



PHOTOPLAY THEATRES DANCING MUSIC

NORMA TALMAGE HAS ALWAYS BEEN A MOVIE ACTRESS

She Tells a Little About How She Started in Movieland Work

Norma Talmage, who will be seen this week in "At Midnight," a Triangle film, at the Victoria, in a little bit disappointed in California. She broke the deep, deep silence of the film, to say so, right out, the other day.

"You know I expected just to walk on orange blossoms, and instead, all along the lovely country highways I read signs like those we have in street cars. I have no time to go to jail, so I'm obeying them, though I did so want to go to and pick orange blossoms. But I've taken the beautiful big house which Anna Pavlova lived in while here, and I have my mother and sister and Japanese poodle with me, and we have a big library and a lovely rose garden, and so I'm happy despite the signs.

"I've always 'filmed,'" said Miss Talmage, as she commenced to spoil her loveliness with yellow grease paint. "Began when I was 14. Borrowed a long dress and a big hat that were right up to the time-table, and went over to the Vitagraph. Had a hard time deciding as to what studio I'd lend first aid to, but finally decided on the Vite.

"The director was a big man with sun-burnt whiskers. He was apparently looking at the door when I opened it, which was disconcerting, and I tripped over my long skirt, which made me awfully mad. But he gravely helped me to my feet and sat me down in a chair. 'We don't require all that homage here,' he said with a twinkle. I looked at him in pity, because he didn't seem to know what he was getting; why, I was the champion piece-speaker in our high school.

"How did I get on at first in pictures? Oh, very badly, I assure you. I used to forget all about the chalk lines when I got to acting, and act all over the stage, expecting the camera to follow me about like a pet dog. Then I used to sneak aside behind the camera to see if it were still cranking, and then worry myself sick afterward for fear the director might have caught me at it. As for make-up, I used to put that on to suit myself, regardless of anybody's feelings. And I never would dull-finish my nose—just left it as it was in all its shining radiance.

"Florence Turner was the only great actress in pictures those days. I used to try to imitate her, and one day when I was walking across the stage with what I thought was a snakily graceful and haughty glide, my director called out: 'Norma, what's the matter with you today? For gawva! work straight!'

"What sort of parts do you like best to play?" I asked.

"Well, I'm awfully tired of ingenues and their little bags of tricks," she responded, as she finished spilling her petty complexion with one last dab of yellow on a pink cheek. "And I do love playing vampire parts, only, of course, I never begin to 'vamp' early in life, but 'one'—and everybody who sees you in that sort of part naturally thinks you must be awfully old—30 or so!"

"And he said he'd take me. And would pay me \$2 a week. Twenty-five dollars! I didn't know there was so much money in the world. When I came up for the third time, I signed a contract, and there I stayed for five years. Mabel Normand, Wallace Reid, Lottie Pickford, Lillian Walker—they all had their share, and they all started with \$2 a week.

"Oh, yes, and besides the \$2, there was a little restaurant where the actors for lunch got a sandwich, a cup of coffee and a piece of pie without paying anything. Just to think! I told mother that first night when I went home. 'Besides the wonderful salary, they give you that wonderful pie! And then, the second day, I disgraced myself. I went into the projecting room with my lunch in my hand. Leaving for something for a moment, I left my pie on my chair. And when I returned somebody had sat on it. For days I was haunted by fear of attack from the unhappy person who had spoiled his clothes sitting on my pie; for days I watched furtively for signs of that pie on the garments of my mates, but I never did find out who sat down on it.

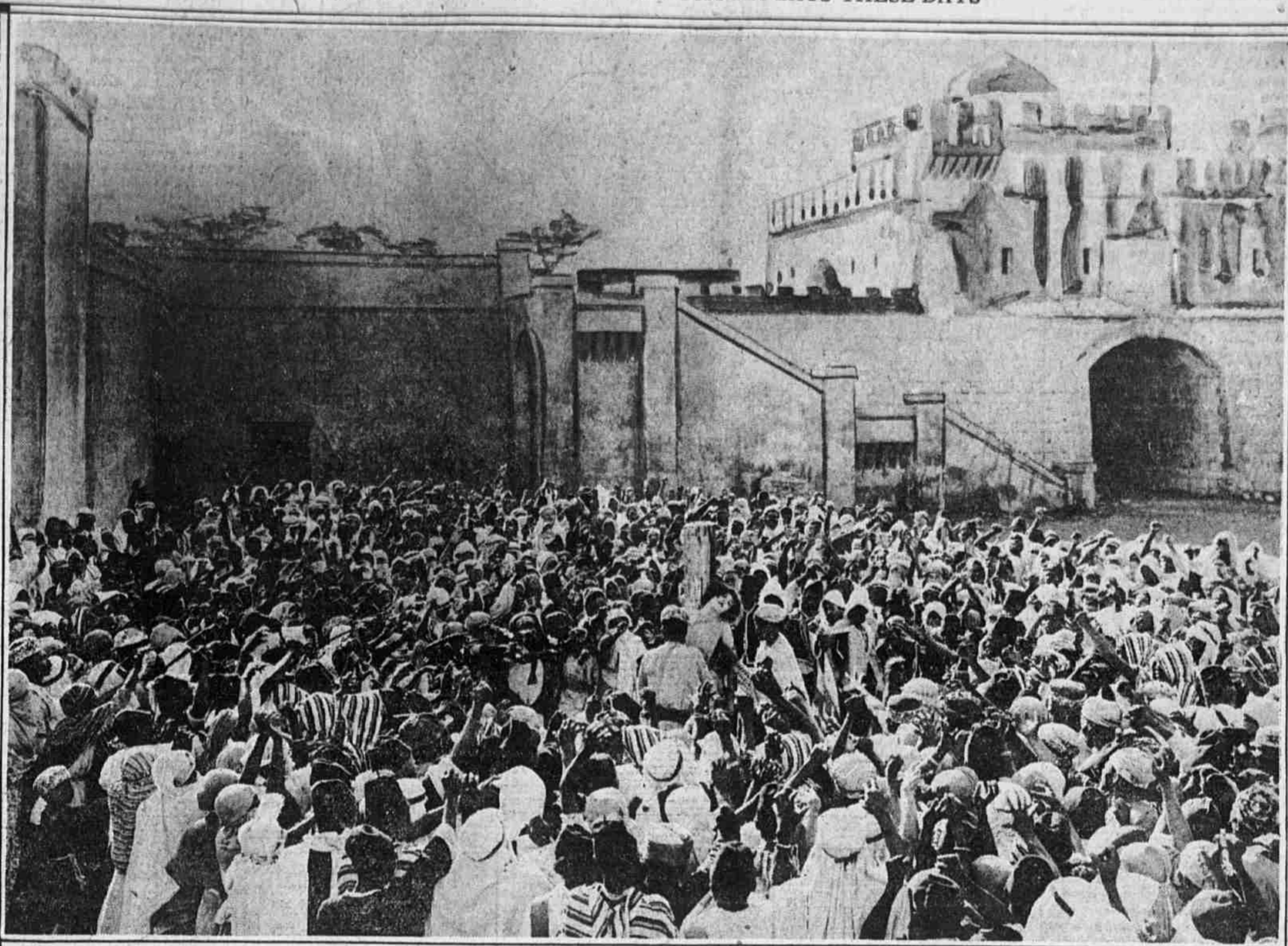
"Do I like working out of doors? No, frankly, I think it's very hard. I have been used to working under lights in the indoor studios, and I think there's more illusion to be gained with artificial light than with daylight. Besides, the crowds confuse me. You see I'm not used to crowds, never having been on the stage.

MME. YORSKA—WHO IS SHE?

MADAME YORSKA, the young international star, who portrays the spiritual Psyche in opposition to the materialistic Blix of Robert, T. Haines throughout all their reincarnations in the great periods of the past, present and future, as depicted in the celebrated Polish drama, "Through the Ages," which has its first American production at the Garrick Theatre, May 8, received most of her dramatic training from the Divine Sarah herself, and was her favorite protegee and the only one ever featured with Bernhardt herself at the Theatre Sarah Bernhardt, Paris. However, Madame Yorska was not satisfied with the European triumphs, but was also ambitious of winning fame on the English-speaking stage, and when an offer came from New York to portray the title role, in English, of Constance Lounsberry's "Judith," which was given at the residence of Mrs. Philip Lydig, she accepted. Afterward Madame Yorska established the present French Theatre in New York, and not only played the leading roles, but produced her own plays as well, and its present success is due to her artistic efforts. In commenting on her Camille, the New York Tribune stated: "The



MME. YORSKA



When D. W. Griffith put the Civil War and several other large-sized events into 12 reels of photoplay, he set the fashion for film spectacle. Already some 20 companies announce 8- to 14-reel moving pictures for summer release, and each one vies with the next in elaborate features—great crowds, monster forts, gigantic battles. Among those whose names have been disclosed—Ince's "Civilization," Thomas Dixon's "The Fall of a Nation," Clune's "Ramona," Griffith's "Mother and the Law," and the Fox film for Annette Kellermann, "A Daughter of the Gods"—the latter is frankest in its claims to the spectacular. Here we have the scene of Miss Kellermann's torture at the stake, as enacted by thousands of people in front of the great Moorish castle which Herbert Brenon built in Jamaica.

The Masses Not the Classes Determine Dramatic Growth

The Director of the Late New Theatre and Producer of "A Pair of Silk Stockings" Diagnoses the Stage of Today

By WINTHROP AMES

The following is an extract from a speech of Winthrop Ames, delivered at a recent farewell dinner to Mr. and Mrs. E. H. Sothorn.

THOSE of us behind the curtain are the first to acknowledge that something seems very wrong with our stage, and that intelligent people have every right to crumble. I think we shall diagnose the trouble more accurately if we say that the average isn't as high as it ought to be; that the good plays are so submerged and overwhelmed by a flood of inferior rubbish that they seem to have got lost in the shuffle altogether and so given the stage a general air of retrogression. A constant diet of ten trashy plays to one good one is what has disgruntled and alienated so many of our more intelligent theatre-goers. Well, who is to blame—we behind the curtain or you in front of it?

Neither, I think. Evils spring sometimes from beneficent sources—as floods from rain, and droughts from sunshine. . . . I believe that the average quality of plays has declined in America during the last 20 years for three surprising reasons: First, that America is a democracy; second, that we have free public schools; third, that these 20 years have brought us unexampled material prosperity; and fourth, because of the labor unions and their influence.

I'm not aiming at a paradox. Democratic America has stood for the right of the lowest citizen to better his social position, and he has taken full advantage of this opportunity; our schools have made a certain level of education not only free but compulsory; the national wealth has increased by leaps and bounds; and various social forces, chief among them the labor unions, have been sifting this wealth down through all classes of society. The result has been that in the last 20 years there in America who would be called peasants abroad have advanced a stride in the social scale, and this pres-

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sure from below has correspondingly increased the lower middle class, and, in turn, this has resulted in not only doubling, it is hardly wide of the mark to say it has quintupled, our theatre-goers. A whole new section of the public has got sufficient mental advancement and spend-

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Photoplays the Educational Force of the Future

The Movies as the Exercise for the Brain Which Corresponds to Physical Exertion

By DR. FRANCIS TREVELYAN MILLER

I AGREE with Arthur Brisbane that the motion picture is a discovery of importance equal to that of the printing press. It is to take a leading part in the reconstruction of our social life; it will reorganize our educational system; it is to become a great moral power. The political boss of the future will be the motion picture; it will be one of the most powerful factors in our political campaigns. Moreover, it is to develop a new art and a new science—a new and virile literature. It already is one of our greatest industries.

There has never been an invention in the history of the world, not even the printing press, that is destined to have a more marked effect upon civilization. It is developing the power of imagination in the human race. It is developing the power of deduction in the human mind. This will soon result not only in new arts and new sciences, but in a new race.

I agree wholly with Professor Munsterberg, of Harvard University, that the psychological effect of the motion picture

on the human race is beyond speculation at this time.

It is to create a new order of intelligence; it will entirely change the conformation of the human brain. It will, in fact, create a new race. My friend, the late Doctor Spitzka, was at the time of his death finding that the motion picture is making a very strong imprint on the brain.

When you consider that in the United States alone more than 15,000,000 persons each day sit silently before the motion pictures and are forced, through the power of concentration and mental alertness, to work out in their individual minds the solutions of the action that is taking place before them, you must admit that this mental discipline is forcing the human brain to think for itself. It is making the mind alert, quick to grasp

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TERRY—THE ST. PETER OF THE GARRICK

WHEN you pass through the door of the Garrick Theatre the first thing that attracts your attention is the big, stalwart military figure of "Terry," the guardian of the entrance. If you will stand there and watch the audience as it comes through the doors you will also notice that a big percentage of the men who go through either nod to him, greet him with a hearty "How are you, Terry?" or shake his hand. What will probably surprise you more will be the distinguished quality of those who are on the friendliest terms with him.

Terrence Connell has been the guardian of the main entrance to the Garrick for 16 years, and that means ever since the theatre was built. But long before that he had been a conspicuous figure in the public eye, and boasts of a circle of friends that few men possess. For many years "Terry" was one of the most prominent figures on the baseball diamond. At one time he was a backstop for the famous Chicago White Sox, and from 1874 until 1881 he was one of the best umpires in the National League. Often has been the time when he listened to the cheers (or it may have been the hoots) of the crowds at Broad and Huntington, when he stood behind the plate calling out decisions. During his career as an umpire he won a reputation for fairness that was enviable. And in those days the crowds were not as considerate of umpires as they are today, nor did they have the police protection they have now.

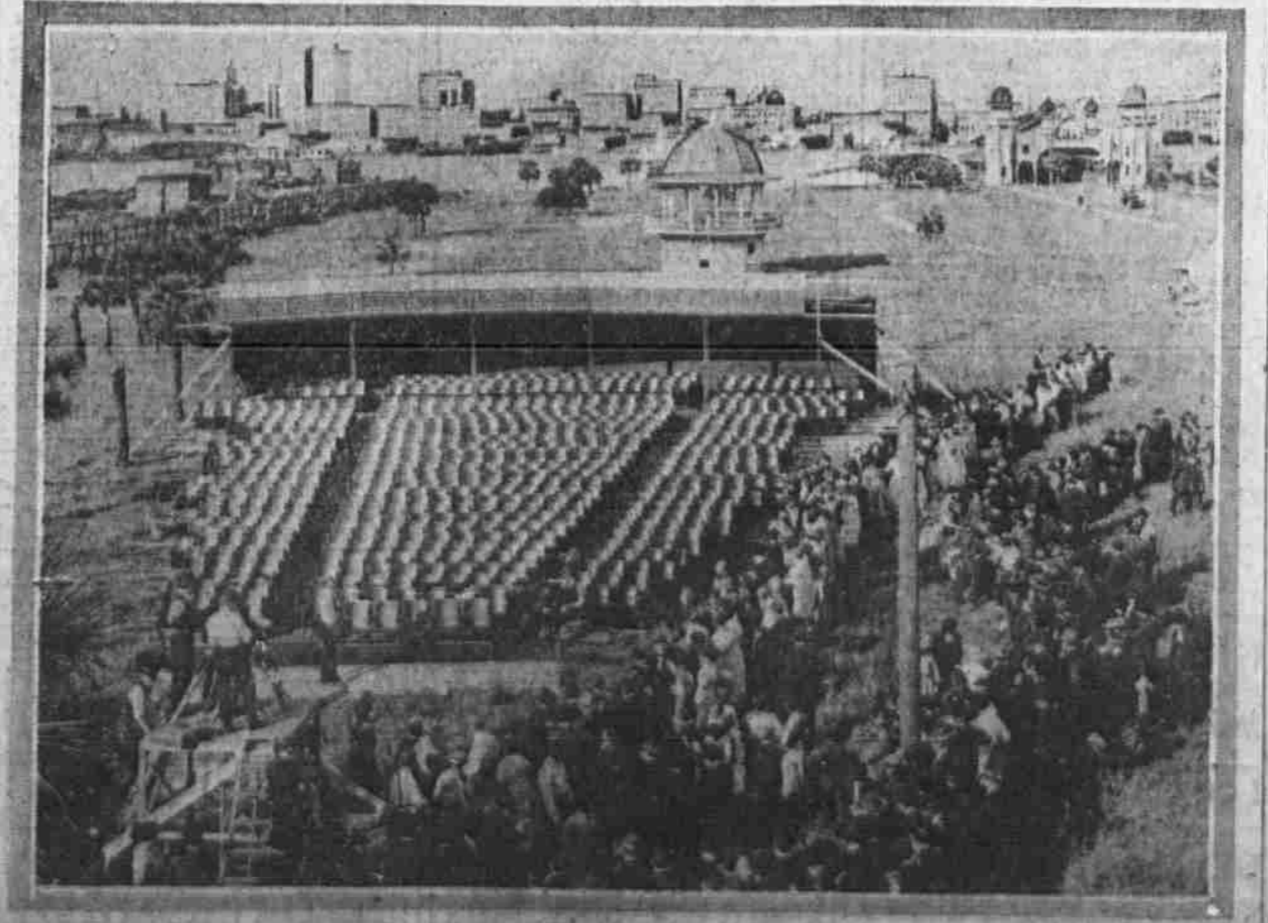
At the conclusion of his

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TERRENCE CONNELL

THERE ARE AUDIENCES AND AUDIENCES



Here, in Jacksonville, Fla., we find the open air theatre which the Gaumont Company has built for the taking of "Instructors" of playhouses. And when the director finishes scenes of that sort, he lets his real audience of interested spectators occupy the seats while he directs some scenes where the camera sees clearly.