



100 YEARS AT 50 WEST

 **Emily Stevens**

Living at 50 West in 1920



*Vanity Fair, 1924*



## 100 YEARS AT 50 WEST

Dorothy Parker, *Complete Broadway, 1918-1923*:

...after long seasons of the humid sweetness and horrific cuteness so sedulously practiced by many of our most expensive leading ladies, Emily Stevens and her sharp intelligence seem as specially sent from a relenting Heaven. And when Alan Dale says, as he recently did, that he considers her the most fascinating actress on the American stage, one year to join in the cries of “Louder!”

Obituary, *New York Times*, January 3, 1928:

Emily Stevens...a player of leading roles in many stage successes, died shortly after midnight Sunday in her apartment at 50 West Sixty-seventh Street.... Miss Stevens was to have started rehearsals soon in a forthcoming revival of Sarou’s “Diplomacy” ....

Miss Stevens held a high artistic place in the American theatre. Even on those occasions when her choice of a play turned out to have been disastrous...her own performance invariably won enthusiastic comment.... The last part that Miss Stevens acted was that of the widow in The Theatre Guild’s production of “The Second Man.” Miss Stevens succeeded Lynn Fontanne in this role.... Her most conspicuous success of recent years was also scored in a Theatre Guild production...“Fata Morgana,” produced at the Garrick Theatre in March, 1924....





100 YEARS AT 50 WEST

ROLFE  
PHOTOPLAYS INC.  
presents  
*The STAR of STARS*  
**EMILY STEVENS**  
in  
**THE WHEEL *of the* LAW**

A MEIRO wonderplay  
directed by George D. Baker  
and interpreted in 5 Acts  
by a superb company  
of players which includes  
**Mr. FRANK MILLS.**

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Program  
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## An Actress of "To-day"

that the Lily Wagner thing in real life is what I would hold out for or defend."

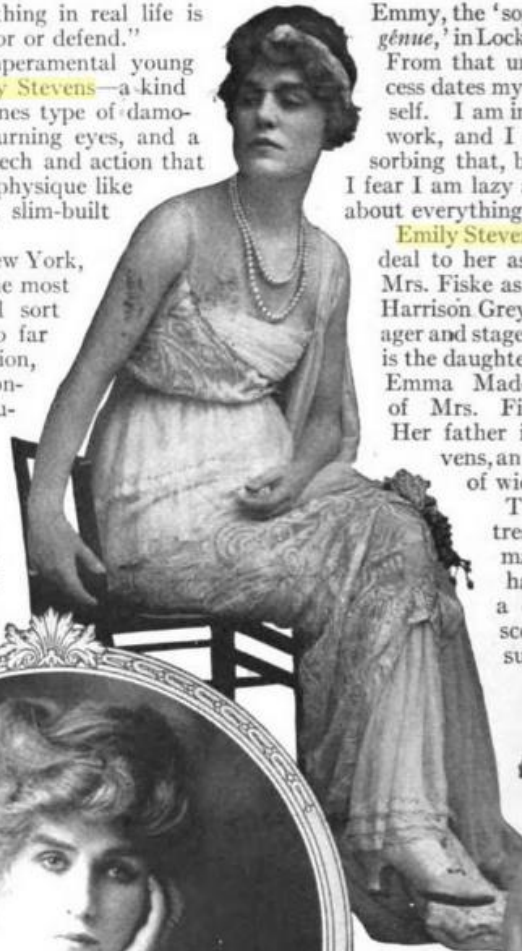
She is an eager, temperamental young actress, this same Emily Stevens—a kind of Rossetti or Burne-Jones type of damo- sel, blond, with big, burning eyes, and a nervous intensity of speech and action that seems to rack her slight physique like a 100 h. p. motor in a slim-built racing boat.

Born and reared in New York, Miss Stevens is about the most detached or impersonal sort of person imaginable, so far as any local association, style, or mannerism is concerned. She might be European; she might be Californian. One thing is certain: she is everywhere and always at home, breathing her own free native atmosphere on the dramatic stage.

"I never made my debut," she says; "I jes'



grewed,' like Topsy. For some time after I left the convent- school of the Holy Angels, at Fort Lee, I haunted the theater, and occasionally went on in small thinking parts, just to be with Cousin Minnie [Mrs. Fiske]. The first important thing I ever did on my own, was



Emmy, the 'sophisticated *ingénue*,' in Locke's 'Septimus.'

From that unexpected success dates my finding of myself. I am in love with my work, and I find it so absorbing that, by comparison, I fear I am lazy and indifferent about everything else."

Emily Stevens owes a great deal to her association with Mrs. Fiske as star, and with Harrison Grey Fiske as manager and stage-director. She is the daughter of an actress, Emma Maddern, a sister of Mrs. Fiske's mother. Her father is Robert Stevens, an actor-manager of wide experience.

The young actress who never made her debut has within half a dozen years scored individual successes in some



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good plays that failed, and has played indifferent parts in some pieces that enjoyed unaccountable prosperity. Also, she has won applause in many high-grade impersonations.