# PITHY PARAGRAPHS AND PICTURES CONCERNING SPRING ACTIVITIES IN LOCAL THEATRES

## SCHUBERT AND SOLITUDE

You can't read the title page of Clara Kimball Young's music on the piano rack in her home, but it is the famous "Serenade." Thus does the Selznick star amuse herself when not facing the camera for "The Easiest Way," the Stanley's next week bill

### "THE NEGLECTED WIFE." PATHE'S NEWEST SERIAL

First Installment of Mabel Herbert Urner's Stories in Film Form to Be Published in the **Evening** Ledger

With weary dejection Margaret climbed the three dark flights to her back hall room. The smoke-blackened roofs shut out the daylight from the one small stained

The first glimpse of the mail that had been thrust under the door brought to her throat the wick clutching that always came with a rejected manuscript. Inside was the usual slip, without even a personal line to take away the sting.

Would she have the heart to send it out again? She had put into it her best work for she had written about the things she knew. It was a story of a sordid boarding house—the life she was living. Having woven into it her own struggles, her heart-aching ioneliness, her starved ambiion, she had called it "The Woman Alone"

had called it "The Woman Alone" She was still turning broodingly through the manuscript when there came the clamorous clang of the dinner bell. How she loadhed the long table crowded with garrulous boarders! There was no escape and she started down to the basement. The entrance of Mrs. Devila cut short the com-plaints of her boarders, who a moment before had been demanding "something

different once in a while." Jimmy Dale, a fresh young shipping clerk, whose seat was beside Margaret's, annoyed her by obnoxious attentions throughout the meal, and Margaret was glad to rush off without her desert. Hurrying up, she closed the transom over

Another week and they were well into the work. Accustomed to his office stenog-rapher, he was at first amused, then innathent at her many errors. He suggested a regular stenographer at the house, but did not press the point when he saw her hurt disappointment. But that same evefing in getting a reference book from an upper shelf, she slipped on the fibrary ind-der and in catching herself sprained her wrist. Reluctantly she conceded the need of a

stenographer. Remembering Margaret Warner and her

statement that she was often forced to do typing. Kennedy decided to secure her serv-ices. He phoned her and she gladly ac-cepted his offer of evening work. The next evening Kennedy greeted her cordially sens-tre background to the sense of the security sense. ion her embarrasement and trying to put her at case. The work went easily and her at case. The work went casily and well, and an arrangement of three evenings

well, and an arrangement of three evenings in week was agreed upon. Tonight she was too happy to rebel at the sordidness of her home surroundings. In the six months since Margaret had come to New York there had been many days of bitter discouragement. Only pride and grim determination goaded her on in her ambi-tion to be a famous writer. Her work with Kennedy came as an alleviating result

tion to be a famous writer. Her work with Kennedy came as an alleviating respite from the works of the weekly bills. Kennedy's pride in his new work knew no bounds when the Star complimented him , his first article, but

WRECKED ON "'CEPTION SHOALS"

ZINGARA AND FLAG-WAVER



The EVENING LEDGER artist thus suggests the frail pathos of Eve Coffin, the bit of human driftwood, of H. Austin Adams's play in which Nazimova is appearing at the Adelphi. It is in this scanty swimming costume that the actress makes her first-act entrance.

dust how much it meant to her how uch she had become dependent upon it. he did not realize until one evening in hay she was unbeted into Kennedy's li-rary for the flast night's work. The had not come down yet, and for the hrun's

noment she was alore. She felt almost a personal possession of the things on Kensnedy's paper-strewn desk.

Kennedy greated her with brisk formality, and she wondered if the work that means so much to her had been only a casual incident

As Kennedy walked with her to the car be drew sometiding from her of her iffe at the boarding house. A car was waiting and Margaret was almost releved that the parting was so abrupt—it was easier that way. Unseeingly, she took the first empty seat next to that occupied by Jimmy Dale. "I am not a cheap skate the your friend."

was his tormenting remark. "I will blow you to a taxi." Kennedy had turned to glance back at Kennedy had turned to glance back at the retreating car. He saw Margaret hur-riedly getting off so as to avoid a man who sprang out after her. Kennedy hurried up and, with a swift, firm grip on his collar, sent the astonished fellow staggering against a hour post. Thoroughly cowed, hurves that should be a staggering against the store of the stagering the set of the staggering the set of the

### ROMANOFFS-IBSEN-MOVIES

As Kennedy walked with her to the car the next car and they found seats together.

anxious starring among the passengers. They were going down a steep grade, the motorman frantically working its brake trying to check the increasing speed. Then

escape, drawing Margaret within his arms, waited for the final crash. Black delirium followed, and when he finally crawled from the wrockage he dragged Margaret with him. She was unconscious Straining over her with an anguished "Margaret' Margaret'" in a blinded flash came the realization of how much she



When Ethel Barrymore was doing "gypsy stuff" in Florida, in prepa-ration for "The Call of Her People," at the Victoria next Monday, she met George M. Cohan, likewise a slave of the lens at that time. He was appearing in "Broadway Jones."

### CLEANER-FILM CONTEST IS STARTED BY TRIANGLE

Prizes for Operators Who Return Celluloid in Good Condition Are Offered by Local Office of Corporation

Vine street between Twelfth and Broad presents a busy scene every night after the movies close their doors. In all the large film distributing offices big forces of men and women are at work examining with minute care the pictures which have just been shown on the seriens, and which the next day will be sent out to other picture houses. Few people realize the amount of work which is done on every film after it has once been shown.

The local Motion Picture Operators' Union is co-operating with Herbert W. Given manager of the Triangle Distribut-Every one knows how aggravating it is to see a motion picture stop in the middle of a thrilling scene and then start up again. The interest, which may be at the highest tension, is broken. It is hard to feel much enthusiasin over the rest of the film. ing Corporation of Philadelphia, to bring about this desired result, and every operator is trying hard to win some of these prizes.

Few people realize the tremendous ad-vance which is being made in the motion picture industry. In examining films after they have once been run off in a picture bouse. We all remember how in the old days two or three times a night a slide would be flashed on the screen reading "Just a moment, please." It is very seldom that we see that slide nowadays. Today, after a picture has been shown, the reset was estimated to the screen

Take your six-shopter, or if you haven't one, your Fourth of July cap-pistol), to the West Philadelphia station of the Pennsolvania Railroad at moon next Tuesday, for the good-bad gumman of filmland a coming into Philadelphia then. Of course you know we mean William S. Hart. The famous star of Kay-Dee-Triangle movies has been making a transcontinental tour and, the press agent says, has been re-

WILLIAM S. HART

HERE ON TUESDAY

Ince Star Plans Day Stop-off in Phila-

ceived with acclaim or something like th

all the way from Los Angeles to the East.

It is presumed that Mr. Hart's journey is primarily concerned with details of the

contract he recently signed with Thomas

contract he recently signed with Thomas H. Ince. His stay in Philadelphila will be of but a day's duration, since he plans to heave the city Welnesday for New York City. While here he will meet prominent people, and will probably be the hone

Triangle

delphia Next Week

much to her had been only a casual incident in his basy life. It was hard to keep her mind on the typed words "This is the last night"—that was the thought that ob-sessed her. Kennedy thanked her for the work and drew out his wallet. Much as abe needed the money, she always strank from his paying her. With an embarrassed "Thank you." Margaret crushed the bills into her purse

gether. Absorbed, neither of them noticed an

a terrific lurch as the cable broke and the car shot down the hill Kennedy, realizing the hopelessness of

Straining over her with an anguished
Today, after a picture has been shown.

"Margaret!" in a bilinded flash came the realization of how much she meant to him. He knew that he loved her, (To be continued next Saturday)
Today, after a picture has been shown.

WIES
With a strain of the strain of

her door to shut out the sounds of dis-

turbance downstairs. That same evening, several miles across the city, Mary Kennedy stood before her silver-strewn dressing table examining the faint lines under her eves.

Taint lines under her eyes. There was in her heart the dread chill that comes to every woman with the first signs of fading youth. She tried to com-fort herself with the thought that youth meant less to her than to most women, for she had so much in her home and Horace.

Yet this very reassurance brought a more poignant worry. For months Horace had been becoming more abstracted, more ab-sorbed in his work and less interested in her and the home. It was the price of his success—that she must pay

Horace's heavy step on the stairs' Eagerly she ran out to meet him. Anxious solicitude was rewarded with a kiss, given absently. Horace pleaded he was dead tired and asked May to hurry up dinner. At table, Horace was unusually loquacious. He told his wife how Doyle, a lawyer, dis-barred through his efforts because he collected \$100 from a magazine for Margaret Warner and kept it, was vowing all sorts of vengeance.

"I do wish, dear, you would be more careful," was her plea.

somewhat forced. Instead of bringing them nearer, as she had hoped, the work

was only widening their estrangement. That it was most unwise for any wife to depend solely upon her husband for happisess, she knew, and set that is what she had done.

Much done. When Kennedy's practice was still lim-ited, the housework, with only one maid, had taken most of her time, but how, with a more pretentious jouse and trained serv-ants, work was so organized that there was little left for her to do.

For Margaret and Kennedy the work pro-

background of Margaret's mind, while Kennedy was paying her most generonaly, It was only three evenings a weak, her-sides, she was paying several small debts. A few more weeks and the fast article would be written.

mon with Ciero and Theodore Roosevelt-she is exceedingly quotable and it's difficult to quote her right. Hardly a sentence falls from her exotic lips that does not bear either the stamp of opigram or the savou of forcible utterance. She speaks and thinks quickly and she has optitions on almost every subject, from the fall of the Romanoffs to Ibsen and the movies Not that Madame regards these themes as of equal importance. In fact, she rather aside consideration of everything waved

For Margaret and Kennedy the work pro-tressed smoothly, but Mary was disturbed when she spoke to him about his custom of taking Miss Warner to the car. "It seems only an ordinary courtesy, since she works so late," was the curt re-sponse. That was all. For hours Mary awake broading over that helef reply. She had needlessly humiliated herself, and this thought now was always in the background of Margaret's mind. While Kennedy was paying her most generously but the Russian democracy when the inter-

was her way of nutting it. "It Madame Alla Nazimova has this in comwould be just like g trip to a strange, new country. Already what am 17 A bough cut from the parent tree, or, if you like, a transplanted tree myself. I when't brought up in Russia; oh. no! My girlhood was apent in Switzerland. There I learned Germain and French. Then I went to Rus Then this country. Two transplanti Heigho! I shall stay where I am now." Then I went to Russ transplantings.

Remembering a former interview granted the dramatic reporter while she was play-ing Marion Craig Wentworth's "War ing Keith's, he asked Nazimova if she was still a pacifist. "Yes," was the unexpected answer. "For we are all pacifists at heart. Not that we are craven

or afraid ; but who really wants war, wishes for it? War for war's sake. I'm certain, is in impossible wish." The murnured name of Hohenzollern evoked only a cryptic smile. The conversation (for Nazimova interviews are conversations, and not mono-logues) turned to Madame's first appearance agues) turned to analytic maid. Regina, in a Philadelphia as the maid. Regina, in

"Onoils." The suggestion was advanced that she might do it again for the younger generation. But she explained that the role a short one, would have interest only for the theatrically "wise" few. "I'd pre-fer to train some young girl in the part." was her novel wish.

I spoke or the manner in which I it. There, you see, the movies are a spoke it. tremendous ald. They are like a good friend, criticising, helping, showing faults so plainly that you can never commit them again. It is not the rehearsals that are

of assistance. No, my friend, it is the retakes. To be sure, you know you will never do anything perfectly-that is the non-sense, the bull-but you can say. 'Now, that was not as bad as before.' So it goes.'

Madame effirms David Griffith's suprem "See all the movies you can," "Then what do you re she de you remembe Why, 'The Birth of a Nation.' Not 'Intoleranics.' He tried to do too nuich there. Besides, he did not have the story. But 'The Birth'-so simple, so touching, so magically human and moving "

Nazimova's great screen admiration is Mae Marsh. And to those who have studied facial play and the methods of the little American girl and the Bussian woman this will not be surprising. B. D.

Then you force yourself into the attitude demanded of you, like a one-night stand, in-stead of growing into it. It is ghastly! "But there is the other side. What I have portrayed to people this afternoon is gone forever. I cannot cancel half a line of method and the film frequently become broken. Some project-ing machines are not perfect and the film gets scratched, causing a poor picture. Off often gets into the film from the projecting machine, and when this is found a reel is wound and rewound through absorbent paper until every speck of oil or dirt has en removed. Often we see scenes of a picture which solc as though they were taken on a wet

guest at a dinner given by the Triang Film Corporation. Mr. Hart is accom look as though they were taken on a wet day, and this is known as "rain." A care-ful examination of the film for all these depanied by a cameraman. Hart's rise in cinema circles has been inusual, but, well deserved. Only three years ago, he quit the legitimate state, his last role before the footlights being fects and the remedying of them are what today permit us to see perfectly projected pictures thrown on the screen. his last role before the footigns Lone Old Tulliver in the "The Trail of the Lone Old Tulliver in the "The Trail of the Lone

some Pine," with Charlotte Walker.

# MEDALS FOR MIMES

 $T_{\rm sented}$  in Philadelphia during the season of 1916-17. By way of variety and solely with the wish of casting a retrospectively interesting light on the dramatic year, the following digest of good acting is offered. From some of the plays produced here have been selected actors or actresses whose impersonations seemed to the writer to be the best in the individual company. It must be emphasized that the selections represent but one personal opinion. Stars were not invariably chosen:

"Common Clay," Henry Stephenson, "Seven Chances," Frank Craven. "Henry VIII," Edith Wynne Matthison. "Ziegfeld Follies," Sam B. Hardy. "The Doctor's Dilemma," Vinton Freedley. "Experience," Ernest Glendinning. "Very Good Eddie," Ernest Truex. "Getting Married," Henrietta Crosman. "Mother Carey's Chickens," Clark Silvernail. "'Ception Shoals," Henry Harmon. "The Girl From Brazil," George Hassell. "So Long Letty," Sidney Grant. "A Lady's Name," W. Graham Browne. "Rio Grande," Frank Campeau. "Little Lady in Blue," George Giddens. "Erstwhile Susan," Mrs. Fiske. "The Professor's Love Story," George Arliss. "Major Pendennis," John Drew. "Treasure Island," Charles Hopkins, as Pew. "The Country Cousin," Eugene O'Brien. The following seemed to the dramatic editor the most important contributions to the acting list of the movies: "The Birth of a Nation," Henry B. Walthall. "Intolerance," Robert Harron. "Womanhood," Alice Joyce. . "Joan the Woman," Raymond Hatton. "Civilization," Howard Hickman. Not every play seen in this city has been drawn on for agoing list; nor have any but the most important motion



"Ah, Orienleff! What an actor; (Orienleff was the great Russian who came to America in "Chosts" with her.) A genius. GAINS HIS STARDOM you think that militates against success THROUGH VILLAINY

Bryant "Skinner" Washburn, at Arcadia Next Week, Was First a Malefactor

ve seen him give a performance of 'Ham-t' that was magnificent." From that seech to a reversion to Ibsen seemed most Rising rapidly in the five years he has natural Madame confessed that she didn' the to play Nora, and she didu't care for "Little Eyoff." Heida and Hilda Wangel pent with Essanay, Bryant Washburn has at the age of twenty-six years, not only established himself as a film favorite of

"Little Eyon". Heada and thida wangel were her favorites. And then (they wouldn't be kent down) came the movies, and to the interviewer, the most trenchant part of his interesting half hour with the actress. Nazimova sat up in her chair, drew her blue robe about importance, but as an actor of merit. He comes to the Arcadia next week in "Skinner's Bubble." Peculiarly enough-for a young manup in her chair, drew her blue robe about her stender figure and, speaking with grow-ing conviction, gave her opinton of the art of silent and plastic picture. As she reached her climax her eyes dilated into brilliant jets of fire, and her thin, scarlet lips moved with such rapidity that one had to sit tight and listen with both ears. "There are just two important things to be said about the movies: one for one it was not his performance in romantic leads which sent him up to the high rank of photoplay stars, but rather the intense enthusiasm which backed up his unusual talent—talent of such power that it won

for him a reputation in the least ideal of parts. For it was as a weakling villain that Mr. Washburn first demonstrated the ability that the whole cinema world now be said about the movies; one for, one against. The bad part (and oh how dread-fully bad it is?) is the way they are done. Not only the lack of continuity, the photoknows he possesses.

Now having played every conceivable part in heavies, straight leads and characgraphing of the indoor scenes apart from the contiguous outdoor ones. That is wretched But the criminal, the horrible ters, his cleverness is apparent. But it must not be overlooked, in urging wide ap-preciation of his work, that he had estab-lished himself as a star before playing anywretched. But the criminal, the horrible waste of time and money. Especially time. Consider the theatre. You come to your dressing room at a given hour. You make up, alone. You dedicate that time between your arrival and the rising of the curtain to getting yourself into, the part you're playing—not consciously. "You just shed Alla Nazimova naturally as you put the ines in your face and the powder on your thing but parts which won no sympathy from any group of spectators. Perhaps another reason for his success lies in the fact that he is one handsome star

hes in the fact that he is one handsome star who does not fear to obscure his natural appearance behind a character make-up. With Washburn the aim is perfect por-trayal of the part, whatever it is, and not mere posing before the camera. He realizes that the fleeting fame of the matinee idol is short lived, compared to the lasting exist-ence of art. "Do not take up the stage or flim act-"Do not take up the stage or film act-ing," he advises boys and young men, "un-

Alla Nazimova naturally as you put the lines in your face and the powder on your checks and you become Eve Coffin or Hedda or Nora. And you store up nervous energy. When you go on the stage at a given time you put forth that energy, naturally, effi-ciently, productively. In the movies you go to the studio and make up. Then you sit with your nerve force all bottled up inside you, and you wait and wait—one, two, three hours Usually the director is to blams. He hurrise in, all apolo ties, but the time is force and you wait and wait—one, but less you possess an overpowering desire for that kind of work. "Perhap there are more young men who sepire to motion-picture apting than the