

ON THE TRAIL OF THE MOTION PICTURE

Billie Burke and Billie Burke Ziegfeld

By Harriette Underhill

Years ago we fell in love and we have remained more or less true to an allegiance ever since. At that time we lost our heart to a saucy, red-headed chick who appeared with John Drew in "My Wife." Next we saw her with Cyril Keightley in "Love Watches" and then we could hardly wait to see her in "Mrs. Dot" and with each new view we became more fastly her slave.

Since then our fancy has strayed occasionally to a smoothly coiffed brunette or a flaxen-haired ingenue, but always returned to our first inamorata—yes, you have guessed it—Billie Burke.

It wasn't long before every one in America began to feel the same as we about the little English girl and the first thing you know they were naming things after her. Billie herself told us that the first time she realized she was really famous was when she was having her hair dressed and a woman rushed into the hairdresser's exclaiming, "Have you got my Billie Burkes ready? I've got to catch a train."

"That was the first I knew that they called those bunches of curls 'Billie Burkes,' and it gave me the funniest feeling."

"Of course," we assured her, "we all wore 'Billie Burkes' and no well-regulated family was without at least one of them."

When Billie Burke went on the screen our joy knew no bounds, because it is possible to see so much more of her that way, and she is almost as lovely as she is in real life, but not quite. Of course, a black and white Billie cannot quite equal a pink and white, blue-eyed, red-haired Billie, and today she looks exactly as she did sixteen years ago when we saw her first. She is an exquisitely beautiful and best of all she has a sense of humor that would make even a plain woman lovely.

We have said this all before, but it is brought freshly to our mind because we heard some one say only two days ago that Billie Burke was "up stage," and while she has every right to be and we shouldn't blame her if she were — she isn't!

One day last week the telephone rang and it was the Paramount office. What they said was "Miss Burke is in town for the day and wants you to have tea with her at the Plaza."

"Oh, splendid!" we cried; and then, "Can't do it. We promised to have it with Conway Tearle."

"Wait a minute," said the voice. "I'll see what Miss Burke says." Then a moment, "Can you lunch with Miss Burke at her home tomorrow?"

We thought quickly. It was our busy day, but we weren't going to miss seeing Billie Burke and Patricia Burke Ziegfeld, so we said "Delighted!" and went.

Miss Burke, or rather Mrs. Ziegfeld (she becomes that to us automatically, when we see her at home), lives in a house called "Burkleigh Crest." We suggested "Burkleigh Crest," and she is going to change it to the earliest opportunity. We insisted on having the male half of the family represented, for, although we have met Mr. Ziegfeld only once, we know we should like him because he always sends us the best seats for the "Follies," along about the third row in the centre of the house.

We told Miss Burke this and she laughed. "He is rather nice," she said, which is quite an admission for a five-year-old bride.

Unless you happen to own a car, which we hasten to assure every one we do not, lest we be thought a profligate, you go to Hastings on the train and finish up in a taxi. Our taxi was assigned by an ignorant idealist, but we got sent home in an honest injun ouring car, so we didn't mind.

Twice in the course of interviews we have described Mrs. Ziegfeld's home, so we'll leave that out and skip to Patricia. We have described her, too, but Patricia changes and the home does not.

Billie Burke Ziegfeld runs her own home. She actually does; that funny little thing with her cherubic smile and her dimples and her tousled hair runs that house, and it is, to us who know nothing of the machinery of a home, an absolutely unthinkable task.

We groaned when she told us that she loves it and wishes she had twelve children, all of them like Patricia. But one really can't blame her for that. Patricia is a wonderful baby. She looks exactly like Billie, so much so that you feel as though Billie had suddenly decided to sit down on the floor and play with a yellow cotton sock and that you were gazing at her through the small end of an opera glass.

eyes and your mouth and your dimples and your nose—"But I'm hoping she'll outgrow that, and she has her father's expression. There, now, didn't you catch it? Why, of course, she is exactly like him."

We were peering at Patricia through the door, because if she sees mamma she insists on mamma's holding her for the rest of the day and that is inconvenient when one has to rehearse a new play and make a new picture and run an establishment like "Burkleigh."

"Is she going to be an actress?" we whispered.

"I think she is," whispered back Mrs. Ziegfeld, "because when I wasn't watching her the other day she got into my make-up and ate it nearly all up. Such a fondness for grease paint to my mind points to only one conclusion—a stage career for Patricia Burke Ziegfeld."

Mary Pickford and Mae Marsh First Choice

"What motion picture actors or actresses genuinely deserve the title 'star'?"

This was among the queries submitted broadcast to American motion picture patrons by Mrs. John Francis Yawger, well known clubwoman, acting on behalf of the Motion Picture and Theatrical Cooperative Association.

From the hundreds of answers received by Mrs. Yawger it was found that Mary Pickford came first, with Mae Marsh second, among a galaxy that included Norma Talmadge, Alla Nazimova, Elsie Ferguson, Charlie Chaplin, William Hart, Douglas Fairbanks and a limited few others.

At the offices of the Cooperative Association this was considered a beautiful tribute to the work of Miss Marsh, who has appeared in no new screen plays since last winter. Many of the letters contained criticism of the screen so intelligently expressed that it will be used in the campaign of the Cooperative Association which aims to correct some of the current ills of the unspoken drama.

J. Warren Kerrigan To Be Hero of Novel

J. Warren Kerrigan, who has just completed "A White Man's Chance," has a new rôle. He is to be a fiction hero; the central character of a novel by Marie Bjelke Petersen.

Miss Petersen, author of "The Captive Singer" and other books published in England, wrote to the film star from her literary retreat in the islands near Hobart, British Tasmania, asking his permission to use him as the prototype of the hero, in a novel she is writing, and that she be allowed to use his portrait as the picture of that hero, in the front of the book.

The Goldwyn-Bray Concern

The Goldwyn company has just taken over the Bray pictographs and will issue them under the name of the Goldwyn-Bray Pictograph. J. R. Bray originated comedy cartoons for the screen. The service will include the cartoons, news features and educational films. One a week will be released. The science features will be under the direction of Waldemar Kaempfert, editor of "Popular Science Monthly." The capitalization of the company has been increased to \$1,500,000.

Eminent Authors' Pictures

Basil King left Thursday for the Goldwyn studios in California, to cooperate in the screening of his novel, "The Street Called Straight." This will be the first of Mr. King's books pictured for the Eminent Authors Pictures. Mary Roberts Rinehart also is on her way West, as her book, "The Amazing Interlude," is to be screened very soon at the Goldwyn studio for the Eminent Authors.

AMUSEMENTS

D. W. GRIFFITH'S amazing exposure of social conditions and the cause of labor unrest will be presented at the Geo. M. Cohan Theatre for one week, beginning to-morrow evening, at 8:30, and twice daily thereafter for one week only.

THE MOTHER AND THE LAW

MAE MARSH and ROBERT HARRON head the big cast of notable players in this, the most astounding dramatic thunderbolt in a generation.

CARNEGIE HALL SEASON 1919-1920
TEN PAIRS OF CONCERTS
THE NEW SYMPHONY ORCHESTRA

BODANZKY
—CONDUCTOR—
Soprano: THELMA HAYER, KRISLER
NOVARS, RACHMANINOFF, GODOWSKY
SEASON TICKETS for 10 Evenings
Boxes (seating 4) \$150, \$100, Parquet \$20.
Dress Circle \$15, Balcony \$10.
Apply S. E. MACMILLAN, Manager,
45 West 42d St., Murray Hill 4428.
THE KNABE IS THE OFFICIAL PIANO

Monroe Salisbury Sees Himself as Others See Him

"Oh wad some power the giftie gie us to see oursel's as others see us!"

So wrote Bobby Burns when he saw a haughty old dame who was quite unaware that a cootie was parading around on her bonnet. "And that is the real reason I went on the screen," said Monroe Salisbury when some one asked him how he happened to leave the spoken for the silent drama.

Salisbury was born in Buffalo, N. Y., and attended private schools along the Hudson and in Gotham proper until he was seventeen; then he went through college in three years and scanned the horizon for a profession. He decided to take a whirl at the footlights. His whirl was rather more of a tornado, for it carried him to parts in support of such stars of the speaking stage as John Drew, Richard Mansfield, Mrs. Fiske and Nance O'Neill.

At that time the motion picture industry was just getting out of its swaddling clothes. It was tolerated by the speaking stage folks, but was in no way regarded seriously.

On a golden Saturday morning Salisbury motored to Santa Monica, a beach near Los Angeles. He strolled up the Rialto with nothing on his mind but a Panama and a desire to rest.

Coming down the walk he saw a company of photo players looking like the aurora borealis in makeup and costume. With them trudged the director in his regulation uniform of megaphone and riding breeches. "What a spectacle!" thought Salisbury; "when I leave the theatre I can wear Christian clothes and revel in the luxury of a clean face, but these poor devils have to parade up and down like clowns."

A week later Salisbury was asked to visit the Lasky studio. He appeared at the studio and was asked to depict the rôle of the District Attorney in "The Master Mind."

"Play in motion pictures!" Salisbury said. "I should say not!" In the lobby Salisbury met three men with whom he had played on the speaking stage. After the greeting Salisbury said:

"What in the world are you doing here—there's nothing out in this country but moving pictures."

"That's it, exactly," answered the trio of celebrities; "we are going into pictures."

To see his friends of the speaking stage eager and ready to work for the camera gave Salisbury a new angle on the proposition made him by Lasky. When Lasky again called him he accepted.

"Build up the part of the District Attorney until it is a co-starring vehicle and I'll play it," he told the studio managers.

His interpretation of this rôle won him immediate recognition.

Shadows on the Screen

Samuel Rothapel announces his return to the special motion picture feature field with the opening at the Park Theatre on the night of August 30 of "The Right to Happiness" for an indefinite run.

Mr. Rothapel is New York's pioneer motion picture exhibitor. He began with the Strand, then built the Rialto and the Rivoli. Whether or not he will take over the Park for regular exhibition of Universal features is not yet certain, but the six-reel screen drama which he has chosen will probably be the forerunner of a series to be shown there.

Dorothy Phillips in the dual rôle of twin sisters is the star of "The Right to Happiness." Allen Holubar directed the picture.

Necessary changes in the studio leased by the newly formed Motion Picture Producing Company of America at Dongan Hills, Staten Island, will be completed within two or three weeks, when the company will begin work on the first of the King Cole comedies, in which Sammy Burns, the comedian, will be featured.

Irene Rich has joined the Goldwyn Company to be leading lady with Will Rogers. The play on which they are working is a picturization of one of the "Billy Fortune" stories by W. R. Lighton, which proved so successful in "The Saturday Evening Post."

Gilda Gray, of the "Shubert Gaieties of 1919," who is now appearing at the Winter Garden, is going to act with Norma Talmadge in a new picture.

Alfred Cheney Johnson has become so interested in motion pictures that he has decided to take a crack at them himself. He is now to be found daily at the Selznick studio, aiding Ralph Ince with Eugene O'Brien's newest production "Sealed Hearts."

In the quadruplex rôle of star, adapter, associate director and film editor Nazimova devoted five months to the making of her newest production, "The Brat," scheduled for release the first of the coming month by Metro Pictures Corporation.

Edmund Lowe will play the rôle of Peter in Clara Kimball Young's next big production, "Eyes of Youth." Mr. Lowe for several years was lending man for Oliver Morosco, and starred with Maude Fulton in "The Brat" and many other Morosco productions, both in the East and in the West.

Wistaria Productions, Inc., with Lynn S. Card, president; Frank F. Gallagher, treasurer; Thomas de Vassay, secretary; and Burton King, vice-president and director general, has been organized and work has been commenced at the Murray Studios, Glendale, Long Island, on the first serial, co-starring Ann Luther and George Larkin. The working title has been announced as "The Lurking Peril."

Antonio Moreno, who recently completed the fifteenth and final episode of "Perils of Thunder Mountain," a Vitagraph serial, is making a brief trip East. This is the first time that star has visited the Atlantic coast in more than a year. He is living at the Lamba Club, and his stay will be limited to one week. He will then return to Vitagraph's West Coast studio at Hollywood and begin work on a new serial.

Another famous novel is to become the basis of a photoplay. Arthur S. Kane, president of Reelart Pictures Corporation, announces that Richard Harding Davis's stirring romance, "Soldiers of Fortune," is now being filmed for release this fall.

The Serico Producing Company will present the screen dramatization of the novel, "A Woman in Grey," by C. N. and A. M. Williamson, and has selected Arline Pretty for the title rôle.

A companion picture to "Don't Change Your Husband," titled "Why Change Your Wife?" written by William C. DeMille, will be started by Cecil B. DeMille about the middle of August.

Oscar Apfel has finished directing the production of "The Oklala Affair," Edgar Rice Burroughs's mystery story in which Evelyn Greedy is the star. He is now at work cutting the picture, and he is being assisted in editing it by Lee Dougherty.

Gypsy O'Brien has been engaged by Vitagraph for the leading rôle in "The Day Resurgent," the next of the series of O. Henry stories to be picturized. Webster Campbell, recently discharged from the army, will have the juvenile rôle.

The Montauk Theatre will reopen its doors Monday matinee, August 25, with Mack Sennett's studio bathing girls, who appear in person in conjunction with the comedy achievement, "Yankee Doodle in Berlin," direct from the Broadway Theatre.

B. S. Moss has inaugurated some new ideas in the theatre which he is erecting at 181st Street and Broadway.

New Films This Week

The fourth offering in the D. W. Griffith repertory season at the George M. Cohan Theatre, opening to-morrow evening, will be "The Mother and the Law." Prominent in the cast will be Mae Marsh, Robert Harron, Miriam Cooper and Margaret Marsh. "The Mother and the Law" will be presented for one week only, with daily showings from 2:30 until 11 o'clock. A special music programme, arranged by Louis F. Gottschalk, will be a feature of the production.

Helen Keller will be seen in a motion picture, "Deliverance," at the Lyric Theatre on Monday. "Deliverance" tells the story of Miss Keller's life.

The Strand Theatre will present an all-comedy programme headed by "Upstairs," Goldwyn's latest release, starring Mable Normand. The supporting cast includes Cullen Landis, Hallam Cooley, Edwin Stevens, Robert Bolder, Buddy Post, Colin Kenny, Beatrice Burnham, Frederic Vroom and Kate Lester. The picture was directed by Victor L. Schertzinger. A new photodramatization of one of O. Henry's famous stories, an analysis of motion picture, a Chester Outing travel scenic entitled "Fiddlers and Acrobats," the Strand Topical Review and Topics of the Day complete the film part of the entertainment.

Wallace McCutcheon, the actor who joined the British army in 1914 as a private and returned a major in 1918, in the Leicester Regiment, has been engaged by Joe M. Schenck to play an important rôle in "The Bachelor," the second Constance Talmadge production. "The Bachelor" is being adapted for the screen by John Emerson and Anita Loos, from the Clyde Fitch play.

The big special productions to be made by B. A. Rolfe for the new firm of A. H. Fischer Features, Inc., from stories by Robert W. Chambers will be known as the Robert W. Chambers series. There will probably be four productions by Mr. Rolfe, based on as many different Chambers stories. The first, an adaptation by Charles A. Logue of "The Shining Band," is now in course of production.

Charles Giblyn has been engaged by Thomas H. Ince to direct Dorothy Dalton in her next Ince-Paramount production, "Black Is White." This is a popular novel from the pen of George Barr McCutcheon.

The programme at Loew's New York Theatre and Roof for the week of August 18 will include the following features: Monday, William Russell in "This Here Stuff" and Mack Sennett's new comedy, "The Dentist"; Tuesday, Olive Tell in "The Trap"; Wednesday, Dustin Farnum in "A Man's Fight"; Thursday, June Caprice and Creighton Hale in "The Love Cheat"; Friday, John Lowell in "A Clouded Name" and Albert Ray and Elinor Fair in "Love Is Love"; Saturday, "The Other Half" with an all star cast; Sunday, Fritzi Brunette in "The Woman Under Cover."

"Bill Henry" is the new Paramount picture in which Charles Ray will appear at the Rialto this week. In the cast, directed by Jerome Storm, are Edith Roberts, William Carroll, Bert Woodruff, Mrs. Jennie Lee Courtright and Walter Perkins.

The comedy is Mack Sennett's latest, "The Dentist," and the scenic called "Relaxation" and a Happy Hooligan cartoon are included in the Rialto Magazine.

The overture is Saint-Saens's symphonic poem, "The Spinning Wheel of Omphale," and there is a selection from "Madame Sherry," which will be played by the Rialto orchestra under the direction of Hugo Riesenfeld and Nat W. Finston. Vera Myers will sing a solo in the "Madame Sherry" number. Martin Brefel will sing an aria from Donizetti's "The Elixir of Love," and Arthur Depew, by request, will play Handel's "Largo" on the organ.

Henry Arthur Jones has furnished the story for the new Arctcraft picture in which Elsie Ferguson will be seen at the Rivoli this week. In its present form it is called "A Society Exile," but it is based on Mr. Jones's play, "We Can't Be as Bad as All That." The scenario was made by Ouida Bergere and the direction was supervised by George Fitzmaurice. In the supporting cast are William P. Carlton, Julia Dean, Henry Stephenson, Warburton Gamble and Zeffie Tilbury.

The comedy introduces Mr. and Mrs. Carter de Haven in "Back to Nature," and a comic element is added to the usual Rivoli pictorial by the inclusion of a "Mutt and Jeff" cartoon.

The Rivoli orchestra, conducted by Erno Rapee and Joseph Littus, plays a selection of Moritz Meszkowski's words called "Moskowskiana," and Alberto Bachman, of the Rivoli orchestra, contributes two violin solos, Chopin's "Melody in F sharp minor," arranged by Hugo Riesenfeld, and Bazzani's "Rondo des Lutins."

Mack Sennett's Bathing Girls are in their eighth and last week at Moss's Broadway. They are appearing in conjunction with the picture "Yankee Doodle in Berlin."

A new feature to the bill is Geraldine Karma. Stanley W. Lawton's new American orchestra has also won a permanent place on the Broadway programme. As an extra added attraction the finished pictures of the amateur bathing girls who appeared on the stage here last week will be shown.

A Plain Statement to the Theatre Going Public

Moved by a world wide demand from thinking men and women of all classes, to create the unusual for the theatre, I have produced, without regard to expenditure, Henry Wadsworth Longfellow's vitally dramatic poem

EVANGELINE and **KATHLEEN MAVOURNEEN**

The wondersong of Tom Moore, Ireland's soul inspiring poet

THE art of these great masters has been made to live and move, and have a being that fascinates the mind and brings the heart to quicker beating. So human are these new creations that they will delight the world, adding to the sum total of mortal happiness

For the first time, anywhere in the world, I will present these creations, exalted by a symphonic orchestral accompaniment, promptly at 8:30 o'clock on Tuesday Evening August 19, and thereafter, twice each week day and Sunday, at 2:30 and 8:30 PM at the

44th STREET THEATRE
Just off Broadway

John Fox

AMUSEMENTS AMUSEMENTS AMUSEMENTS

42nd St. West of Bway. **LYRIC THEATRE** Every Evg. at 8:30 BEGINNING TO-MORROW

DAILY MATINEES AT 2:30 THEREAFTER

Helen Keller

THE MIRACLE WOMAN IN **DELIVERANCE**

Proclaiming the Triumph of INTELLECT and WILL over IGNORANCE and DARKNESS

CAN THE BLIND SEE? CAN THE DEAF HEAR? CAN THE DUMB SPEAK?

They CAN If They WILL

See Helen Keller in this photo play of photo-plays and be convinced

PRICES—EVENINGS 25¢ to \$1.00 MATINEES 25¢ & 50 cents SYMPHONY ORCHESTRA of 40 Produced & Directed by Geo. Foster Platt

Note: Miss Keller will be present at the Opening Performance

AMUSEMENTS

COLUMBIA
BROADWAY & 47th St.
Opening of the Regular Season TO-MORROW AFTERNOON
Entire Change of Show Every Week
THE LEW KELLY SHOW
Times Daily, Mat. 15c, 25c, 50c. Smoking 10c & 15c. Nights 25c to 50c. Permitted