

The Daily Movie Magazine

CLOSE-UPS of the MOVIE GAME

By HENRY M. NEELY

There Are Signs of Brighter Times Everywhere

WELL, we've started things, Geraldine. The slump's over. The movie business has turned the corner. Main street is only a few blocks ahead. Don't let's wait for a trolley call a Texas cab and let's go.

During the last week or ten days there seems to have been a revival everywhere. People are flocking to the theatres, they're spending their money, they've quit the gloom and have come out into the bright lights. The houses are reopening, the studios are resuming production. There's a confident hum of activity and you can hear people laugh out loud once more.

I've had several encouraging reports from different parts of the country these last few days. They show the same awakening in almost every section. Exceptions, of course, there are always exceptions. But they aren't significant. Along comes Adolph Zukor with the results of a telegraphic survey made last week. Know Adolph? No? He's only president of the Famous Players-Lasky Corporation, the biggest of the producers. That's all Adolph is, except a financier who doesn't even lose his appetite for breakfast when they wire him for another five million or so. He wouldn't even sell five million with capital letters. Now you make the old pun about capital and interest and then we'll proceed.

ZUKOR sent a wire to representative movie house owners in twenty-five of the big cities of the country asking them for a telegraphic report on business conditions and outlook. And the result is a declaration that not only are things improving but that there is every indication of a genuine boom time this fall and winter. Boom! Do you get that, Geraldine? Let's make it a real boom.

INTERRUPTING just for a moment, I want to tell you how very cleverly the recent situation was described last week by Cecil B. De Mille, the famous director, at a banquet of the Western Motion Picture Advertising Association. "The motion-picture business," he said, "may be likened to a young man who inherited untold wealth and proceeded to grow soft and fat in wasteful extravagance. Suddenly it became necessary for the young man to rid himself of his unhealthy fat and curb his expenditures—and do it quickly.

"The young man succeeded in his efforts. But all of his friends and acquaintances, remembering his former rotundity and prodigality, when they saw him after his reduction, promptly said, 'Why, how thin you are!'

"But he is not thin; he is merely normal once more. The suddenness of his return to normal may have left him a little weak, but it is a healthy weakness, far less dangerous than his previous condition.

"The motion-picture industry is in far better shape today than it was in 1914. That was the beginning of the period of wasteful extravagance brought about by the removal of all competition because of the producers' greed and with each other in the expenditure of money on spectacular and lavishly staged productions.

"That abnormal condition has gone for all time. In its place has come a normal, healthy condition that is infinitely preferable."

CALLS that stuff about the fat young man mighty clever. It gives you an exact picture of the motion-picture industry, and it is a picture that you can easily comprehend and remember.

BUT to return to the survey made by Adolph Zukor. The reports show that, except for three bad spots, the business north of Mason and Dixon's much-advertised line is improving fast and there is every indication that it will be back to normal within a month or two.

And the bad spots are entirely sectional. Unusual hot weather still interferes in the South, the extreme Northwest is suffering because lumber and its allied industries are still asleep and snoring loudly and Iowa and Southern Ohio haven't yet been able to pull themselves out of generally sluggish business. But the reports from Buffalo, Chicago, Philadelphia, St. Louis, Kansas City, Denver and Los Angeles show a gratifying jump with an apparent demand for more and more. Greater New York is beginning to look like its old self. Boston and Cleveland show decided improvement and Washington, Toledo, Omaha and San Francisco, while not rushing out to buy another dozen silk shirts, report that they've at least got enough money to pay laundry bills on the old ones.

And now along comes Paul Bruner, president of Pathé, who sees a real benefit to the industry in general from the recent slump.

"The slowing up of business has its compensations," he says. "Now that the situation is clearing up and cooler weather is again with us we can see signs of its beneficial effects."

"The industry is no longer confronted with the menace of overproduction that has hurt it for the last three or four years. The owner of the moving-picture house will not find himself face to face with as much competition as would have been the case had the slump been postponed another year or two.

"And it is quite evident that the house owner has been lowering his operating costs to meet the situation and that has placed him in a most advantageous position, with increasing fall and spring boxoffice receipts in the offing."

MAYBE you have wondered, Geraldine, why I so often speak of the movie house owners as though they were my chums. It's because I want you to realize that any business condition which affects the chap who runs the little movie place around the corner affects you. When the cost of films goes too high for him to pay, he can't get the ones you want to see. When operating expenses and gross receipts get too close together, you yourself have to go without the things you ought to have. When a big producing or distributing organization gets a stranglehold on him, and begins to squeeze the life out of him, you are the one who suffers. And when Cecil De Mille's fat boy got too hefty, he took up two seats in the trolley car and you had to stand.

You ought to get the viewpoint of the owner of that little movie house. And you ought to give him yours. You are partners in the same business. In fact, it's more than that. The movie house man is trying his damndest to work for you and he's very anxious to know whether you are satisfied or not.

playing—later they are cut to alternate with other scenes. I rehearse fully, and while shooting always group directly under the camera, talking to the players constantly in a low tone of voice.

"The chief requirement of a director is infinite patience. The only things that disturb me are downright stupidity, unwillingness to learn, and impatience when I am trying to show what I want.

"I will to work is always admirable. But it is one of the hard facts of life—and life is most often cruel—that it is not the effort but the result that gains the reward. Were this not so there would be no art. Untold millions have striven all their lives toward a goal which they were destined in the beginning never to reach. They simply were not fitted for their work.

"But the girl who won the contest has taken the first step toward her goal. Tell her to work, work. Never forget that all art is conscious."

HERE'S ONE DIRECTOR WHO "BOSSSES" HIS STAR

William De Mille, the foremost exponent of the psychological photoplay, leaned back in his chair and pulled reflectively on the pipe that is never far away in his leisure moments.

"You have asked me to give you a message for the girl who has won the EVENING PUBLIC LEDGER'S contest. I'm afraid that attitude, stale as it is, is all I can give her. If she'll try to remember and apply it, and remember inspiration is very largely a matter of perspiration, she can't go far wrong on the matter of work."

"But so many girls who aspire to be actresses forget that, although they may feel to the very depths of their beings, it is only when a thousand who know how to express. Therefore, the training of an actress is not only the quickening of her reaction to emotions, but the training of her body as an instrument for the expression of those emotions.

"When I undertake to train an actress, I require two fundamental things of her.

"First, she must have personality. This entails, of course, charm and force of character. Second, she must possess the ability to transmit her audience through the medium of the screen, not only that personality, but the personality of the character she is portraying.

"Brains? I ask intelligence, and that is included in my initial requirement. There are cases where an actress may not be considered clever in the accepted sense of the word, yet be so responsive to direction that she is well-nigh perfect in her performance. In other words, the director expresses perfectly through her conception of the character the wisdom which she usually only a day ahead of my scenario writer.

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WILLIAM DE MILLE GIVES ADVICE TO CONTEST WINNER

By CONSTANCE PALMER
Hollywood, Calif.

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IT HELPS me to hear a player's suggestion as to how he or she would act in a certain situation. Often something that is said or done on the set will change the whole trend of the picture. Therefore the continuity of my story is written as I go along. I am usually only a day ahead of my scenario writer.

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VERA GORDON ENGAGES TWO OF OUR MOVIE BEAUTY CONTEST WINNERS



Now that Madeline Starhill, winner of our Beauty Contest, is well on her way to stardom, it is a pleasure to announce that the other two of the three "runners up" have also been given a chance to win fame in the movies.

Vera Gordon, famous screen mother and star of "Humoresque," has just commenced another picture at the Biograph Studio in New York under the direction of Harry Rapf. Both Miss Gordon and Mr. Rapf, we now learn, have followed our contest with a great deal of interest. This is shown by the fact that they have offered positions to both of these girls and the girls are now in New York preparing for their screen debuts.

DOROTHY FARNUM WRITES OF TIME WHEN CHECK COMES

This is another of that fascinating series of articles on scenarios written by Dorothy Farnum, scenarioist for Whitman Bennett. Miss Farnum has recently been loaned to the Five Tree Company to do the scenarios for several of James Oliver Curwood's stories of the great North woods. She is one of the most successful of present-day writers for the screen.

By DOROTHY FARNUM

THROUGHOUT several weeks I have tried very hard to give the readers of the Daily Movie Magazine all the general knowledge I have of the photoplay. I do not mean the continuity, that highly technical document which staff writers prepare to be put into the hands of the director, so that the play may be acted, photographed and cut to a fixed plan.

I have endeavored to deal simply and solely with the original synopsis, which shall form the basis of a continuity.

I hope I have been able to encourage all those who have been kind enough to read my articles and to advise the many people who have written me personally. I trust that they will feel a sense of what Stevenson sings so joyously. "The world is so full of a number of things I am sure we should be as happy as kings."

For the world is so full of things to write about that there is no reason why a person of ambition and industry should not be as happy as—well, a successful screen playwright!

I believe that I have also told you, through these articles, to write your story in synopsis form on typewritten paper, with a self-addressed, stamped envelope. I have given you a list of dramatic situations, over thirty of them, almost any one of which, if properly developed, should be sufficient for one scenario. I have dutifully set down the requirements of the contest, so that you may steer clear of forbidden things. I have tried to keep you in touch with the present market.

So now, I believe it is time to write about that most cheerful topic of all, THE CHECK.

We will assume that you have written your story according to regulation. You have selected from the lists that have appeared in the EVENING PUBLIC LEDGER the proper producer to whom to submit your manuscript.

It has been retained in his office for several weeks, for no moving-picture producer, at least out of the confines of an insane asylum, stands ready to select a story into which he must put thousands of dollars, without very grave consideration. All the time you spend the check, or part of it, in going to New York or California and making the most of your entry into the studio and the opportunity of seeing your story developed. It may be the first step on the road to becoming a trained continuity writer yourself. In so doing you will be rewarded by an excellent income and an invaluable experience. This will not prevent you from working on original photoplays at the same time.

It is usually the case, once the check is out of the hands of the producer, he doesn't want to be bothered with the author. However, a little note to the scenario editor of the film corporation which has bought your story will probably help you to get your work with the staff writer, may win a day for you.

In my next article I shall tell you what you will probably happen to your "brain child" once you have sold it for a price.

Above is Eugenie Brew, of the Hotel Normandie. To the right is Marion Heist, of 205 South 42d Street

are waiting for a reply, it is hoped that your typewriter is not idle, because it would be the height of stupidity when you have once created a market.

FINALLY, one day there comes a letter from the film corporation, offering you anywhere from \$750 to \$2500—sometimes more or sometimes less, but that is the average—for the screen rights of your story. A contract will be enclosed.

In examining it I will advise you to be very sure that it contains a clause stating that your name shall appear on the screen and in all advertising matter over which the company has control.

There will be another clause, which you may object to. That is, that you are required to give your consent to any changes in the play or title of the play which the producer may see fit to make. The most eminent authors in the world have been obliged to concur in that clause.

There have been weeping, wailing and gnashing of teeth, whenever a pet scene is changed or a pet character is sacrificed. The trained staff continuity writer is wiser than the novice, or supposed to be, at any rate. He will, as a rule, do your play justice in preparing it for the screen, and sometimes more than justice.

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Charlie Chaplin had a hard struggle in his early days, playing minor parts in the silent dramas. There is Marshall Neilan, one of the greatest directors of the time, broke into motion pictures as a chauffeur.

Norman and Constance Talmadge rose from obscurity as extras.

Anita Stewart's first part was that of a maid in one of the old Vitagraph pictures.

Charlie Ray carried a spear as a "supper" in a stock company that went broke before he landed in picture land. Miriam Cooper was an extra. So were many others who today are with in the ranks of stardom. Wesley Barry was a newspaper vendor in the films. Among those appearing in Constance Talmadge's new comedy, "Good for Nothing," are Viscount H. H. P. De Frise, Miss Elaine Beavillien, who in private life is the daughter of the cele-

brated New York specialist; Dr. Henry Coggeshall, and Miss Joan Meredith, whose first histrionic experience was in the Junior League show in New York last year.

(These "Tabloid Talks" are condensed from the material for a book by Mr. Emerson and Miss Loos to be published by the James A. McCann Company, New York.)

Heavy Costume Coat in New Film
Edward Knoblock supervised all the wardrobe for "The Three Musketeers." Some idea of the expense of Doug's new picture can be gathered from the fact that the costumes for this production cost more than \$100,000.

AND if you still question the democracy of the screen, let us point out that not only those of humble beginnings have been attracted by its lure and possibilities, but famous artists of the spoken stage and actors of society have responded to the same urge.

There are the distinguished Barrymores, who have long since given their talents to the silent drama. There is Guy Bates Post, who is about to make his debut in motion pictures with screen versions of "Omar, the Tent Maker," and "The Masquerader," vehicles which made him famous on the stage.

There are Lady Diann Manners, of the English aristocracy, and Mrs. Lydia Hoyt, famous New York society beauty, who have gone into the films.

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Daily Tabloid Talks to Fans on Breaking Into the Movies

By JOHN EMERSON and ANITA LOOS

The authors of this series are the famous Emerson and Loos, who have written some of the most successful photoplays. They now have full charge of all scenarios for Constance Talmadge.

MOTION-PICTURE people live more or less in a world of their own. It is a world which may seem topsy-turvy to the outsider, with its peculiar customs, and a greater freedom from restraint than is customary in the conventional world outside.

Examined a bit closer, these outlandish ideas appear to be the very same ones which are always associated with artists—a Bohemian spirit which is the same, whether in Hollywood or the Latin Quarter of Paris.

If the newcomer to the studio wishes to establish himself as a bona fide member of the film world, he must always remember that, no matter how cynical they may seem, no matter how pessimistically they may talk, these people, in the bottom of their hearts, consider a photoplay in form of art and themselves as artists.

The actor or director or author who does really good work, who has something new to offer, or who, at least, is sincere in his desire to do something big and fine in motion pictures, will always be tolerated no matter how bizarre his character in other respects.

In short, people are ranked according to their artistic understanding rather than according to their ancestry, their bank account or their morals. Most of the leaders of the motion-picture world have risen from poverty and obscurity, a fact which accounts for the democracy which prevails in the studio.

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The following theatres obtain their pictures through the STANLEY Company of America, which is a guarantee of early showing of the finest productions. Ask for the theatre in your locality obtaining pictures through the Stanley Company of America.

APOLLO 52D & THOMPSON STS. MATINEE DAILY
TOM MOORE
in "HOLD YOUR HORSES"

ARCADIA CHESTNUT BEL 16TH ST. MATINEE DAILY
BEBE DANIELS
in "ONE WILD WEEK"

ASTOR FRANKLIN & GIRDARD AVE. MATINEE DAILY
TOM MOORE
in "HOLD YOUR HORSES"

BALTIMORE 51ST & BALTIMORE STS. MATINEE DAILY
BETTY BLYTHE in "THOS. H. INCE'S 'MOTHER O' MINE'"

BENN 64TH AND WOODLAND AVE. MATINEE DAILY
DAVID POWELL and ANITA LOOS in "APPEARANCES"

BLUEBIRD Broad & Susquehanna STS. MATINEE DAILY
D. V. GRIFFITH'S
"The Greatest Question"

CAPITOL 722 MARKET ST. MATINEE DAILY
WILLIAM BRADY'S PRODUCTION
"LIFE"

COLONIAL Gtn. & Maplewood Aves. MATINEE DAILY
DOUGLAS MACLEAN
in "ONE A MINUTE"

DARBY THEATRE SIR JAMES M. BARRIE'S
"SENTIMENTAL TOMMY"

EMPRESS MAIN ST. MANAYUNK MATINEE DAILY
JACKIE COOGAN
in "PECK'S BAD BOY"

FAMILY THEATRE—1311 MARKET ST. MATINEE DAILY
BEBE DANIELS
in "MARCH HARE"

56TH ST. THEATRE—Below Spruce ST. MATINEE DAILY
MAY ALLISON
in "THE GREAT MOMENT"

FRANKFORD 47E FRANKFORD AVE. MATINEE DAILY
MADGE KENNEDY
in "THE GIRL WITH THE JAZZ HEART"

GLOBE 5001 MARKET ST. MATINEE DAILY
PAPA NEWMAN
in "GIPSY BLOOD"

GRANT 6022 GIRDARD AVE. MATINEE DAILY
JACK HOLT and LOIS WILSON in "THE MASK"

GREAT NORTHERN Broad St. Erie St. MATINEE DAILY
CONSTANCE TALMADGE
in "LESSONS IN LOVE"

IMPERIAL 60TH & WALNUT STS. MATINEE DAILY
SPECIAL MATS. 2:30, 7:30 & 9:30
"THE CONCERT"

Lehigh Palace Germantown Ave. and 11th St. MATINEE DAILY
J. L. FROTHINGHAM'S
"THE TEN-DOLLAR RAISE"

OVERBROOK 65D & HAVENFORD STS. MATINEE DAILY
SIR JAMES M. BARRIE'S
"SENTIMENTAL TOMMY"

PALACE 1214 MARKET STREET MATINEE DAILY
THOMAS MEIGHAN
in "THE CONQUEST OF CANAAN"

PRINCESS 1018 MARKET STREET MATINEE DAILY
BRYANT WASHBURN
in "THE ROAD TO LONDON"

REGENT MARKET ST. Below 17TH ST. MATINEE DAILY
MARY MILES MINTER
in "THE LITTLE CLOWN"

RIALTO GERMANTOWN AVENUE MATINEE DAILY
SHIRLEY HAZEN
in "MOTHER HEART"

RUBY MARKET ST. Below 7TH ST. MATINEE DAILY
DONALD CRISP PRODUCTION
"APPEARANCES"

SAVOY 1211 MARKET STREET MATINEE DAILY
EUGENE O'BRIEN
in "WORLDS APART"

SHERWOOD 54th & Locust Aves. MATINEE DAILY
Jack Holt and Lois Wilson in "THE MASK"

STANLEY MARKET AT 10TH ST. MATINEE DAILY
GLORIA SWANSON
in "THE GREAT MOMENT"

333 MARKET STREET THEATRE MATINEE DAILY
CONSTANCE TALMADGE
in "LESSONS IN LOVE"

VICTORIA MARKET ST. ab. 9TH ST. MATINEE DAILY
TOM MOORE
in "AFTER YOUR OWN MIND"

CONFESSIONS OF A STAR

As Told to Inez Klumpp

CHAPTER II
A NEW man in the studio is likely to be anything from somebody who's just bought the company to a foreign potentate or a publicity man, so Isabel and I hadn't the slightest idea Diann Cheyne was when we were introduced to him.

He looked at us carefully, and then he and the cameraman, who had worked with both Isabel and me, talked about us just as if we hadn't been there at all. People do that in the movies, you know—and you hear your own appearance discussed so much that you feel as if you were a person of great importance. Diann Cheyne was when we were introduced to him.

"Diann's face screens unusually well; give her a back light and she looks like a blonde, and she wears her gray eyes—," the man said. But the stranger turned to Isabel.

"I think Miss Heath will be better for what you want to do," he said, with an apologetic little smile for me. "Will you come over here and let me see what you can do, please?"

I couldn't help feeling disappointed, of course; whatever it was that was going on, I wanted to be in on it. But just then the director I was working for called "Ready on the set!" and I had to hurry across the studio. And as soon as I got to work I forgot all about it.

It wasn't till late that afternoon that I had an opportunity to see what Isabel was doing. Then one of the girls grabbed me by the arm and whispered: "Come on! That new director is teaching us to be a siren—it's great!"

"She'll have a fit if she knows we're watching her," I answered, as we started for the set where Isabel was. Even in those days she was temperamental about having people around when she was working. Let's hide behind the rack of lights.

So we hid behind one of the big racks of electric lights beside the set and watched.

It was funny, of course. But it was funnier still when Isabel was turned around in real life and used on that unsuspecting young man the very arts and wiles that he taught her for that picture.

Isabel's smile has become famous on the screen. It used to be really lovely, before it became mechanical. You've seen her turn it on many a male star—Wallie Reid and Bryan Washburn and even Bill Hart. Her big, dark eyes get sort of tender, and little dimples come around her mouth and then she smiles straight into the eyes of the man she's playing with, or into yours. And every girl in the audience goes home and practices it before the mirror.

Well, she learned that smile that afternoon. Phil Craney taught her to do it. He taught her other things, too—all sorts of little tricks of expression that are irresistible in a girl as beautiful as she is. Her history since that time proves how good a teacher he was!

He used one of the young leading men as an accessory. He'd say: "Now go up to him and look at him this way. Miss Heath—beg him to look at you. No, don't pout—don't ever do that; it spoils your mouth. Lay your hand on his shoulder—no, this way: if you curve it like that at the elbow you make an ugly line. Here—like this." And he'd take the young man's place and show her how to do it.

He was perfectly matter-of-fact about it, of course; there was no reason why he shouldn't be. It was all in the day's work. Sometimes this seems a pity to me—I mean the way that acting discounts some of the most beautiful things in life. Why, when I became engaged to Derry I'd been kissed so many times in pictures that for a moment I couldn't appreciate the difference; manly in love with him as I was, I gave you my word that for an instant I missed the click of the camera!

Isabel was tremendously interested, of course. She was seventeen, and just beginning to go out a lot, and here she was having the fine points of the game handed to her. At least, that's what she said. She said it later, when she and I stopped on the way home for a nut sando.

"Well, I'm glad he didn't pick me," I told her flatly. "I suppose it's all right to play love scenes like that, but—"

"It's perfectly wonderful to be coached by Mr. Craney," she answered, getting up and looking into the distance as if she were some one from one of the big Eastern studios, and he's been associated with him who's directing Theda Bara. And he says that such a thing as an impulsive charm, as well as regular charm like her. (I suppose this was prophetic

with the early days in the old Fine Arts studio in California, when Colleen Moore, the fish girls, Beanie Love and a host of others were not much more than extra girls. Diann Cheyne relates the tale; she begins with the day in the studio when she and Isabel Heath, not stars then as they are now, were sitting on the studio and looked at them. The cameraman called them down to meet him, and it proved the turning point in Isabel's life.

NOW GO ON WITH THE STORY

of the "baby vamp" we have nowadays! He thinks I'm the type for it, and he's going to cast me in that sort of role right away."

"You mean that you're going to be a professional charmer on the screen?" I asked.

"On the screen and off!" she retorted, "turning to run up her front steps, and I know that what I'm learning now is going to bring me everything in the world that I want."

Well, it has—at the risk of her happiness.

To be continued tomorrow

Answers to Questions From Movie Fans

SIREN—Elliott Dexter played the lead in the "Witching Hour." He has an important role in "Peter Ibbotson," otherwise known as "Forever."

MARY ROSS—Janet Beecher has never played in a picture. She is a stage actress. She played the lead in "Call the Doctor," a Belasco production. She is married to Richard H. Hoffman.

KENNETH C.—May Allison is not married. Lou Tellegen is not making a picture. He is to play the lead in Bataille's "Don Juan" stage play, to be presented in the fall. Yes, they do say that Lou and his famous wife, Geraldine Farrar, are tired of matrimony.

CHARLIE—Harriet Hammond has been cast for one of the important roles in "The Golden Gift." She also plays a leading part in Marshall Neilan's "Bits of Life," soon to be released.

WINONA—The painted lady in "Sentimental Tommy" was Mabel Taliferro. The doctor was George Fawcett.

French Star in West

Max Linder, the spry little French comedy star, has signed a contract to work at the Goldwyn studios in Culver City. He lives in Hollywood, but can easily motor to and from the plant. Max, as has been his custom from the time, seventeen years ago in Paris, when he made his initial picture, will write and direct his own stories, in addition to cutting them.



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The NIXON-NIRDLINGER THEATRES

BELMONT 52D ABOVE MARKET ST. MATINEE DAILY
JACK PICKFORD
in "THE MAN WHO HAD EVERYTHING"

CEDAR 60TH & CEDAR AVENUE MATINEE DAILY
WILLIAM DESMAYES in "THE PARISH PRIEST"

COLISEUM Market bet. 50th & 60th STS. MATINEE DAILY
DOROTHY DALTON
in "THE IDOL OF THE NORTH"

JUMBO FRONT ST. & GIRDARD AVE. MATINEE DAILY
MAX LINDER
in "SEVEN YEARS' BAD LUCK"

LEADER 418T & LANCASTER AVE. MATINEE DAILY
Jack Holt and Lois Wilson in "THE LOST ROMANCE"

LOCUST 52D AND LOCUST STREETS MATINEE DAILY
HAROLD LLOYD in "I DO!"
Seems Owen in "The Woman God Chastened"

RIVOLI 52D AND RANSOM STS. MATINEE DAILY
HERBERT RAWLSON
in "THE WAKEFIELD CASE"

STRAND GERMANTOWN AVE. MATINEE DAILY
THOMAS MEIGHAN
in "THE CONQUEST OF CANAAN"

AT OTHER THEATRES MEMBERS OF M.P.T.O.A.

Germantown 5510 GERMANTOWN AVE. MATINEE DAILY
LOUISE GLAUB
in First Picture, Showing, "Greater Than Love"

JEFFERSON 20th & Dauphin STS. MATINEE DAILY
LIONEL BARRYMORE
in "THE DEVIL'S GARDEN"

PARK RIDGE AVE. & DAUPHIN ST. MATINEE DAILY
JACK HOLT and LOIS WILSON in "THE LOST ROMANCE"



Jack Holt and Jack, Jr. The rider is two years old and the second eldest of three children.