

EDNA MAY RETURNS AS A MOVIE STAR

Mrs. Lewisohn Contributes to Charity Money Earned from Her Work in Film Play.

RECALLS HER OLD TRIUMPH

Poke Bonnet Made Famous in "Follow On," Figures Also in "Salvation Joan."

Edna May returned to the New York stage last night after an absence of a good many years. She came back not as Edna May, the adored one of New York and London, but as Mrs. Oscar Lewisohn, who since her marriage ten years ago has only acted twice, once for charity in London and more recently for charity here. The latter reversion was before the camera, and it was upon the occasion of the first showing of the picture for which the favorite of other years posed that she appeared on the stage of the Fulton Theatre for a moment last night to say she was glad to be present. Her friends were in the audience in numbers, and it looked more like a Monday night at the opera than a movie first showing.

The Vitagraph Company made the picture, "Salvation Joan," in which Mrs. Lewisohn is the central figure, and for which she was finally persuaded to pose when it was agreed that her share should be turned over to some charity to be designated by her. Edna May is remembered best, perhaps, for her characterization of the Salvation Army lass who sang "Follow On" in "The Belle of New York," so it was not surprising to see her again in the familiar poke-bonnet. This time she is a young woman of refinement who works in the Army while her friends play bridge, a sort of movie Major Barbara. At one of the missions she meets and falls in love with a gangster. But why go into the plot, which abounds in the usual movie nonsense? It only remains to be said that the charm and beauty that made Edna May a musical comedy favorite a score of years ago are still potent.

When the Strand suddenly discovered that this week embraced the second anniversary of its opening it shifted its program and arranged for a Mary Pickford picture as a part of the festivities. So yesterday "The Eternal Grind," the latest film for which Miss Pickford posed, was put on.

In her latest incarnation Miss Pickford is a toiler in a sweatshop. Bertha, the sewing-machine girl of Owen Davis's Bowery melodrama of a dozen years ago, had a comparatively serene and easy life compared with the tempestuous journey of this celluloid Louise. Life would not have been so drab if Mary had had merely her own body and soul to keep together on \$3 a week, but there was her sister Amy, who did not appreciate that a girl should not take money from a man, and Gertrude, who had grown desperately ill from bending over her machine through long hours.

But Virtue, with a capital V, triumphs as surely in the movies as it did in its melodramatic cousin of the Bowery. The hard-hearted owner of the factory finally builds a model factory after one of his sons—the one who turned Socialist and went to work at the plant—is seriously hurt when a weak floor caves in; Mary, the beautiful sewing-machine girl, marries the son; Gert recovers her health, while Amy, whom the other son had married at the point of Mary's revolver, redeems him through her love.

The best part about "The Eternal Grind" is Mary Pickford. Without her pretty face, her charming personality, and her great art the picture would be one of the drab hundreds that hold an imperfect mirror up to nature and reflect a distorted image. Even in Rivington Street circles little shop girls don't force their employers' sons to marry their sisters at the muzzle of a revolver—at least not this season. So when Miss Pickford stands there looking very determined and holding a big black revolver at a point of the villain's anatomy where it would do the most good, while she does it sincerely, the situation is ludicrous rather than realistic. Through most of the film Miss Pickford appears in the plain clothes of poverty.

This proneness of movie makers to paint all their stories in the most vivid colors without any regard to giving a semblance of life, was illustrated also yesterday in "Scandal," a film shown at the Academy of Music. In "Scandal" Bertha Kalich, the Galician actress who is known on the American stage as a tragedienne of great skill and natural talents, made her debut as a screen artist. Mme. Kalich is one of the more fortunate of the recruits from the legitimate stage who measure up to the requirements of the newer medium. She photographs well, which for success is perhaps the most important requisite, and of course she is a thorough artist.

One hesitates to say that life is not like "Scandal," with the Walte affair still in the paper, but the movie producers, or, at least, some of them, would have their audiences believe that the S. R. O. sign for skeletons should be hung on every family closet door. Mme. Kalich is too fine an actress not to receive better scenarios than "Scandal."

After an absence of some months Charles Chaplin waddled back upon the screen at the Broadway Theatre yesterday. The burlesque of "Carmen" he did before his contract with the Essanay Company expired was shown for the first time. The picture is in four reels, and contains all the old as well as some new Chaplin antics. "The Race," a Paramount picture featuring Victor Moore and Arita King, was also shown at the Broadway. At the Knickerbocker the feature was "Sold for Marriage," with Lillian Gish as the star.

DINNER TO MARCUS LOEW.

Brisbane's Second Thought Is That Movies May Not be so Bad.

Entertaining features of the dinner given as a compliment to Marcus Loew in the ballroom of the Hotel Astor last night were the rainstorm of American flags which fluttered down just before George M. Cohan arose to speak, Mr. Cohan's speech, and Arthur Brisbane's alibi for a speech he made recently at a dinner given at the Hotel Astor by men in the movie industry.

At that dinner Mr. Brisbane said he had never read The Fireside Companion in his youth, and did not see why he should attend the movies now. He said photoplays as they existed today were only an amusement and popular because of the stupidity and lack of intellectual development of the human race.

Mr. Brisbane attempted to get back on the reservation last night. He said he had awakened the next morning and found that some of his newspaper friends had made him famous or infamous. He neglected to say, however, that the godless newspaper men quoted his speech from a stenographic report.

"I have never seen Charlie Chaplin, or Mary Pickford, or Theda Bara," said Mr. Brisbane last night, "but then I have never seen the Czar of Russia, which makes him no less great."

The flags that fell just before Mr. Cohan arose to speak were held on strips of red, white, and blue bunting that formed a canopy over the ballroom. At a signal these strips turned on edge and released their load of flags. Mr. Cohan gave a terse biography of the guest of honor.

"I don't know much about the early life of Marcus Loew," he said, "except that he began it as a little boy. As soon as he could count he left school. Long before Montague Glass wrote his stories Marcus Loew how to make customers laugh. Then some one told him there was money to be made in the show business. So he raised a mustache, got his money changed into \$1 bills, walked up Broadway, and had lunch at the Knickerbocker."

"Now, there is hardly a skating rink, garage or barn in the country that Marcus hasn't converted into a theatre. He gets \$200 a week for having his name

in electric lights on the front of a theatre, there are 257 theatres bearing his name, and fifty-two weeks in a year, so figure it out for yourself."

C. F. Zittel was the toastmaster, and A. L. Erlanger and Percy G. Williams were the other speakers. The other guests at the speakers' table were A. H. Woods, Flo Ziegfeld, Jr., H. N. Hempstead, William Courtleigh, Robert Adamson, Aaron Jones, B. S. Moss, F. E. Proctor, William A. Brady, William Fox, George Bell, Daniel Frohman, Alf Hayman, John Ringling, and Sam Scribner.

TWO SUNDAY RECITALS.

Mr. Kreisler Plays for War Sufferers—Mr. Bauer in Chopin.

Two great artists played yesterday afternoon and in each case the hall was filled to its utmost capacity and people were crowded closely upon the platform. In Carnegie Hall, Mr. Fritz Kreisler gave a violin recital, the entire proceeds of which are to go to the relief of destitute musicians, music teachers and music students of all nationalities now stranded in Vienna. The audience was as large as the hall can hold and it was estimated yesterday that the receipts would approximate \$9,000. Mr. Kreisler gave all his hearers abundant artistic reasons for coming to his recital, as well as philanthropic ones. His playing was in his best style. There were notable beauty, vitality and charm in his performance of Bach's Suite in E major, originally written for the violin unaccompanied, which he played in Shumann's version with an accompaniment for pianoforte.

The other numbers of his programme were Tartini's "Devil's Trill" sonata, Wieniawski's second Concerto in D minor, his own "Introduction and Scherzo-Caprice," unaccompanied, a Scherzo and Valse by Chabrier arranged by Loeffler, Mr. Kreisler's Rondino on a theme of Beethoven, and three of Paganini's Caprices.

In Aeolian Hall, which was similarly filled, Mr. Harold Bauer gave a pianoforte recital of which the program was entirely devoted to Chopin. The central number was the B minor sonata, of which there have been many interpretations heard here this season, but few in which the music has been given such a poetic unity, few that have been so "composed," with so just a sense of proportion. The F major Ballade, the Berceuse, the F minor Fantaisie, the C sharp minor Scherzo, Nocturnes, Etudes, Waltzes and the F sharp minor Polonaise were on the program.

WON'T ENTER MOVIE MERGER

Head of Universal Company Denies Rumors as to His Concern.

Carl Laemmle, President of the Universal Film Manufacturing Company, denied last night the published report that the Universal would be one of a number of film companies that would form a big merger.

"This company knows nothing of such a merger," Mr. Laemmle asserted, "nor is it interested in any manner whatsoever. Our name has been included in the list of companies reported to be merging and we feel that the effects have been harmful to our business. We have been receiving queries, not only from our employes, but from the public, as to the truth of the story but our vigorous denials do not seem to be able to keep up the pace set by the rumor itself. The exact truth is that the Universal is not in any way, shape or manner connected or interested in any merger, real or imaginary."

Philharmonic's Long Tour.

The Philharmonic Orchestra will play its first concert on the longest tour it has made in the seventy-four years of its organization today in Urbana, Ill. Heretofore the orchestra has never played west or south of Virginia, and the present tour will embrace besides Illinois, cities in Iowa, Nebraska, Missouri, Kansas, Oklahoma, Texas, Louisiana, Alabama, Mississippi, Tennessee, and Virginia. The orchestra will cover 7,000 miles on the trip and will be gone till the latter part of May.

WAR NURSE FOR DOWNTOWN

Miss Percival Comes from Front to Volunteer Hospital.

Mrs. John R. Drexel, who is one of the most active of the Social Service workers in connection with the Volunteer Hospital, has obtained for the institution the services of Miss Lillian Percival, just back from the French front, where she worked to organize and conduct the hospital established by Mrs. Harry Payne Whitney, forty miles north of Paris, in which have been treated the more seriously wounded French soldiers.

Miss Percival will have charge of the emergency work done by the Volunteer Hospital in the downtown district. In France she worked in conjunction with Dr. Walter Martin of St. Luke's, who also went abroad with Mrs. Whitney's force. She knows the value of instant ambulance service, and her experience as an organizer, it is believed, will greatly increase the efficiency of the hospital which now answers an average of 2,500 ambulance calls a year.

The Board of Directors has just placed an order for an additional perfectly equipped automobile ambulance, so that one may be kept constantly in reserve. The volume of accidents from Chatham Square to the Battery is said to be greater than that of any other part of the city of like proportions. Last year 11,713 day treatments were given in the Volunteer, apart from 23,733 treatments administered in the dispensary.