

THE TALKATIVE  
MISS CLARK HOLDS  
A LONG INTERVIEWIn Two "Yesses" and a "Rather" She  
Gives Her Views on the  
Movies

Marguerite Clark is one of the few actresses who are sincerely opposed to being interviewed. Having very carefully formed the opinion that interviews with stars are generally foolish, frequently misrepresentative of the interviewed and almost invariably tedious, Miss Clark refuses, very gently, but ever so firmly, to be interviewed.

One very insistent young reporter had been assigned to interview the famous Players' star and he proceeded to call upon her at her home. He received the customary answer from Miss Clark's maid, but he was a cub—and he had been told that in the bright lexicon of newspaperdom there is no such word as fail. So he called Miss Clark on the telephone, after doing some real sleuthing in order to obtain her number. The result differed from that of the first trial only in the person of the giver of the message, for he had been fortunate enough to talk to Miss Clark herself over the wire.

But that brief conversation only whetted his appetite and he wrote the star a note, setting forth the difficulties of reportorial work, with emphasis on the utter disgrace of failing to turn in a story on an assignment. So Miss Clark, moved partly by admiration for the youth's persistency and partly by curiosity, wrote him a note stating that she would not be interviewed, but that she would be very glad to meet him if he would call at the studio at a certain time.

The results of that meeting were about as follows: "Miss Clark, in your opinion, does acting in motion pictures involve the knowledge of a different technique from that which is required for the stage? That is to say, is it true that gestures which would be very effective on the stage cannot be used in the motion picture because every movement has to be made slowly in order to avoid blurring? Is it true that, though motion picture acting is silent and, therefore, dependent upon gesture and facial expression alone, it is still very different from pantomime and should be considered a distinctly separate art from either acting on the stage or genuine pantomime?"

"Yes."

"Is it equally true that costumes which would be wonderfully effective on the stage completely lose their charm on the screen, and that gowns which would be considered impossible on the stage or in the street make stunning costumes in films? This effect is due to the photographic qualities of the colors in the gowns, is it not—to the fact that other various shades of yellow photograph black, while other tones of the same color develop peculiarities of their own that must be reckoned with in selecting the materials for motion-picture gowns?"

"White is another very troublesome color, is it not, Miss Clark? I believe that it causes camera men a deal of worry because it reflects strong light very readily and blurs the whole scene. That is the reason, is it not, that pale yellow tablecloths and napkins are used in many studios, instead of white, and that many of the actresses wear pale yellow gowns instead of white dresses?"

"Yes."

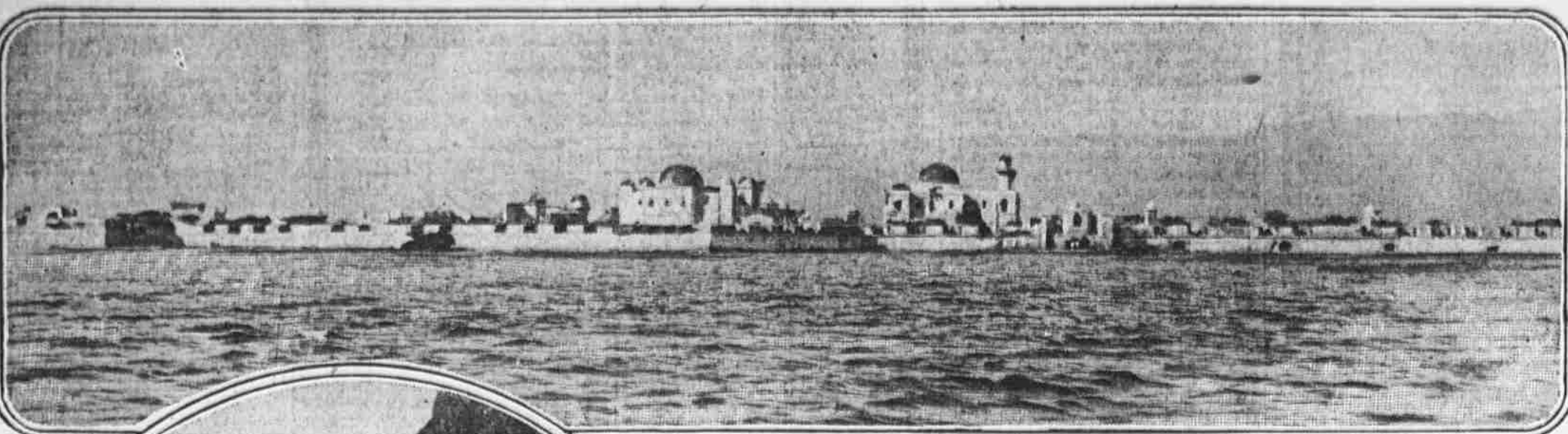
"Do you consider that the motion picture is going to supplant the so-called legitimate stage? Doesn't it rather seem to you that motion pictures are going to benefit the stage in the long run by making it less and less profitable for the theatrical managers to put on cheap shows and forcing them to offer the public better and better entertainment in order to compete with the cheap admission prices of the motion picture houses? Doesn't this rather foreshadow the development of the better element of the theatrical world along the lines of quality rather than those of quantity? Surely it would seem that the competition of the film producers of the higher quality type will make that the inevitable trend of theatrical activities, wouldn't it not?"

"As for the injury of the stage by the film man, does it not rather seem ridiculous to assume that such would possibly be the case in view of the fact that the motion picture is such a totally different form of entertainment, and that it has so little in common with the stage in the matter of action, silence of the characters, variety of settings and other considerations?"

"Rather."

"Thank you, very much, Miss Clark. I am very glad, indeed, to have met you. Not at all. I am delighted to have met you and only regret that I could not permit you to quote me at length, if you really wished to."

## PERSONALITIES AND PLACES IN BOTH HEMISPHERES OF THE AMUSEMENT WORLD

A MOVIE-BUILT CITY OF MOROCCO  
Part of the new Fox-Kellermann picture taken  
in Jamaica.PEACHES ON THE BEACHES  
Vivian Reed and Edith Johnson,  
Selig stars, are giving "Bruno"  
a sunbath.GROSSMITH  
HURRIES  
TO WORK  
The comedian  
of "Nobody  
Home" walk-  
ing down Broad  
street.THE MOTHER OF MACK  
Mrs. Sennett visits her boy at the  
famous Keystone studios, whence  
came many of the photoplays of the  
Arcadia and Victoria Theatres.Milady Babbie is  
Jack of All Trades

The paraphernalia of the Maude Adams company was being unloaded at the door of a theatre in Michigan the other day. An important-looking individual found his way to the stage and, approaching some men who were at work connecting wires, demanded information.

"I'm the city inspector," he said, "and I want to see the switchboard this company is going to cut in with here. Where's your chief electrician?"

"She is in her room on the O. P. side," answered one of the men.

"Oh, I don't want a 'she.' I want the chief electrician."

"Well, she's it," was the reply.

And in her own company Maude Adams is "it." She is the chief electrician, chief carpenter and the head of every department. There is not a thing connected with her productions that does not get her personal attention. For years she has made a study of stage lighting, and probably knows as much about it as any man in the profession. There are said to be more new patented devices used in stage lighting by Miss Adams in her productions than by any other company on the road.

All that Miss Adams asks of any theatre in which she plays is plenty of electric current; she will furnish the necessary switchboard, dimmers and lamps. She doesn't want any scenery, the bare walls of the stage are enough for her, and, if necessary, she will put in a curtain. When the actress and her company left New York a few weeks ago it was said that

"LOVE MY DOG," OF COURSE  
That is the only possible caption for the snapshot  
of Daisy Irving, of "Come to Bohemia," due at  
the Forrest Monday.

she had the best equipped organization  
that had ever left the city.

Individual Art for  
Stage Designing  
By Elsie De Wolf

Miss Elsie De Wolf, the actress, who retired some years ago to take up interior decorating of woman's clubs, or homes, has turned her attention again to the stage, this time as decorator.

In the theatre, too, individuality should be the keynote, instead of a blind following of foreign fashion. In Colonial times our art was charming, because it was the natural expression of the needs of the people. Then came the following after false gods, and we dressed up our homes with unnatural French elegance or Italian heaviness, or English severity, when it was not suitable at all. Now we are beginning to realize that beautiful as an Italian villa is on the shores of the Adriatic, it may not be at all suited to the shores of an American river or lake.

It is the same with stage setting. Rooms on the stage have for years been planned without due regard to the type of person in the play to whom they are supposed to belong. They remind one quite frequently of the illustrations that do not illustrate, so apt to be found in our popular novels. Now, in getting ready for "Nobody Home," the first thing I did was to carefully consider the kind of hotel lobby most in accord with the place the persons in the first act would be apt to patronize, then set to work making it as true to life as possible.

In the second act I show a room in the very modern Central Park West apartment of a very modern young girl. There are five doors at irregular intervals in the room, which serve to break up the usually stilted and conventionally shaped triangular stage room, because "Tony Miller" is not a conventional type and wouldn't be apt to select that kind of an apartment.

The color scheme, which is black-and-white, with little tufts of orange trees painted on them, baskets of oranges for chandeliers, half-way up the walls, black-and-white and orange motif in the birdcage, the couch, chairs, cushions, etc., was not thought out as the average individual might imagine. I carefully study and plan style and period; but colors never. I just feel them. I can't explain why I used orange in this particular "Nobody Home" set, any more than purple, except that felt orange to be right for that particular room.

MUSICAL  
CARL TSCHOPP, Corner Park and  
Mandolin, Banjo, Guitar, Zither

On With the Dance!!  
Society and Stage  
Link Hands

The dancing craze which has swept over the country is responsible for the entrance of a number of society girls into a stage career. Among the most prominent is Diana Lemme, who has taken a small part in the new musical comedy, "Come to Bohemia," which will have its metropolitan premiere at the Forrest April 2. Two other society girls are also in the cast, Mabel Guilford, of the famous Baltimore family, and the Baroness von Ulim.

"Dancing," said Miss Lemme, in explaining why she had taken up a stage career, "has awakened all young women to a sense of independence. Society is not boring, at least, it is not boring to any one except those who are old enough to have enough anyway. But it is stifling! You seem hemmed in in your own sphere, and when anything, most of all a human, is caged, it wants to escape. I and a number of my friends wanted to feel self-reliant and independent—to do something while ourselves. When dancing became the vogue, we found that we could dance exceptionally well, and when we discovered that society dancers were in such demand on the stage we looked upon it as our opportunity. That is why I joined the 'Come to Bohemia' company."

"I need not tell any young woman what it means always to feel dependent on some one else for clothes, for food and for fun," said Miss Guilford. "I couldn't bear it. And then my friends have great faith in my voice; and I'm just vain enough to want to see what I can do with it artistically. And all art must be professional, otherwise it is looked on as a distraction of a dabbler or a dilettante. Heaven spare me from having either term applied to me, and that's just the end of any talent that I may possess, if I remained at home."

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Here we have Cursey and Le Maire in a dual personality act. On the left, they are singing in the Lyric's new Winter Garden show, "The World of Pleasure." On the right, they appear in street clothes trying to impersonate themselves.