

Up noon - wrote letters - **TUES.**
met S H downtown - auto-
shoes - hope & write - retire **24**

1925-2025

UN AN AVEC HOWARD PHILLIPS LOVECRAFT

#55 | 24 FÉVRIER 1925

Little Old Lady Who Acted a Bit in a Film Dies of Excitement as It Opens on Broadway

Ever since Mrs. Fanny Weintraub, 85, was selected from among the fifty aged residents of the Home of Old Israel, 204 Henry Street, to play a character part in the motion picture "Salome of the Tenements," the inmates of the home have been waiting anxiously for the old lady's first appearance on the screen.

Yesterday morning at the breakfast table Louis Singer, President of the home, announced to the inmates that the long-looked-for day had arrived, and that they were all to be the guests of the Rialto Theatre in the afternoon to see Mrs. Weintraub "act in the movies."

This announcement caused the breakfast table to buzz with strange excitement. The old men and women gesticulated as they discussed the news. "Fanny's in the movies on Broadway like a regular actress. And for pay! We're all going to see her. Yes!"

In the midst of the excitement it was noticed that Mrs. Weintraub had slumped down in her chair. The thrill of anticipation had been too much for her. The house physician was called immediately, only to discover that she had died.

The gladness vanished, and instead of going to the theatre to see Mrs. Weintraub "act in the movies," the aged inmates gathered beside her bier and wept. Some of the younger "old" women journeyed with her few relatives over to Mount Carmel Cemetery in Brooklyn to attend the burial services, which were held late in the afternoon, about the same time that the spectators at the theatre were applauding the old lady who became a motion picture actress just for a day.

The scene in which Mrs. Weintraub appears depicts the interior of a tenement in New York's ghetto during a typical east side party. She is seen laughing and clapping her hands during the dancing of the "kozatzka."

Two other aged inmates of the home appear with her in this scene, Mrs. Esther Baron, aged 70, and Mrs. Jenny Freeman, who is 108 and the oldest screen débutante so far recorded. All three were taken to a Long Island studio some months ago, where they were photographed for a short atmospheric sequence in an east side flat.

*Le film dont il est fait mention : « Salome of the Tenements »,
Sidney Olcott, production Paramount.*

[1925, mardi 24 février]

Up noon — wrote letters — met SH downtown — automat — shoes —
home & write — retire.

Levé à midi. Écrit des lettres. Rendez-vous avec Sonia en ville. On mange à l'Automat. Chaussures. Maison, écrit. Couché.

Pour respecter cette tension qui grandit, limiter aussi l'exégèse : retrouver Sonia en ville parce qu'elle n'est pas venue Clinton Street, manger à l'Automat où la distribution automatique rend impossible toute intimité. Où donc s'héberge Sonia : chez sa fille ? Chez cette Mme Moran, son ancienne propriétaire de Flatbush Avenue ? Des histoires de chaussures, sans autre précision, grande chose. Et revenir. Et s'enfermer. Et écrire. Marée basse pour la fiction : Sonia dit que, ce qui accapare HPL, c'est le courrier implacable et volumineux pour l'association des journalistes amateurs. Dans le journal, cette triste et belle histoire.

New York Times, 24 février 1925. Depuis que Mme Fanny Weintraub, 85 ans, avait été sélectionnée parmi 50 autres pensionnaires âgés de la Fondation pour la vieille Israël, 204 Henry Street, pour jouer un personnage de *Salomé*, ses amis de la résidence attendaient impatiemment son passage à l'écran. Hier matin, à la table du petit-déjeuner, Louis Singer, le directeur de la résidence, annonça à ses pensionnaires que le jour tant attendu était arrivé, et qu'ils seraient cet après-midi les invités du Rialto pour voir Mme Weintraub « jouer dans le film ». L'annonce remplit la table du petit-déjeuner d'une étrange excitation, les vieux messieurs et les vieilles dames gesticulaient en commentant la nouvelle : « Fanny dans un film à Broadway, comme une vraie actrice ! Et payée pour ça ! On va tous la voir ! » Au milieu de l'excitation on remarqua que Mme Weintraub avait glissé de sa chaise. L'émotion de l'anticipation avait été trop forte pour elle. Le médecin de la résidence fut appelé, mais ne put que constater son décès. La joie disparut, et au lieu d'aller voir Mme Weintraub « jouer dans le film » au cinéma, ses compagnes et compagnons l'ont veillée et pleurée. Quelques-uns des plus jeunes pensionnaires et ses quelques proches l'ont accompagnée au cimetière du Mont Carmel à Brooklyn, où le service funéraire eut lieu en fin d'après-midi, au même instant que les spectateurs du film applaudissaient l'actrice d'un jour. La scène dans laquelle Mme Weintraub apparaît représente l'intérieur d'un logement dans le ghetto de New York, pendant une fête typique de l'East Side. On la voit rire et applaudir pendant que les invités dansent la « kosatzka ». D'autres pensionnaires âgés y figurent avec elle. Mme Esther Baron, 70 ans, et Mme Jenny Freeman, 108 ans et la plus vieille actrice débutante jamais signalée. Toutes trois avaient été conduites il y a quelques mois dans un studio de Long Island, où on les avait filmées dans une courte séquence d'ambiance.

Discoveries

THREE is a remarkable article by H. G. Wells in the March number of The American Magazine.

"What," he asks, "are the ten great discoveries through which the race has reached its present place?" Out of his unique experience as the author of the "Outline of History" he gives a startling answer.

THE WHEEL was a great discovery but—"a little reluctantly I put it aside," says Wells. "There are stronger claims."

Bronze and iron and pottery were great discoveries. But Wells argues that "they produced no profound and fundamental changes." They are not included.

Electricity is a great discovery. It is not in his list of ten.

"For there were greater discoveries than any of these," says Wells. Starting with the man of "a million years ago" who "bullied his dependent females" and "saw his own sons as rivals and killed them or drove them away," Wells traces the upward struggle. It is a moving picture of human progress—an historical pageant you will not forget.

There are nineteen other features in this March American Magazine and they, also, deal with discoveries—

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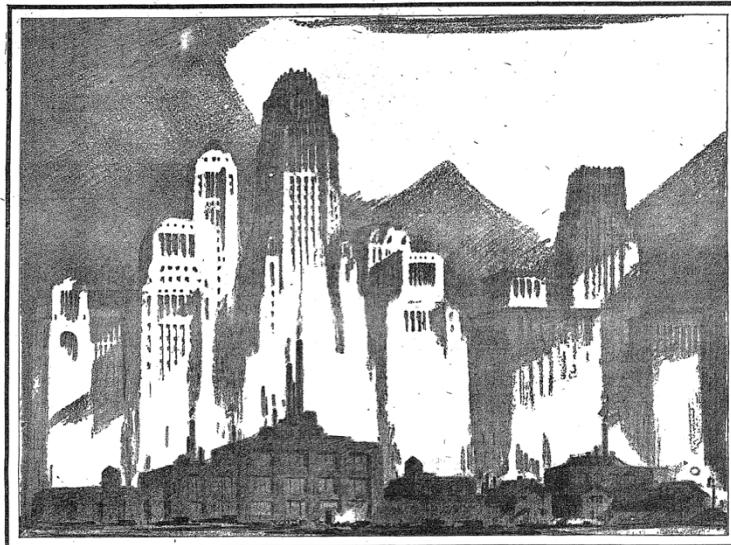
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