Amusement News and Stage Door Chat for the Playgoer

Lillian Gish Enjoyed Directing Her Sister, But 'Twas Hard Work

By Edwin H. Blanchard

It all started with a suggestion for a joint interview with Lillian and Dorothy Gish; the sort of interview, you know, that starts with interviewer being ushered into the room of the helpless victims and that goes on to revel in the color of domesticity and thumbnail sketches, with little profiles thrown in artistically.

In this case the interview, far from being a joint one, ran some danger of being disjointed before it was completed, and in place of the aura of domesticity that had been planned there must be offered a local color that is compounded of the Pennsylvania Station, the Grand Central Terminal and an hour's ride to Mamaroneck. For the first time the true significance of the words, "Moving picture star," came to this reviewer, for his tale was gathered after the manner of one who would board the stern of an express comet with questions for the skipper.

The climate was at the bottom of it all, for that mysterious law of nature which gives sun to the Southland while it makes Northerners plow through drifts had ordained that Dorothy, the younger of the sisters, should be leaving for Charleston, S. C., to shoot some exteriors in her present picture, while her sister Lillian was to be at the studio at Mamaroneck filming the screen version of "'Way Down East" in the appropriate settings of Westchester County. The call of the South gave the Tribune man only a few minutes at the Pennsylvania Station with Dorothy Gish, only a brief opportunity to use the eternal question mark; and a part of that little time was surrendered to that cousin german of the interviewer—the photographer—who persuaded the reluctant Dorothy to pose before the train gates with her mother, her companion on the trip to the South.

She stood there, hugging her gray squirrel coat to her with a ghost of a smile on her lips and ill-concealed boredom in her eyes, and when the photographer had clicked his last click and the time for questions came she must first voice her distaste for posing. "I hate to be photographed like this," she said, "and have every one crowd around and say, 'Oh, that's a movie actress' or 'That's Dorothy Gish.'"

A soothing question was attempted, one which would reveal to us the true inwardness of the recent picture in which Lillian directed her sister Dorothy, and from Dorothy came praise for her sister's work and an expressed hope that the picture, called "She Made Him Behave," would have as good a success with the public as they believed it was entitled to. From Lillian, she added, could be gleaned some of the more intimate details of the work—and some of the trials of the director. With that information there was a bustling here and there in the crowd around the train gates, and the girl in the gray squirrel coat was on her way to sun flooded "exteriors" in South Carolina.

The pursuit of the full story led next to the Grand Central Terminal. If there were a third star in the Gish family the wanderlust of the interviewer would have probably meant the flinging of questions to her at the Lackawanna station—or even the Erie. But to return to the Grand Central: On the train that was taking her to the studio in Mamaroneck Lillian Gish told of her first experience as a director with just a shade of ruefulness in her words at the trials that had been hers.

As a fancy of some years' standing, or, in her own words, "to satisfy her curiosity," she proposed one day to David Wark Griffith that she should direct Dorothy in a picture. At first Mr. Griffith did not take kindly to the idea, but when he had been solemnly assured by Dorothy that she would work for her sister just as for any other director he gave his consent and the picture was begun.

"Directing is a man's job," declared Lillian, with a reminiscent gaze out the car window, "work for a vigorous, imaginative man. Before I tried it I wondered why Mrs. Lois Weber used to go to the hospital to recuperate between pictures. And I used to wonder why so many directors go mad.

"It is strenuous—so much more strenuous than the work of a producer of a play. The movie director, after the story of the picture has been secured, must write the continuity, engage the cast, and then when the rehearsals start the task is just begun. There is where you see the great difference between the screen and the stage. Th movie director must spend every instant beside the camera watching the lighting effects, keeping a hundred details in mind at a single moment."

There was a significant pause and the erstwhile director went on:

"I enjoyed it immensely, but I shall never do it again. It is not work that women can do. No. What is more, there are very few men that have the vigor and the imagination to be directors."

The talk wandered for a moment to "'Way Down East," the film which is now being produced at the studio at Mamaroneck. Somehow the sight of the snowdrifts outside brought a hint of that popular success of the stage, and Miss Gish told of the efforts that are being made to create a big film—one that will appeal to the public as did the stage production.

"You see," she suggested, "we have very appropriate exteriors, but we can't have a blizzard whenever we ask for it. These peaceful stretches of snow wouldn't impress an audience with the idea that one was in danger from the storm."

An idea had come to the interviewer; according to the wisdom of the ages there can be no discipline where two familiars are concerned. Had Dorothy cut up just a wee bit with her sister? We voiced our wonder.

But no. Miss Gish's answer was proof that "She Made Him Behave" had been a serious undertaking to both sisters. To one it had meant the chance to show that she could direct a picture and to the other it had meant a chance to help in bringing success.

The talk came back to "'Way Down East," and there was mention of Burr McIntosh, who comes to play the part of the Squire in the screen version of "'Way Down East" that he played in the original production twenty-two years ago. It touched upon the staid old "London Times," which recently gave a column review to "Broken Blossoms," in the course of which it hinted that it would be well if Thomas Burke could put in his writing some of the soul that was given to the screen production of his short story by Lillian Gish. And there was talk of cabbages and kings, until at length the train came to Mamaroneck, and the itinerant interviewer was at the end of a pleasant conversation.

Mrs. Lillian Trimble Bradley

Author-Producer of "The Wonderful Thing"

Anna Seymour Confesses Brother Harry Teaches Her All Her Imitations

Anna Seymour is just "home folks." Many actresses think there is just one way in which dressing room visitors should be received. And so the average actress clothes herself in a gorgeous négligée, holds a monogrammed cigarette in her hand, whether she smokes it or not, and plays with a pedigreed dog—all of which are supposed to impress the interviewer as good material. Anna Seymour doesn't follow the rule at all. She didn't begin a story of an early convent school and an elopement. In fact, she didn't want to be interviewed. But she confessed she was born in Carnegie, Pa.

"We generally say Pittsburgh," she laughed, "as it is impossible socially to come from Carnegie. I dreamed of making my début in New York. Instead, I made my début in Oil City, which, as any native of Carnegie will tell you, lies somewhere between life and death."

Miss Seymour has a long vaudeville career behind her, even if she is only twenty-one. For eleven years she and her brother, Harry, have done "two a day" and "three a day" on the big and the small time.

Asked what her brother was doing now, Miss Seymour answered that she had a confession to make. "You see, I do imitations of stage celebrities," she continued, "but they are second-hand. I gave imitations of Eddie Foy, David Warfield and the others, long before I saw them at work. My brother Harry carries their performance to me. When Leon Errol was playing around town lately I decided to give an imitation of him, but, being occupied day and night between rehearsals and performances sent Harry instead to observe Errol at work every day for two weeks.

"Harry is really a better imitator than I am, but he lets me do that work, as an audience appreciates a woman more. After Harry acquired an imitation of Errol he taught it to me. I don't take my imitations too seriously, however, and I don't suppose the audience does, either—but I laugh my way through, and the audience likes it."

Turning to her career, Miss Seymour said: "Of course, life hasn't been all triumphs. When I made my début in New York my brother and I were sure that we were going to make such a hit that the critics would run out of adjectives. What happened was, we did a flop—we were a decided failure—and back we scooted to Carnegie. When next we essayed New York our reception at the Harlem Opera House drew the booking agents' attention. We had arrived.

"Finally we came to the height of ambition, we played at the Palace. It was there that Arthur Hammerstein saw us—and here I am. The vaudeville stage means hard work, but the life gets into one's blood, and notwithstanding smooth sailing in musical comedy, I don't know whether I like it as well as vaudeville, where less restraint is imposed on 'nut' comedy methods. In the two-a-day I am given the run of the stage, and now whenever I feel like turning cartwheels and cutting up in general I book to appear at a Sunday night concert."

War Hero Assists Blache

Sergeant Walter Leigh Rayfield, who won the Victoria Cross in the war, is assisting Herbert Blaché, Metro director, in the staging of "The Hope," the Drury Lane melodrama by Cecil Raleigh, Henry Hamilton and Arthur Collins. The scenes represent a fight in the Khyber Pass in India between British regulars and Afghanistan natives. Rayfield, who is a Californian, enlisted with the Canadian infantry and in a series of engagements near Arras distinguished himself by rushing an enemy trench ahead of his company, bayoneting two and capturing ten Germans, dueling with an enemy sniper, rushing another trench, capturing thirty more Germans and carrying a wounded comrade to safety under machine gun fire.

Alma Tell

Briggs Shows What He Saw at "The Purple Mask"

Warned of Pitfalls, Alma Tell Found Only Happiness in Movies

Alma Tell is the one motion picture actress in America who danced with the Prince of Wales while he was here. She was at a ball that he attended and was presented to him.

"You can imagine my surprise when the Prince asked me to dance with him," said Miss Tell, in relating the experience to a Tribune reporter at her home, 135 West Seventy-ninth Street. "I was so excited that I cannot even remember what it was we danced. I know he spoke of how much he liked New York and its people and we discovered that he had met friends of mine in Canada and I told him about my going to school in London."

Miss Tell is a comparative newcomer on the screen. Her sister, Olive, is well known both on the stage and screen. She, too, has been on the stage for several years.

Miss Tell is one of those unusual actresses who do not believe in easy, rapid success. She and her sister deliberately embarked on stage careers hoping they would have a thorny path to travel. Strangely enough, they did not have nearly as many struggles and setbacks as they expected. Instead of having to sit on managers' doorsteps, the barriers opened mysteriously to admit them. And the sailing was comparatively smooth.

That is the way of the Irish. They make things go. Miss Tell's mother came from Dublin, "where the girls are so pretty." And—one might add—the men are witty. The young actress was born in New York, but finished her education in London and Paris. There is quite a lot of Irish about her still. Especially Irish eyes—the large, blue, heavily fringed variety. She shows her Celtic origin by being superstitious and regarding the ouija board with reverence—almost. Also, she likes to make people laugh.

"It seems to me that it is always easier on the stage to make people laugh than cry," said Miss Tell. "In real life it is just the other way. I really love doing comedy parts, although, of course, I'd rather do emotional work than anything. The ability to do comedy is a trick—a kink in one's make-up.

"I am so new in the game that I still regard the making of pictures with a lot of interest and curiosity. The technique is so entirely different from that of the stage. You have to study every move. Your actions must all be definite and measured. You cannot let even the slightest gesture be blurred. When you make false moves on the stage you can always correct yourself at the next performance. But there is a certain fatality about the camera. There is no undoing your errors."

Miss Tell is amusing on the subject of how she came to go on the stage. She and her sister drifted in almost involuntarily, while their mother tried to hold them back because of the much advertised "pitfalls, and all that sort of thing." Somehow or other the pitfalls did not seem to materialize, while the good fortune and happiness did. When they came back from Europe they settled down at Montclair, N. J., and proceeded to pass the time playing golf, tennis and all the rest of it. This had not gone on for very long when they felt an inward urge to do something. Life wasn't satisfying just as it was. They went to a school of concentration and were there informed that they had dramatic ability. So they took tests for the dramatic course at Carnegie Hall.

"I shall never forget those tests," said Miss Tell. "I had to do the balcony scene in 'Romeo and Juliet' and the awful sleep-walking scene in 'Macbeth.' Well, we survived it and got some dramatic training there. My 'career,' or whatever you like to call it, began with playing the part of Ethel in 'Peg o' My Heart.' Then I was in 'The Bird of Paradise.' I have been in stock and done the one and two night stands, and found it a wearing business. One experience I enjoyed was the period I spent in 'The Passion Play of Washington Square.' I also was with Comstock & Gest for a time."

Miss Tell is now under a five-year contract with the Shuberts. Under their management she has played in "Eyes of Youth," "The Melting of Molly," "Squab Farm" and "The Mood of the Moon."

Will Ouija Stand Fire Test?

One perfectly good ouija board is in danger of being employed for such a material use as starting a roaring fire, according to the report which comes from Alice Brady's studio. Miss Brady is curious. The ouija board is dumb. In this trial of patience the ouija has approached the danger mark.

Film Folk Would Help U. S.

The Associated Motion Pictures Advertisers, Inc., have offered their services to the Secretary of the Interior in furtherance of the Americanization campaign via the motion picture industry now being carried on by the government.

The New "Babe" in "Buddies"

Ralph Morgan

Vaudeville

PALACE—Sophie Tucker is the headliner and brings her band. Helen Keller, blind, deaf and formerly dumb, has scored such a success that she is to appear a second week, and other acts are "The Sirens," a musical revue, with Frank Dobson and twenty girls; Farr and Farland, London comedians who make their Palace début; Joe Cook, Rae Eleanor Ball and Brother in "Moments Musical," and Herschel Henlere, who is down for "Pianoflage."

RIVERSIDE—Marie Cahill, Harry Fox, "A Reckless Eve," and Bronson and Baldwin are the stellar features on the program. Fenton and Fields, Edwin George, Ross and Moon, and Ryan and Ryan complete the bill.

COLONIAL—Heading the program here are Bernard Granville, Mason and Keeler, Alan Rogers and Elizabeth M. Murray. Harry Langdon and company, Loretta McDermott, Eddie Cox and Jazz Band, McCormack and Mellon, the Magleys and Marguerite and Alvarez are also on the bill.

EIGHTY-FIRST STREET—Wellington Cross, the musical comedy favorite, is the star attraction, and he will be assisted by Ted Shapiro, Jack Gerard, Nancy Bell, Marion Saki and Mary Allen in a revue of song, comedy and dance. Constance Talmadge will be seen in the picture, entitled "Two Weeks." Others will include Toto, Dorothy Shoemaker and company, Keegan and Edwards.

Charles Ray in Cohan Film

Charles Ray's first picture under his new contract as a First National star will be a picture version of George M. Cohan's play, "Forty-five Minutes From Broadway." This is the first of a series in which he will be starred by the Arthur S. Kane Picture Corporation.

At the Rialto

Mary Miles Minter in "Judy of Rogues' Harbor"

Comedian Who Looks Serious

Ned Sparks in 'My Golden Girl'

New Films in N. Y.

CAPITOL.—Bert Lytell, in the screen version of Sir Gilbert Parker's "The Right of Way"; John Cumberland in "The Stimulating Mrs. Barton," the second of the Mrs. Sidney Drew comedies; Dippy Diers and company, Alf Loyal's clown dogs, and other circus acts; special musical and topical numbers.

BROADWAY.—Alice Joyce in "The Sporting Duchess," from the famous Drury Lane melodrama; "Raise the Rent," a Snub Pollard comedy; the "Powder Puff Follies," the girl and music revue, for its fourth week; topical and musical numbers.

RIALTO.—Mary Miles Minter in "Judy of Rogues' Harbor," from the novel by the same name; "Her Private Husband," a Sunshine comedy; overture from Rossini's "Italiana in Algeria"; additional musical features and the Rialto Magazine.

RIVOLI.—Douglas MacLean and Doris May in their third comedy, "Mary's Ankle"; Charlie Chaplin in a Chaplin revival, "The Count"; overture from Adolphe Adam's "If I Were King"; De Koven's "Armor Song" from Robin Hood, as a solo by Emanuel List, basso profundo; topical numbers.

STRAND—"Pardners of the Night," a melodrama; a new Christie comedy; a Chester scenic film; a topical review; Tschaikowsky's "1812" overture; Nevin's "Venetian Boat Songs," by the Brahms quartet; Sibelius's "Finlandia" on the organ, by Carl Edouarde and Francis W. Sutherland; "M'Appari" from Flotow's "Martha," as a solo by A. Smernoff, a Russian tenor.

In Vaudeville Now

Marguerita Sylva Famous for Her "Carmen"

America's Operatic Hope Lies in National Opera, Declares Mme. Sylva

National opera for America finds one of its strongest advocates in Mme. Marguerita Sylva, a Belgian by birth and an American by marriage. Opera with American singers, American musicians, American directors and American conductors is her ideal, and it is not an abstract ideal. Down in the national capital there is an organization called the Washington Opera Company. It has no theater, renting whatever is available for its performances. The singers are ambitious young amateurs, many of them working during the day as clerks to earn money to pay for their vocal lessons, but in them Mme. Sylva sees the possibilities of a real American opera company.

She does not favor the present system of opera management in this country and is not reluctant to say so. There are cliques, there is not enough room for the artists who come here, the arrangements are not business-like and are impracticable, she declares. The singer sees in national opera a progressive step, one which will be of inestimable value to the American singer.

"Where can the young singer go now to receive the training that is required for grand opera in this country?" she asked. "When people pay $6 for a seat at the opera they expect singers of wide experience and they are entitled to them. Before the war American singers could go to France, Germany, or Italy, sing in the opera houses there, and then come home finished artists with three, four or five years' experience. With conditions as they are at present, they cannot go abroad and yet they must have the training. National opera is the solution, a place where our singers will have the opportunities they need. If foreign artists care to join in the work with the Americans they should be welcomed, but preference should be given to our own.

"Opera singers can be of great assistance. I appeared in three performances of 'Carmen' in Washington with the company, and it was through these that the national capital became interested in the movement. A dinner, lasting until early morning, was held, and support for the work was assured. Otto Marak, the tenor from Czecho-Slovakia, sang with me in 'Carmen.' If more singers who can spare time or make arrangements between engagements would come to Washington at the expense of the company and take part in the productions it would mean much to the younger singers in the company and to the movement for national opera in general."

At present Mme. Sylva is appearing in vaudeville, singing from her operatic roles and also popular songs. She has great faith in popular music, believes much of it is good music, worthy of singers of ability. Vaudeville in this country is a great institution, well managed, with everything possible done to make things congenial for the actors and actresses, Mme. Sylva says.

"Even though I should return to the operatic stage, I shall always spend several weeks each year in vaudeville, to show that it is possible to combine both."

Although an artist and interested in art, Mme. Sylva has become commercial. Some day art as art will be properly compensated, she says, but at present it is not.

"I have become the sensible mother since my two babies were born."

The singer conducted The Tribune's representative from the beautifully arranged sitting room to the nursery. Two bright little girls were busy at their luncheon with their French nurse. They were presented, as was Major Smith, Mme. Sylva's husband, who came into the room.

"Now, can you blame me for my commercialism?" she asked.

"Old Lady 31" Entertains With Feast of "Prop" Food

Old-fashioned doughnuts, real potato salad, hot rolls, a steaming roast, apple and pumpkin pies—in short, all the good things of grandmother's day—that was the evidence. The defendants were thirty old ladies and "Old Lady 31," and old gentlemen, who were supposedly engaged in the filming of the Screen Classics version of the play by Rachel Crothers.

The mystery lay in the appearance of this real food on a table that had known only movie food. The studio gateman was only able to remember some mysterious packages, and "company props" was completely mystified.

The case was settled out of court. When the camera was through its work directors and photographers were persuaded by Emma Dunn to take a share in the feast and the investigation was called off.

Tyrone Power a Film Star

"The Great Shadow," said to be a timely and vigorous treatment of the present social unrest, is to be released soon by the Republic Distributing Corporation. The star part in the picture is taken by Tyrone Power.

Work of the Scenic Artist Has Advanced Materially, Says P. Dodd Ackerman

J. E. Dodson, the English character actor in the late Charles Frohman's companies, liked stage interiors to match the socks he wore. When P. Dood Ackerman and Ed Unitt, the scenic artists with the producer, were at work on scenery for a new play he would come up, show them his socks and say:

"Boys, be sure to get the right shade for these."

Now Ackerman has a very different problem. He is trying to design a room which will be the setting for the three acts of Max Marcin's new play, "Three Live Ghosts." It must not be ornate, it must not be highly furnished and yet it must hold the interest of the audience throughout the play.

"Sounds very simple, doesn't it?" he asked in the office of his studio opposite the Metropolitan Opera House. "Yet I have been going about for ten days trying to dream of just the right room."

In these two instances there is summed up the advance in scenic art, an advance which has come about within the last six or eight years, starting in Europe. When Dodson was acting, and even for years after his retirement, stage decorations were supposed to be reproductions of nature or of a locality or room. They were copied line for line, and the element of imagination, although present in the artist, did not enter into the designing of the scenery. Simplicity and suggestion are the keynotes of modern stage designing. Imagination is called upon, both the imagination of the artist and the imagination of the audience, and much is only hinted at, sometimes very faintly. Details are overlooked. Big, blank wall spaces are being used and are believed to be more decorative than the highly ornate hangings of a few years ago.

Scene painters until four or five years ago designed, created and made the scenery themselves. Theatrical managers now are accepting designs from men who do not make the scenery. Ackerman does not believe in this and has been one of the pioneers in coming out against the practice. He believes that the man who is an artist, who is practical, who understands stagecraft and has education can do the type of work now required in the theater, although he has been a member of the old school of stage design.

"Many studios have allowed managers to hand them so-called designs and have made them possible through their efforts," he said. "The man who did only the very primitive part of the work got all the credit and the studios were never heard of. But it meant an income to them and they were satisfied. I have consistently refused to work with any except my own designs, and I have had a hard battle to convince managers that a man with an established reputation in the old school can change the order of things and do the new."

How many theatergoers who laugh at the situations and admire the acting give even a moment's consideration to the thought, the time and the expense of the stage decorations which often help make or ruin a production? It is doubtful if the ratio is more than one in ten.

Briefly Mr. Ackerman, who has designed and built the scenery for many Winter Garden productions, for "The Magic Melody" and "The Passion Flower," now current on Broadway; for "Le Coq d'Or," at the Metropolitan, and many other plays, described the steps leading from the manuscript to the completion of the scenery and its erection on the stage.

The manuscript is turned over to the scenic artist, and frequently the playwright confers with him and suggests what he desires to bring out in the various scenes. After reading the manuscript and noting the locale or setting, the artist designs the scenes in colored studies. These are submitted to the manager and at a conference at which the author, the stage director and the artist are present, they are discussed and either accepted or rejected.

"Sometimes it is necessary to make a great many studies before one is accepted. It is just like writing a play or a story. You might hit it at the first attempt or you might have to rewrite and rewrite until you are successful," Mr. Ackerman said.

Models, drawn to scale and planned as carefully as houses, are made from the sketches and are also submitted. When they are passed, working drawings for the builders are made, and they are charged with determining the mechanical details of the work. For example, every piece of scenery must be no more than five feet ten inches in width in order to make railway transportation of the sets possible. The scenes are usually all fitted up before the painters start on them, and when completed are set up in the theater by the mechanic who built them from the plans, usualllly not until the day of the dress rehearsal.

"Lighting is a very important element," Mr. Ackerman said, "and I stipulate in every contract that I make that it must be under my supervision. I know the play, and working with the stage director it is possible to bring out the desired effects. Stage-lighting, I find, is largely a matter of patience and experiment. In costume plays, it is necessary to have the actors on the stage during the experiments to see the effect of the lights on their costumes."

The average time necessary to design and build the scenery for a play is from six to eight weeks, but seldom is enough time given.

"It is necessary then to think quickly and have a great source of knowledge at the tips of one's fingers," Mr. Ackerman continued.

To prepare for his work, Mr. Ackerman studied at the Art Students' League, at Cooper Union and Beaux Arts in Paris. He has also traveled and read extensively. Ed Unitt and he were the artists for the late Charles Frohman, and this, he says, was the best job he ever held.

Through the lofty-ceilinged studio he led the way. Huge canvases, many-colored, were stretched out on frames, waiting for the artist's brush. Yet no scaffolds or ladders were visible. Simply by pulling a rope, which adjusts a system of weights, it is possible for one man to place the gigantic easel in any position he desires.

"Scenery," he concluded, "must be a background. When it gets beyond a background, then it is stage scenery. It should never intrude so much that the audience overlooks the play, the costumes or the people on the stage."

In "My Golden Girl"

Helen Bolton

Edward Locke, Author, Turns Actor Once More To Meet an Emergency

Edward Locke, the playwright who believes dramatic critics are of great value to authors, has returned to the stage, not because he has given up writing, but to fill a breach in the cast of a one-act comedy-drama that he has just completed. After an absence of fourteen years, spent in his study in writing plays, having them produced and trying to convince managers that more should be produced, the bluff, good-natured author spent last week behind the footlights again, showing his new work in vaudeville "testing laboratories," so to speak—the Harlem Opera House and Proctor's Twenty-third Street Theater.

He is a large, hearty man, is Edward Locke, ample in girth but active withal. Harry Beresford, who opened in "Shavings" at the Knickerbocker Theater two weeks ago, and who is built along different lines, was chosen to play the grown-up Tom Sawyer that Mr. Locke has created in his new playlet, "Simple Simon," but had to withdraw when he was asked to join the cast of the Savage production. Then, against his wishes, but urged by Joseph Hart, who still has faith in Mr. Locke's ability to act, he consented to fill the vacancy.

"I am enjoying my experience tremendously, but it is hard work," he said at the old theater in Harlem, where he appeared nineteen years ago with Nat Goodwin. "Fourteen years ago I was with David Warfield in 'The Music Master,' and since that time I have done no acting. We are trying out the act by arrangement with the vaudeville moguls to give them an opportunity to decide whether they will put it on in the big houses or not."

The obvious physical differences between Mr. Beresford and Mr. Locke do not interfere with the latter's playing of the part written originally for Mr. Beresford. The author calls Simple Simon, the leading character, a grown-up edition of Mark Twain's Tom Sawyer. He is a lovable old fellow of seventy-two, lazy, but full of homely philosophy and kindness. Beresford would have played him in a dry, whimsical manner; Locke makes him a jolly old idler with fine human traits.

"'Simple Simon' is only a condensed version of a three-act play I shall write," the author says. "The old fellow is too good a character to lose."

Mr. Locke, who came here from England in his youth, has been actor and playwright for thirty-five years. He prepared for the stage in Boston under Charles Brickford, played in repertory companies, in stock companies and in popular plays of the period when he was active on the stage. He has written many plays, not all of which have been produced, a very successful one being "The Climax," which New York saw twelve years ago. Some of his other plays are "The Case of Becky," "The Dancer" and "The Bubble." The Shuberts are to produce his "Dangerous Years" and William Morris will put on one of his plays this spring.

Edward Locke

New York Studio for Metro

According to an announcement made by Richard A. Rowland, president of the Metro Pictures Corporation, the immediate construction of new studios in the vicinity of New York is a part of the plan for the future. The site of the proposed Eastern studios has not yet been selected, but it is understood that the new plant will be situated either on Long Island or somewhere along the lower Hudson.

To-night at the Neighborhood

To-night the Neighborhood Players will repeat their regular week-end bill of Dunsany's "The Glittering Gate" and Andreyev's "The Beautiful Sabine Women."

On Wednesday evening Kahlil Gibran, the poet, will give a short talk on Persian literature, followed by readings from his own works.

Other Amusement News On Page 7