

The Daily Movie Magazine Page

JACKIE COOGAN IS JUST A WIDE-EYED AND LOVABLE KID

Visitor to Youthful Film Star Finds Him Hurling Paper Wads at Daddy and Chortling Over Pictures of Circus Freaks

LITTLE Jackie Coogan is making the hit of his young life at present in New York. It isn't a professional hit, it's entirely personal.

A writer for one of the theatrical trade papers visited him one morning and this is the impression he got:

"First a kid, that's all. A good-looking, dark-eyed boy with blond bobbed locks, six and a half years old, who thinks his daddy is the greatest man in the world. That is all there is to the much-talked-of and widely advertised Jackie Coogan, who came into fame and fortune over night. His dad, known to the profession as Jack Coogan, like many other show folks, comes from Syracuse.

"Jack Coogan was formerly in vaudeville with Eddie Cox at the Winter Garden, New York. Later Coogan toured Australia with Annette Kellermann. Returning he did some picture work in Los Angeles, and while there little Jackie became acquainted with Charlie Chaplin, which resulted in 'The Kid'.

"Early in the morning Jackie was still in bed. Not asleep, however, but taking delight in hurling paper wads at dad's nose.

Chortles Over Giant

Jackie grabbed a bunch of photographs on the telephone stand and he began to discourse on them. They were pictures of the freaks at the circus where Jackie had been the night before.

"The big hit with the Kid was his chief topic of conversation. The little mite must have been a picture alongside of the captain's eight feet.

"Daddy Coogan tried to get Jackie to talk, but the boy seemed upset that strangers had come in so early and rebuffed him of his early morning scrapping with the old man. He gained some satisfaction from the fact that he managed to plant his right foot cleverly in Daddy's eye while Daddy was attempting to expatiate some of the points in the picture.

"It is remarkable and almost unbelievable to any one not knowing the boy to realize that one of the scenes in the picture did not have to be taken more than once.

"Jackie is just a baby, a wide-eyed, observing child, who retains more of what he hears and sees than the average child his age. He is not abnormal in any sense, but is remarkable in many ways.

"Leading now to being backward rather than forward, he behaves the way many parents think their children do. The homage that has been paid him does not seem to have affected him in the least.

"Jackie Loves Cards

"He does many things an ordinary normal child of his age couldn't begin to understand, in an offhand manner, more as though it was the usual rather than the unusual.

"The natural supposition would be that the life around the studio and the work of making pictures would tend toward freshness in one so young, but it all seems to have slipped past the little fellow. He is just a big-eyed, lovable kid, with a clean-cut manner of speaking, using perfect English and enunciating beautifully, except when he is speaking 'Hog Latin' to his dad.

"Jackie's pet possession just now is the ball and bat which figured in Babe Ruth's home run. His dad says there seems to be a gambler's instinct in him, traced back to his mother's love for 10-20 poker.

"Just what is unusual in a child would be a matter for discussion. When a boy of six sits and plays Clonold solitaire it will be admitted by all as somewhat out of the ordinary. That is Jackie's pet diversion.

"The boy is a much handsomer child than the screen shows him. There is something about him that just makes you want to hug him, and that, probably, is the best means possible of gaining his affections. Still he is just a baby. That's what he is and that's all his parents want him to be. He's a great kid, and after meeting him it makes you just love all children that much more."

Build Lighthouse for Betty Compson

For Betty Compson's first picture, directed by Denison Clifton, a lighthouse, complete in every detail, is being built on a lonely promontory somewhere along the California coast. It is in the lighthouse that some of the most exciting action transpires. The picture is an adaptation by Adelaide Heilbron from a play by Ernest Klein.

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At present, Swain headed his own independent company and later was starred in musical comedies. Several years he gave over to dramatic stock, which he finally deserted for the screen. He made his debut in the new field under the guidance of the Mack Sennett-Keystone company. Later he formed his own producing unit, and just recently completed his contract with one of the large distributing companies.

They Will Have Their Jokes

Irene S. Cobb and Will Rogers, undoubtedly a pair when they get to swapping stories, and the other day when the writer visited the actor at the Goldwyn studio, a group gathered around them to listen to their jokes. One of the jokes was this one, told by Cobb:

"Two drunks were riding on a street car. One of them took out his watch and the other one asked:

"What time is it?"

"Friday—half-afternoon," was the reply.

"Well, this is where I get off, then."

Professor Scherer Was Until Recently President of the California Institute of Technology. He Tried His Hand at Writing Scenarios, Liked It, Tried It Some More and Now He Has Quit His College Job to Join the Lasky Colony of Authors at Hollywood, Calif., and Devote Himself Exclusively to Working for the Screen

They're Having Their Pictures "Took" After the Posing Fashion of Bygone Days. Who are they? The people who are combining to make "The Great Moment," which will be the first individual starring vehicle for Gloria Swanson. From left to right, they are Monte M. Katterjohn, scenarist; Sam Wood, director; Gloria Swanson, star; Milton Sills, leading man; Elinor Glyn, author

JACKIE COOGAN AND IRVIN COBB POSE FOR PICTURE



'The Kid' and 'Irv' Cobb Stage a Brother Act for the Camera Man

Jackie and Cobb met when the six-year-old film star was working on "Peck's Bad Boy." Cobb wrote the humorous titles for the film. The two stars struck up an immediate friendship that still continues

GLORIA SWANSON IS NOW A REAL STAR IN "GREAT MOMENT"

Popular Actress Leaves De Mille After Three Years and Begins Work on Elinor Glyn Story as First Individual Starring Vehicle

MINGLED sadness and gladness marked Gloria Swanson's work in Cecil B. De Mille's latest Paramount production of "The Affairs of Anatol," gladness because she has always regarded working for Mr. De Mille as a joy and because she appreciated the honor of a membership in the all-star cast; sadness because it was her last appearance under the direction of the man who was responsible for her elevation to stardom.

For Gloria Swanson today is a star in her own name. Technically at least, she has never been starred before. Her "Change Your Wife" and "Something to Think About"—all De Mille productions—were her first individual starring vehicles. "The Great Moment," an original screen story by Elinor Glyn, under the direction of Sam Wood.

It was just about three years ago that De Mille, coming about for an actress to play the leading feminine role in his production "Don't Change Your Husband," noticed Miss Swanson's work in a picture. Realizing her potential ability, he offered her this difficult role.

Of course, Miss Swanson accepted. How well she succeeded is screen history.

Then followed "For Better, for Worse," "Make and Break," "Why Change Your Wife?" and "Something to Think About"—all De Mille productions.

With each succeeding recognition from the critics and the public, her work under De Mille's direction showed steady development and improvement. Stardom followed as a result.

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Scenario Prices Are Not Predicts Radical Change In Trend of Our Movies

FABULOUS, says Hampton DENJAMIN B. HAMPTON, the producer, discussing in the May Bookman "The Author and the Motion Picture," tells the truth about prices paid for moving picture rights. He says in part:

"Confusion and misunderstanding between author and movie producer have been created by weird words of sums paid for picture rights to various novels and plays.

"Almost invariably the press agent establishes the figures in the announcements, and the tenderness of press agency imagination is sparse. As I write these lines I have before me a two-column newspaper article fairly bristling with figures, prices alleged to have been paid or 'offered' by producers for picture rights to plays or novels.

"I offer, I say, but prices actually offered have been slight resemblance to offers. Once in a while a big price is paid for the picture rights to a play or novel. By 'big price' I mean \$25,000 to \$50,000. Once in a while.

"As a rule the most successful sales are nearer \$2500 to \$5000. I refer now to outright sales.

"A few authors have royalty arrangements with producers. The royalty system is the rule in book publishing and in spoken stage production.

"In the screen world the royalty system is finding its way into existence slowly. During the last two years the 'all-star' picture has been growing in popularity, and as this type of production progresses the tendency is to 'feature' or to 'star' the name of the author. As this system grows stronger, I believe that the tendency will be to pay the author on a royalty basis."

Will Film "Lorna Doone"

The question why some producer has not seen fit to film R. D. Blackmore's story of "Lorna Doone" has been answered by Maurice Tourneur. He will undertake to visualize in pictures this popular romance as soon as the preliminary work has been accomplished.

Mr. Tourneur has decided to take his company abroad to Devonshire county, in England, with its picturesque valleys and rugged valleys. "The Death Valley of the Doones" will be laid where the author pictured it, in England.

The cast has not yet been selected, but most of the players will be Americans, as many of the scenes will be taken in this country before the company goes abroad. One of the costumes to be worn by Lorna will be an exact reproduction of the famous painting that hangs in the National Gallery in London.

Movie Revives the Tango

Interest in dancing the tango has been renewed to such an extent from watching Rudolph Valentino's performance in "The Four Horsemen of the Apocalypse," that dancing masters and members of society predict the summer and fall will find the Argentinian steps in greater vogue than ever before.

They Are All Helping Make Gloria Swanson a Star



They're having their pictures "Took" after the posing fashion of bygone days. Who are they? The people who are combining to make "The Great Moment," which will be the first individual starring vehicle for Gloria Swanson. From left to right, they are Monte M. Katterjohn, scenarist; Sam Wood, director; Gloria Swanson, star; Milton Sills, leading man; Elinor Glyn, author

WHAT YOUR FAVORITE FILM STARS ARE DOING

News Notes of the People You Like Best on the Screen to Keep You in Touch With Their Latest Activities

Viola Dana, the petite Metro star, is doing a lot of hard work at night after completing her studio appearances in her latest picture, "Life's Darn Funny," and the reason for it all is dresses. When Miss Dana came back to the studio lot at Hollywood from a month's vacation in New York the little star was the envy of all the others because of her fine collection of latest fashions. Then in her picture appearance she used many of these costumes. Rather than appear twice in the same gown the little star is putting in extra hours designing some new creations from the wealth of material she brought back with her.

Ames Ayres has been through a series of changes these last few weeks. First she was ordered to report at the studio in California to play the leading woman's role opposite Wallace Reid in "The Hell Diggers." After reading the part and making all arrangements to get her clothes, she was told to get ready to go to New York immediately to play opposite Thomas Meighan in "Cappy Ricks," the Peter Kyne story in which Tom Wise and William Courtenay were starred on the stage a few seasons ago. Lois Wilson was rushed into the place left vacant by Miss Ayres in the West and every one is happy.

Buster Keaton, the somber-faced comedian, arrived in New York last week and announced that his temporary desertion of the screen colony in Los Angeles was for the purpose of making two contracts, one personal, the other professional. His personal contract will be matrimonial in character and will be with Natalie Talmadge, sister of Constance and Norma Talmadge. Miss Talmadge, when she met Buster at the station, announced the wedding would take place within a month. The professional contract will be with Metro regarding a new series of laugh-makers which the agile comedian makes for Joseph M. Schenck.

Nazimova recently gave the little California city of Santa Monica a night of blinding artificial light and a bustling rainstorm, as part of her pictorial presentation of "Camille." With the co-operation of the fire department of the little southern California town, the water power was harnessed for producing rain and a big portable electric plant with its group of powerful lights concentrated on one of the unfrequented streets. The tremendous illumination attracted hundreds of automobile parties who watched the artificial rainstorm as the scenea were shot under the brilliant lights.

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WALKED RIGHT INTO THE MOVIES



EWA NOWAK

IT ISN'T every one who can pay a visit to a motion-picture studio—and walk right into stardom. That's practically what Ewa Nowak did.

She was born in St. Louis and attended the public schools there until she was ready for Notre Dame, from which she graduated with high honors.

With her parents she started for California to spend a winter. The day of her arrival she visited Universal City as a sightseer.

The following afternoon she was playing an extra role in support of Mary MacLaren in "Shoes." She had stopped at the stage where the production was under way, and the director, struck

with her beauty, gave her an opportunity to get before the camera.

Following her work in Miss MacLaren's support, Miss Nowak entered seriously into her screen work and quickly became recognized as a comedy star.

She appeared in two-reel comedies for several months and then took up dramatic work, supporting such stars as William S. Hart, House Peters, Tom Mix and others.

Summoned to Universal City to star in her own right, Miss Nowak won her following through her first starring vehicles, "The Torrent" and "Society Secrets."

"Voices of the North," her current release, was filmed in the wilds of Northern Canada and Yosemite.

BETSY—Gladys Leslie did leave the screen for a while, but she is back again. She was away for nearly a year. She appears with Lionel Barrymore in "The Penman." Her last work was with Gladden James for Vitaphone.

GISHUET—Lillian Gish's plans for her next picture are indefinite. When David Griffith was in town this week he told us that he was not ready to announce what his next production will be. It is widely believed that it will be "Faust." If so Miss Gish would most likely be his choice for Marguerite.

O. HENRY—Henry Walthall hasn't been seen on the screen for some time. He has been playing on the speaking stage through the Middle West. It is reported that he will get back soon to film, and that he has been offered a contract for four plays.

TODAY IS SILVER ANNIVERSARY OF THE MOTION PICTURE

Veteran Recalls Some Interesting History for Benefit of Readers of Daily Movie Magazine Page

ONE of the oldest operators in the moving picture game has written to this page to remind all moving-picture fans that today is the twenty-fifth anniversary of the public projection of motion pictures in this country. His interesting letter follows:

"As an admirer and reader of the EVENING PUBLIC LEDGER, I take the liberty of writing to you to call your attention to the fact that Saturday, April 23, will mark the silver anniversary of moving pictures in projection. The first public performance of motion pictures was presented at Kosetter & Bial's Music Hall on April 23, 1896, and at Keith's in Boston, Providence and Philadelphia, early in the following May.

"Keith could not get the Edison viascope for his New York house and on June 29 he changed from Edison viascope to Lumiere's cinematograph, which I think he imported from France with French projectionists.

"I am calling your attention to these facts as so many professional writers do not give the exact dates.

"I was one of the first to project pictures and am the oldest in point of service—and am still at it.

"If you wish any other data on what I have stated above, let me know, as it seems I am the only one left who has kept any early data on the great industry.

Yours very truly,
"WILLIAM A. REED,
Atlantic City, N. J."

Answers to Questions From Movie Fans

SOPHIE—Yes; Conway Tearle was formerly an actor on the speaking stage. For 200 years both the Conway and Tearle families have been giving their members to the playhouse, both in England and America. Conway Tearle was educated in England and served his stage apprenticeship there. His new contract calls for six starring pictures a year. "Marooned Heirs" will be the first one.

JACK HOLT ADMIRER—Yes; we will print a picture of Jack Holt for you some time next week. Watch for it.

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Daily Photoplay Guide

THEATRE	PHOTOPLAY
DIRECTION STANLEY COMPANY OF AMERICA	ALHAMBRA 12th, Morris & Passunk Ave. Mat. Daily 2:15, 7:45 & 9:15. MADGE KENNEDY in "THE GIRL WITH THE JAZZ HEART"
ALLEGHENY Franklin & Allegheny Mat. Daily 2:15, 7:45, 9:15. CLARA KIMBALL YOUNG in "HUSH"	
BROADWAY Broad & Snyder Ave. Mat. Daily 2:15, 7:45, 9:15. FATTY ARBUCKLE in "BREWSTER'S MILLIONS"	
COLONIAL 6th & Springwood Ave. Mat. Daily 2:15, 7:45, 9:15. FATTY ARBUCKLE in "BREWSTER'S MILLIONS"	
DARBY THEATRE NAZIMOVA in "BILLIONS"	
EMPRESS MAIN ST. MANAYUNK Mat. Daily 2:15, 7:45, 9:15. REX BEACH'S in "THE ROAD WINDS MALICE"	
FAMILY THEATRE—1311 Market St. Mat. Daily 2:15, 7:45, 9:15. FRANK MAYO in "MAGNIFICENT BRUTE"	
GREAT NORTHERN Broad St. at Erie Mat. Daily 2:15, 7:45, 9:15. KATHERINE MACDONALD in "CURTAIN"	
IMPERIAL 60th & Walnut St. Mat. Daily 2:15, 7:45, 9:15. HOBBART BORSWORTH in "HIS OWN LAW"	
333 MARKET STREET THEATRE JAMES OLIVER LUKWOOD'S "NOMADS OF THE NORTH"	
PRINCESS 10th Market Street Mat. Daily 2:15, 7:45, 9:15. TOM MIX in "THE ROAD DEMON"	
RIALTO GERMANTOWN AVENUE Mat. Daily 2:15, 7:45, 9:15. CHARLES CHAPLIN in "THE KID"	
RUBY MARKET ST. BELOW 7TH Mat. Daily 2:15, 7:45, 9:15. KATHERINE MACDONALD in "CURTAIN"	
SAVOY 1211 MARKET STREET Mat. Daily 2:15, 7:45, 9:15. CHARLES RAY in "PEACEFUL VALLEY"	
AT WEST CHESTER CECIL DE MILLES' "FORBIDDEN FRUIT" ALLAN DWAN'S "A PERFECT CRIME"	
THE NIXON-NIRDLINGER THEATRES	AVENUE 24th St. and Allegheny Ave. Mat. Daily 2:15, 7:45, 9:15. MABEL NORMAND in "THE SLIM PRINCESS"
BELMONT 52D ABOVE MARKET BILLIE BURKE in "THE EDUCATION OF ELIZABETH"	
CEDAR 69TH & CEDAR AVENUE E. K. LINCOLN in "THE INNER VOICE"	
COLISEUM MARKET BETWEEN 7TH & 9TH CONWAY TEARLE in "THE ROAD TO ABERTON"	
JUMBO FRONT ST. & GIBBARD AVE. Mat. Daily 2:15, 7:45, 9:15. "HIS ENEMY'S DAUGHTER"	
LEADER 41ST & LANCASTER AVE. Mat. Daily 2:15, 7:45, 9:15. "The Passionate Pilgrim"	
LOCUST 52D AND LOCUST STREETS Mat. Daily 2:15, 7:45, 9:15. GEORGE ARLISS in "THE DEATH"	
NIXON 52D AND MARKET STS. Mat. Daily 2:15, 7:45, 9:15. "HIGH AND DRY"	
RIVOLI 52D AND BANSLOW STS. Mat. Daily 2:15, 7:45, 9:15. ETHEL CLAYTON in "THE PRICE OF POSSESSION"	
STRAND GERMANTOWN AVE. Mat. Daily 2:15, 7:45, 9:15. FATTY ARBUCKLE in "BREWSTER'S MILLIONS"	
ATTRactions AT THE NEIGHBORHOOD THEATRES	APOLLO 52D & THOMPSON STS. Mat. Daily 2:15, 7:45, 9:15. MILDRED HARRIS CHAPLIN in "POLLY OF THE STORM COUNTRY"
ASTOR FRANKLIN & GIBBARD AVE. Mat. Daily 2:15, 7:45, 9:15. KATHERINE MACDONALD in "CURTAIN"	
AURORA 2122 Germantown Ave. Mat. Daily 2:15, 7:45, 9:15. EDITH HALLOR in "JUST OUTSIDE OF THE DOOR"	
BENN 9TH AND WOODLAND AVE. Mat. Daily 2:15, 7:45, 9:15. BILLIE BURKE in "THE EDUCATION OF ELIZABETH"	
BLUEBIRD Broad & Sugesshanna Mat. Daily 2:15, 7:45, 9:15. H. B. WARNER in "WHEN WE WERE 21"	
CARMAN GERMANTOWN AVE. Mat. Daily 2:15, 7:45, 9:15. "PARTNERS OF THE TIDE"	
CENTURY Erie Ave. and 9th St. Mat. Daily 2:15, 7:45, 9:15. WM. FAVERSHAM in "THE SIN THAT WAS HIS"	
Fay's Knickerbocker Market & 4th St. Mat. Daily 2:15, 7:45, 9:15. WM. FARNUM in "HIS GREATEST SACRIFICE"	
FAIRMOUNT 29th & Grand Ave. Mat. Daily 2:15, 7:45, 9:15. FRANKLYN FARNUM in "THE HUNGER OF THE BLOOD"	
56TH ST. THEATRE—Below Spruce Mat. Daily 2:15, 7:45, 9:15. MARY PICKFORD in "THE LOVE LIGHT"	
FRANKFORD 4715 FRANKFORD AVE. Mat. Daily 2:15, 7:45, 9:15. ENID BENNETT in "SHEK HOSBERY"	
Germantown 5510 Germantown Ave. Mat. Daily 2:15, 7:45, 9:15. MARY MILES MINTER in "ALL SOULS' EYE"	
IMPERIAL 2d and Poplar Sts. Mat. Daily 2:15, 7:45, 9:15. SHIRLEY MASON in "WING TOY"	
JEFFERSON 29th & Dauphin Sts. Mat. Daily 2:15, 7:45, 9:15. MAY ALLISON in "THE MARRIAGE OF WILLIAM AUSTIN"	
LIBERTY BROAD & COLUMBIA AVE. Mat. Daily 2:15, 7:45, 9:15. SHIRLEY MASON in "FLAME OF YOUTH"	
MODEL 425 SOUTH ST. Mat. Daily 2:15, 7:45, 9:15. "THE PENALTY"	
OVERBROOK 48D & Haverford Ave. Mat. Daily 2:15, 7:45, 9:15. TOM MIX in "THE UNTAMED"	
PARK RIDGE AVE. & DAUPHIN STS. Mat. Daily 2:15, 7:45, 9:15. HOUSE PETERS in "SOMEONE IN THE HOUSE"	
SPRUCE 90TH AND SPRUCE Mat. Daily 2:15, 7:45, 9:15. HARRY CAREY in "IF ONLY JIM"	
WM. PENN 41st and Lancaster Sts. Mat. Daily 2:15, 7:45, 9:15. GEORGE ARLISS in "THE DEATH"	