

Along Came Mary

By FRANCES L. GARSIDE

THESE are precocious times. Not so many generations ago if a man at seventy reaped the harvest of fame for which he had struggled all his life, the world thought it a wonderful thing that it came while he still lived.

And now along comes Mary who has not only made her name famous at seventeen, but who has two names in electric lights to her credit! That, even in these times, is going some.

The name by which you know her now is Mary Miles Minter; she began her stage career as soon as she could walk, and when she was approaching her teens her appearance was heralded as "the wonderful child actress, Juliet Shelby." That is her honest-to-goodness name. The stage folk change their names for various reasons; some because Bierbaum doesn't sound as well as Janis, or Koerber wouldn't stick in memory like Dressler, and Mary Pickford, because Gladys Smith might mean any girl in any town.

None of these reasons influenced Juliet Shelby; she changed her name to defeat a very tiresome law, and succeeded.

This is the story: The Child Labor Commission ruled that no girl under sixteen could appear on the stage. The stage was this child's life, her career, and also her bread and butter. She simply had to appear on it, but how?

She was under sixteen; for a time there seemed no way of adding a few years to her shoulders. Then her mother, a clever woman, found a way out.

Juliet had a cousin named Mary Miles Minter. She had died, at the age of fifteen, a year before. If she had lived, she would now be sixteen. She would live, Juliet's mother decided, in the person of her cousin, Juliet Shelby.

So the name of Juliet was put on the tombstone, and Juliet took the name of Mary Miles Minter, and there you are. Simple, of course. Growsome? Well, that depends on how you feel about it. One who has seen the Mary Miles Minter we know today cannot associate growsomeness with the proceeding.

Mary Miles Minter (the one who adopted the name) was born in Shreveport, La., April 1, 1902. She made her debut on the stage with the late Nat Goodwin in "Cameo Kirby," and later appeared with Dustin Farnum in "The Squaw Man"; with Robert Hilliard, Mrs. Minnie Maddern Fiske and Madame Bertha Kallich.

It was after this that she appeared in vaudeville in a playlet of the Civil War. It made such a hit that the play was elaborated into "The Littlest Rebel." If you saw it, you remember that you cried so hard, and others around you cried so hard, that you caught cold, and wondered if you might not have to wade home.

She toured four years in this play, and while she was appearing in it, as Juliet Shelby, the Child Labor Commission necessitated the change of name, and it was up to the little girl to make the second name as well known as the first. She has succeeded.

The contract which her mother recently signed for her with the Realart Pictures Corporation is the most unusual ever signed. For a period of three and one-half years the company practically regulates her private life.

She cannot appear in public nor take part in any public enterprise; she cannot eat in public restaurants nor hotels nor attend a dance with so many guests it might be called a public affair.

She cannot have a sweetheart or accept attention from any man; of course, she cannot marry or fall in love. She cannot have social gatherings at her home, which is at Sixtieth street and Fifth Avenue, New York City. She must, in brief, lead as retired a life, when away from the studio, as if she were ninety, and had lost the power of her limbs.

In return, she is to be paid \$1,300,000 for twenty pictures on a graduated scale, the first five at \$50,000

each, the last five at \$80,000 each. These terms are the highest ever made with any motion picture star.

"It is not so much," she said. "Listen: This morning I was fitted for five dresses. They will cost me three thousand dollars, and I will not be permitted to wear any dress the second time.

"Ever think that the dresses worn by a screen star really belong to the public? Now take mine, for instance. I earn the money to pay for them by work that is incessant; some days I am in the studio from nine in the morning till two the next morning. If conditions are favorable for good results, the director drives us like mad.

"I take my money to a dressmaker; she charges me twice what she would charge a woman who hasn't the reputation for having as much. Other girls have dresses made in joyful anticipation of party and dance and parade, every girl thinking of some particular man who may be attracted.

"I have mine made thinking of how some man I don't love will make love to me in them, with the director telling us to make love as if we really meant it, when neither of us means it at all. On the contrary, these forced courtships finally make us hate each other. I have no dreams of romance connected with my clothes.

"Other girls have joy in their garments; they experience this joy for several seasons, and if thrifty the dress reappears, made over, and they have added satisfaction in thinking of their thrift.

"I know no such compensation when the dressmaker sticks pins in me, and drops cold scissors down my spine. I just have to stand there and endure it, knowing that the dresses may, or may not, suit the audience, and that when they have been worn in one picture they must not appear again. So I play lay figure, and banker, and all that, for the satisfaction of seeing the dresses worn by someone else after I have worn them once.

"I clothe five girls. I am glad to do it, but, of course, wish I could have a little of the clothes-satisfaction other girls enjoy.

"I wonder why all the mothers want their children to get into the movies. There is a schoolroom scene in 'Anne of Green Gables,' which we are putting on now, and we need thirty children for the scene. My dear, we turn away hundreds! Some of the kiddies feel so badly that I hire them, paying for them out of my own pocket. This is against my better judgment for I do not think the life of a moving picture actress is a desirable one by any means.

"But the mothers! They do their little girls' hair up on rags; they hang ribbons and ruffles and laces on



MARY MILES MINTER

them till they look like Christmas trees; they even, occasionally, rouge their cheeks, and then they bring them to the studio door, and expect, in mother's pride, that the director will go crazy over what their efforts have produced!

"The result is that children are no longer natural. You can't imagine how hard it is to get a stub-nosed, ugly little boy or girl for a schoolroom scene like this: As soon as it is known we want children, we are swamped with mothers bringing the artificial kind. We need the common garden type for this schoolroom scene; the children one ordinarily finds in a little country school, and you have no idea how hard it was for us to find any."

Miss Minter has a mother and a sister. She is prettier than her picture, with hair of real gold, like that which suggests angels, Little Evas and molasses candy; and eyes that are a deep hazel, with a most wistful expression. Perhaps this is due to a longing for the lost childhood and the girlhood which is passing out of her hands, and which no salary is big enough to replace.

The world is fickle, as every one knows. There is a rumor among motion picture fans that it has taken to itself a new sweetheart, and that Mary Miles Minter is the girl.

Growing Old Gracefully

Henry Clews—Born 1840—Age 79

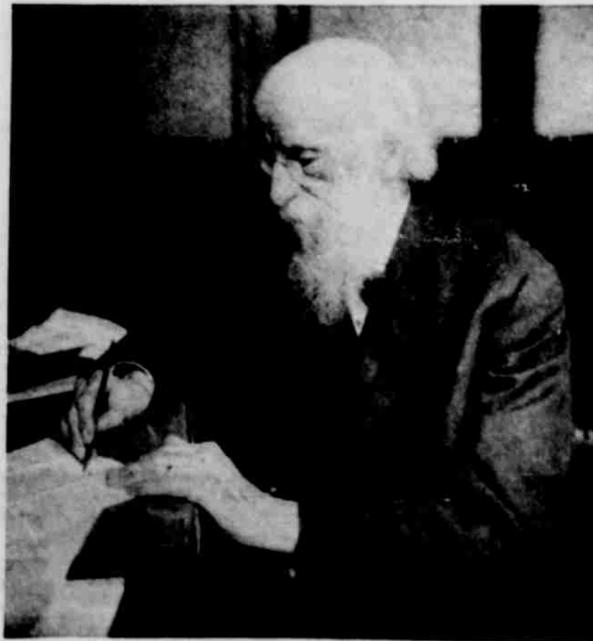
THE "Dean of Wall Street" is in his eightieth year and thus may be included in this group of octogenarians. He has followed the profession of banking all his life and with signal success. He has twice refused the portfolio of Secretary of the Treasury. He spends a part of each day at work as regularly as the day comes. He is a veritable optimist as regards the United States and believes that New York can be made the financial center of the world through co-operation.

Lyman Abbott—Born 1835—Age 84

EIGHTY-FOUR years of age and still editor-in-chief of a national magazine. He is an ordained Congregational minister and has served in several well-known pulpits, including Plymouth Church, Brooklyn, where he succeeded Henry Ward Beecher. He is best known, however, for his religious writings and his many editorials, which are quoted again and again.



HENRY CLEWS



LYMAN ABBOTT

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