

In the larger cities, like Berlin, little change is apparent in the theatres except for the loss of the younger men from the casts. The Free Folk Stage, under Reinhardt's direction, has added 19,000 members. But in Weimar and Freiburg the theatres have had to close their doors, and in Vienna the Free Folk Stage has disbanded. New works are not unknown, although revivals of the classics prevail "The Comedy of Words" is the new pieca by Schnitzler; "The Return to Nature," by Ludwig Fulda; "Engelbrecht," a posthumous play by Strindberg, and "King Sclomon," by Ernst Hardt,

Her Forte

"I hear that Ethel has a splendld pesition for which she is pre-eminently fitted."
"And that is—"

"Confidential secretary to a theatrical publicity man."-Life.

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