

The Daily Movie Magazine

CLOSE-UPS of the MOVIE GAME

By HENRY M. NEELY

Fifteen Dollars Was a Lot of Money for Chaplin Then

THE other day I heard the intimate story of Charlie Chaplin's early struggles, when a nickel looked as big as a house and three square meals seemed all that any man could desire. The yarn was spun by a man who used to be a pal of Billy Reeves, who gave Charlie his first regular job in a vaudeville act called, if I'm not mistaken, "A Night in a London Music Hall." I remember seeing the act myself and I also remember the wonderful work Chaplin did as the drunkard; but none of us in those days thought he would ever be anything beyond a vaudeville performer.

The whole story of Chaplin's younger days is too long to tell here. It starts with his infancy, as a public charge in England, of brother Sid's coming back from sea to take care of the kid and his dying mother, the mother's death and the adventure of the two little lads in a troupe of boy aerobics playing fairs, with Charlie so sickly, thin and undernourished that Sid expected him to die.

Then Charlie ran away from the brutal owner of the act and with a little hunchback pal went to Paris, where they earned a scant living doing a stunt around the sidewalk cafes, sleeping at night in a big packing box on the banks of the Seine. And every day Charlie became thinner and weaker for lack of proper food.

Then Sid came to America and sent for Charlie. They did anything they could get to do for a while until Charlie landed the job with Reeves for that famous vaudeville sketch. Charlie's salary was \$10 a week. That was big money to him then. And besides, he got it regularly, week after week, which was something he had never known before.

The act began to make a reputation and Reeves was able to demand more money for it. So being a good-hearted fellow and wanting to share his fortune with his pal, he raised Charlie's salary to \$15.

To Charlie, in those days, that was affluence which left little to be desired. He had learned to live on ten and thought he was living well. So when the fifteen came, Charlie continued to live on ten and saved five every week.

THEN came the fateful visit to San Francisco and Los Angeles, where Mark Sennett first saw Charlie. Sennett was making slapstick comedies for the stars, and he was looking for a new complete subject in a thousand reels. He saw Charlie's vaudeville act and felt that Charlie would be a good comedian for his series. So he hunted him up.

CHARLIE worked with Sennett for as long as a vaudeville act stayed on the stage, several weeks it was, and in those days they could make two or three slapstick comedies a week. They "bait" on the floor in studio parlance—that is, a continuity wasn't necessary; all they had to have was the general theme of the story and they did whatever occurred to them to do after they started shooting.

Then the vaudeville act had to go outward, and Charlie left pictures with nearly a hundred dollars saved up. He began to feel wealthy.

It was in St. Louis, if I remember rightly, that Charlie received a telegram from Sennett offering him \$75 a week to come back to California and join the film organization. Charlie took the wire to Reeves, who had become close friends and started a long, good laugh over Sennett's joke. The idea of anybody offering anybody else such a huge sum as \$75 a week just to do a lot of fool stunts in front of a silly little camera.

But Reeves was a business man and didn't consider it a joke. He didn't know much about the movies—nobody did in those days—but he had watched things pretty carefully while Charlie had been working with Sennett and the general atmosphere of the place had convinced him that they were making money—that they had really struck it rich in a new field. Besides, Reeves was thoroughly convinced that Sennett was a shrewd and reliable business man. So he thought it important that Charlie be in the hands of those two men that they spent the entire night discussing it. They walked the streets together and talked it over from all angles. Then they dropped into an all-night cafe for a cup of strong coffee to keep sleep from interfering and then they walked and talked again.

And the upshot of it was that they decided Charlie should take a chance at it, even though Sennett's offer might be a bluff. Reeves' advice was about like this:

"Now, Charlie, suppose that he got your money only two or three weeks. You'll get it back, though. He'll have to pay you the second time you get your money and he'll probably pay you the second time string you along. The third week he'll be in Los Angeles with the net and you can easily save enough to take you there and home again."

"All right," said Charlie. "If you'll promise I can have my job back, I'll take a chance. But there must be a little something. Nobody is going to pay me \$75 a week. He'll be sure. But I'll tell you what I'll do. I'll make him write me transportation. When I get out there I'll have to buy a suit of clothes so as to look decent and I'll use other expenses I haven't got now. But I can live on \$15 a week. That'll mean saving \$60 a week and if the job lasts ten weeks, as he says it will, I'll have \$600 in bank. Good. Think of it. Six hundred dollars! Well, I can go back to England and live easy for a while after the season closes."

THAT according to this record of mine was told to me, is almost a verbatim account of the ending of the famous discussion. And, only a few years later, Charlie Chaplin signed a contract providing that he should receive a salary of \$1,000,000 a year! Gosh!

ARE THESE TWO ENGAGED?



Rumor has wedding bells soon to ring for William "Bill" Hart and Jane Novak, but they haven't admitted it yet.

Answers to Questions by Movie Fans

KITTY O. M.—Richard Dix is not married. Milton Sills is to play the lead in the picture of "Miss Lulu Bett."

M. H.—Anita Stewart's husband, Rudolph Cameron, does not appear in pictures with her. He acts as her business manager. She is soon to start work on two new pictures, entitled "Rose of the Sea" and "The Woman He Married."

NORMAN—Doris Kenyon has returned to the screen. Her first picture after her stage career was "The Guest of a Nation." Her next appearance will be in "Got Rich Quick Wallingford."

PIERRE—Fay Wainter has never been in pictures. She is a Los Angeles girl, and is best known for her roles in light comedy. I can't tell you which is George Cohan's best play. He says "The Tavern" is, but that is a matter of individual opinion. A few of his successes are "Little Johnny Jones," "Seven Keys to Baldpate," "Forty-two Minutes From Broadway," and "The-Hot-Quick Wallingford."

BLUE BELL—Mae Curtis pictures were distributed by Educational. The pictures were taken at the Radium Institute, Paris.

NATHANIEL—Louise has played the lead in "An Gull" and "The Sky Range." She was produced and starred by George Sotz, who now plays the lead opposite Jane Caprice.

"Easiest Way" on Screen—The "Easiest Way" is revived on the stage by David Belasco this season, with Frances Starr featured, who is produced for the screen by Solznick. The selection of a star for the picture is now being considered.

LOOKS LIKE A MODERN VERSION OF "BEAUTY AND THE BEAST(S)"



But the above scenes are from "The Foolish Age," Doris May's coming picture. The central figure is "Bill" Montgomery, a candidate for the "Handsome Man" prize. Others in the "Beauty picture" are James Quinn, "Spook" Robinson and Billy Elmer, all of them familiar to the square-eyed. "Bill" had to wear a dress suit in some scenes and seemed to like it too.

SCOTCH BURRIS FLYING THICK OUT AT HOLLYWOOD

BY CONSTANCE PALMER
Hollywood, Calif.

"SUCH a little minister!" sighed his parishioners indignantly as George Hackathorne stalked off to "administer" the grapes in the wood.

"Aw! it's a pity he winna eat more," growled Guy Oliver as the camera moved.

Even Perchik Stanilaw allowed himself to smile in his own peculiar, downcast way.

It was a scene in "The Little Minister," Betty Compson's third starring picture. George Hackathorne has been chosen for the part of the little minister who takes himself and his mission so very, very seriously, while Betty is the Lady Habbie, whose light foot dance on his heels after him has torn his conscience in two ragged pieces.

And George, like an L. K. O. comedy, is not to be laughed at, either of or with. He is another of those lads who live their part. He doesn't look up and say "I'm acting just after he" to the heroine who goes to go.

But Guy Oliver, who takes the part of the rummy Scotchman who invites the villagers to attack the conspirators, is so much a comedian that he gets good laughs for his part. He sends out his love and best wishes for her world at the old Latin studio for more than two years. He has been in under contract with Lasker for two years, taking part in a virtually every big production he has made.

Mr. Oliver is one of the 80 per cent—there is but a comparatively small group who are giving the best in them to make pictures better. He is married, with two children of twelve and four years, two only boys, and he is a good father, as you can see in his good nature by smiling at his long hair and Mrs. Oliver have, an odd and a monster will speak as beautifully of his as he did of his wife.

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Mao Murray Learns That Picture Production Is Not a Bed of Roses

MAE MURRAY, who recently cut her hair from her erstwhile mane that she started out on a career of movie making on her own hook, has just finished her first picture, "Peacock Alley."

For the past four months Miss Murray labored at her studio in New York, and it was a long, hard, and sometimes a little bit of a struggle to get everything all set for them to go on, and disport their person before the camera. Like really their paths are strewn with convolutions and they can do no wrong.

That was what Miss Murray had been accustomed to during the past. But, Oh! what a change when she stepped into work of running her own studio.

There were temperaments to be reckoned with, there were stage hands, scene painters and carpenters who had to be taken into consideration, and which when done to do in emphatic terms. There were rainy days to be charged off on the profit and loss account, and all the other slings and arrows which drive the average producer gray and distracted.

But Miss Murray lived through it all, and now she has her picture finished. As one of the scene shifters said, "I'll say she's a regular trouper."

Doris May's Next Film to Be "Eden and Return"

DORIS MAY'S second starring production will be "Eden and Return," a romantic comedy by Harry Renaud, based on the stage play of the same title. The work of production will begin at the R-C studio at Hollywood this week.

In "Eden and Return," the vivacious young star will appear as the debutante daughter of a father who desires to regulate her marriage more by the weight of his prospective husband than by love. The girl rebels and this forms the ground-work of a narrative that promises much in humor, action and heart interest.

"Eden and Return" will follow "The Foolish Age," in which Miss May will make her debut as a full-fledged star.

Ernest Torrence Forsakes Stage for Silver Sheet

ERNEST TORRENCE, famous for his portrayal of Scotch comedy roles in the "Only Girl," "The Purple Lady" and "The Night Boat" makes his debut in motion pictures as a heavy in Richard Barthelmess' bitual independent starring comedy, "To-Be-Da-Id." Mr. Torrence is here seen in the role of Luke Tallman, a Virginia mountaineer. "To-Be-Da-Id" was adapted for the screen by Joseph Hedgesheimer from his story of the Virginia mountains. It was directed by Henry King.

Bert Lytell's Fight, Done for the Films. Was Far Too Exciting

I'VE learned now that a screen prize fight may easily become too exciting. Bayard Veiller admitted after the filming of a bout between Bert Lytell and William Elmer, Jr., that the fight was a professional fight.

"I told Bert to go in and punch the other that 'joke' and I told Elmer to be afraid of knocking Bert through the window. Both showed the same spirit as well that it became a real knockdown fight. They were mad. They forgot all about the signals I had arranged and ran at each other like wildcats. Every one was yelling all the time. And then Arthur Martinelli, the cameraman, got so excited he stopped grinding. I tore the bruised battleship out of the ring and it was a waste of a fight, we had to film it over again to follow the scenario. Too exciting!"

Miriam Cooper Designs Settings in Her Films

MIRIAM COOPER, who will play the leading role in R. A. Walsh's photo-dramatization of Peter B. Kyne's famous story, "Kindred of the Dust," is busy designing the sets to be used in the picture.

Rather unusual for a leading woman to design sets, some may say, but Miriam Cooper was once an actress and attended the classes of the New York Art Students' League and the Cooper Union Art School, so her work should merit attention.

As a matter of fact Miss Cooper has long practiced architectural and scenic illustration as an avocation. In the days when she was featured by D. W. Griffith, Miss Cooper constantly was consulted by Mr. Griffith regarding his sets, and Miss Cooper was able to give Mr. Griffith some valuable advice from both the standpoint of a woman and an artist.

Children in New Comedy

The latest comedy produced by the new Campbell Comedy organization, called "A Nick of Time Hero," presents Dorcas Turner and Fay Watson, Jr., two clever child actors, in a comedy in which a tiger provides many of the thrills. Several scenes were taken at an orphanage, the orphan children enjoying a real picnic as well as providing much of the acting.

CONFESSIONS OF A STAR

As Told to INEZ KLUMPH

THE STORY BEGINS

With the early days in the old Fine Arts studio in California when Colleen Moore, the Gish girls, Hattie Love and a host of others were much more than extra girls, Diana Cheyne tells how she and her chum, Isabel Heath, sat lonesomely around the studio until Phil Sennett, the famous director, chose Isabel to be the first of the screen's "bally vamps." They are seen together in great deal, and a scandal is created by the director's wife, Jerry Winchester, a friend of Diana's, is called on to help, and Isabel tries to "vamp" him. Then Isabel announces she is to be married to the East by Paul Markham. Diana goes to France with the aviation corps and Diana meets Keith Graham, who strangely attracts her. On the eve of her marriage, marriage, Keith is killed in an automobile accident.

NOW GO ON WITH THE STORY

CHAPTER XIII
I SPENT the rest of the night in the women's waiting room at one of the big railway stations, as a matter of fact, it was already quite light when I left the dock. I freshened myself up a bit, and then, at 9 o'clock, went out and wandered about until I found my own shop, over on Sixth avenue, which was open.

Never before had I pined anything, and I felt horribly conspicuous as I went into the little store and spoke to the man in charge. He was very non-committal; just glanced at the ring which I handed him, took it to a little booth at one end of the counter and examined it, then came back and offered me \$10.

It was worth more than that, of course; it seemed to me that that was an absurdly small amount for me to lend me on it, but I would see me through the day. So I took it and hurried away to the nearest white-front restaurant, where I fastened on what cakes and coffee.

That was the first meal I had ever had when I was absolutely independent, and I was gloriously happy. In New York you see so many girls who live quite alone, support themselves, and help in working the hours do about as they please. You see them at theatres and motion-picture shows and concerts, and they seem to be having such a good time with other girls, that you can't help wishing that every girl, the country over, could have just one year in which she depended on herself and adjusted herself to conditions without any one to help her.

My heart sank a little when I left the restaurant and turned toward Malcolm Sandy's office. I knew that he would be at the Broadway office of the firm, up near Fifth street, and not at the studio, so I went there. But as I gave my name to the man in the outer office and waited for him to give it to Mr. Sandy, I felt as if I'd never had any contact with him since the day I had wandered around the waiting room, looking at the big colored pictures of the company's stars—there were two of me, wretched likenesses—and rather than looking at the pictures, which so often came there trying to get into pictures, instead of a star in the making.

"Mr. Sandy'll see you now, Miss Cheyne," the man told me. I finished my second round of the room, and I followed him down a long hall past glass-partitioned offices where I could see the various departments, getting started on their work here and there, a sudden reformation in the interest of efficiency, and everybody was there on time; usually they snatched in at any time till 10 o'clock, I'd heard. But that day the picture girls who so often came there trying to get into pictures, instead of a star in the making.

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She Must Like Bert



VIRGINIA VAIL
Who will be Bert Lytell's leading woman in "The Right That Failed," her fourth appearance with the star.

envions, if she had known how I spent the night. And oh, how I envied that girl; how I wished that I could change places with her, and sit down at a neat desk, and do work that was definitely laid out for me, instead of having to face what was ahead of me.

Malcolm Sandy sat at his desk and just stared as I crossed the floor and passed in front of him. On the desk between us was a huge photograph of me, in a silver frame; nobody could have seen it there and not wondered why he had selected me, from among the company's many stars, for this position of prominence. I began to think that Broadway's gossip about my having not been wholly Isabel Heath's fault, but not being wholly Isabel Heath's fault, "Why?" he said at last, as I stood there looking at him.

"I've come to say that I can't possibly marry you, over, but that I'll go on with this picture, so that all you won't be wasted, and that I'll finish out my contract with you, if you want me to."

"That's kind of you," he commented dryly. "You run away during the night and frighten me half to death, and then you saunter in here and remark that you won't break your contract—and then you know darned well that you couldn't do anything but stick to your agreement anyway. Why—why—"

And then, suddenly, he exploded. He tramped up and down the office and made me turn absolutely cold with horror. I got very tired, but I knew that if I did I'd never come back and that this thing had to be settled once for all right then.

"You've calmed down a bit, realising that his blustering wasn't done as good. I had been leaning against the desk as he raged about, and he came over to where I stood, put his hands on my shoulders, and started at me several minutes.

"So you won't marry me," he said at last.

"I can't," I told him.

"All right—let it go at that. Going over to the studio this morning? They phoned that you would work at 11. They want to see you at 11, so get over there and then suddenly quiet down."

I went downstairs and got a taxi, and was halted through the snowy streets to the old riding academy that had been turned into a special studio, so that the company's women stars wouldn't have to make the long journey to the chief studio, which was on the edge of town. I got very tired, but I knew myself do something I didn't want to do, but I was a victor.

But I wondered whether I'd ever have a chance to tell Dorcas what had helped me to do it. I wondered, too, whether Malcolm Sandy had accepted my decision as final, or whether he would make things unpleasant for me.

To Be Continued Tomorrow

Ralph Ince to Do "Justice"

Ralph Ince, who starred in "The House of Love" and "The Land of Opportunity," will direct the seven production of John Galsworthy's "Justice," in which William Frawley is to be starred.

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.

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| Alhambra 1212 North & Passyunk Ave. Mon. 10:15 to 11:15 P. M. Tues. 6:45 to 9:15 P. M. | GLOBE 5901 MARKET ST. 2:30 and 6:30 to 11:15 P. M. DOROTHY PHILLIPS and Special Cast in "Man—Woman—Marriage" | VICTORIA MARKET ST. 6th & 7th D. M. 10:15 to 11:15 P. M. "SINNETTS PAVILION" |
| BERT LYTELL in "THE MISLEADING LADY" | GRANT 1422 GARDEN AVE. MONDAY DAILY "TOM MOORE" in "HOLD YOUR HORSES" | AT WEST CHESTER RIALTO SPECIAL CAST IN "AT THE END OF THE WORLD" Idle Hour |
| ALLEGHENY Franklin & Allegheny ST. MONDAY DAILY SPECIAL CAST IN "CECIL B. DE MILLE'S" "The Affairs of Anatol" | GREAT NORTHERN Broad & State ST. DOROTHY PHILLIPS and Special Cast in "Man—Woman—Marriage" | THE NIXON-NIRDLINGER THEATRES |
| APOLLO 222 & THOMPSON STS. "HOPE HAMPTON" in "LOVE'S PENALTY" | IMPERIAL 607th & WALNUT STS. DOROTHY PHILLIPS and Special Cast in "THE SKY PILOT" | BELMONT 222 ABOVE MARKET ST. Special Cast in "CECIL B. DE MILLE'S" "The Affairs of Anatol" |
| ARCADIA CHESTNUT 106 10TH ST. 10 A. M. to 11:15 P. M. "ETHEL CLAYTON" in "REMOVAL" | Lehigh Palace Germantown Ave. and RICHARD BARTHELMESS in "EXPERIENCE" | CEDAR 607th & CEDAR AVENUE "BETTY COMPSON" in "AT THE END OF THE WORLD" |
| ASTOR FRANKLIN & GIBBARD AVE. WILLIAM DE MILLE'S PRODUCTION "THE LOST ROMANCE" | LIBERTY BROAD & COLUMBIA AV. "WILLIAM RUSSELL" in "SINGING RIVER" | COLISEUM Market St. 2nd & 3rd ST. SPECIAL CAST IN "CECIL B. DE MILLE'S" "The Affairs of Anatol" |
| BALTIMORE 51st & BALTIMORE STS. "PAULINE FREDERICK" in "ROADS OF DESTINY" | OVERBROOK 624th & HOFFMAN STS. "The Woman God Changed" | JUMBO Broad St. & GIBBARD AVE. Special Cast in "FRANK F. BRONX" "TO PLEASE ONE WOMAN" |
| BENN 614th and WOODLAND AVE. "LOUISE GLAUM" in "GREATER THAN LOVE" | PALACE 1214 MARKET STREET ALL-STAR CAST IN "CECIL B. DE MILLE'S" "The Affairs of Anatol" | LEADER 41st & LANSCASTER AVE. SPECIAL CAST IN "CECIL B. DE MILLE'S" "The Affairs of Anatol" |
| BLUEBIRD 10th & Spring St. "DAVID POWELL and SPECIAL CAST in "The Princess of New York" | PRINCESS 1018 MARKET STREET MAURICE BURNETT and FRANK TRON "FOOLISH MATRONS" | LOCUST 52d and LOCUST STREETS SPECIAL CAST IN "CECIL B. DE MILLE'S" "The Affairs of Anatol" |
| BROADWAY Broad & Spruce Ave. SPECIAL CAST IN "CECIL B. DE MILLE'S" "The Affairs of Anatol" | REGENT MARKET ST. 1060 17th ALLEN DWAN'S PRODUCTION "THE SCOFFER" | NIXON 52d and MARKET STS. MURPHY SALISBURY and Special Cast in "THE BARBARIAN" |
| CAPITOL 422 MARKET ST. "PAULINE FREDERICK" in "THE STING OF THE LASH" | RIALTO GERMANTOWN AVENUE DOUGLAS MACLAGLEN in "ONE A MINUTE" | RIVOLI 4th and NANTON STS. "DOROTHY DALTON" in "BEHIND MASKS" |
| COLONIAL 230, 7th & P. ST. SPECIAL CAST IN "CECIL B. DE MILLE'S" "The Affairs of Anatol" | RUBY MARKET ST. BELOW 7th WHITMAN BENNETT'S "The Truth About Husbands" | STANTON GERMANTOWN AVENUE SPECIAL CAST IN "CECIL B. DE MILLE'S" "The Affairs of Anatol" |
| DARBY THEATRE "EUGENE O'BRIEN" in "WORLD'S APART" | SAVOY 12th MARKET STREET DAVID BROTHER "THE SKY PILOT" | AT OTHER THEATRES MEMBERS OF M.P.T.O.A. |
| EMPRESS MAIN ST. MANAYUNK "JACKIE COOGAN" in "PEEK'S BAD BOY" | SHERWOOD 52d & HOFFMAN STS. "LIONEL BARRYMORE" in "THE GREAT ADVENTURE" | Cermantown 52th GERMANTOWN AVE. "WANDA HAWLEY" in "THE GREAT ADVENTURE" |
| FAIRMOUNT 20th & GRAND AVE. "CONSTANCE BINNEY" in "THE MACH CUP" | STANLEY MARKET AVE. 10th ST. "NORMA TALMADGE" in "THE GREAT ADVENTURE" | JEFFERSON 4th & DUNBAR STS. "LOUISE GLAUM" in "HEATHER THOMAS LOVE" |
| FAMILY THEATRE, 12th MARKET ST. "VIOLA DANA" in "THE OFF-SHORE PIKETE" | STANTON MARKET AVE. 10th ST. "WILLIAM BURNETT and FRANK TRON" "OVER THE HILL" | PARK 21st ST. "ALICE BRADY" in "THE LAND OF HOPE" |
| 36TH ST. THEATRE, Below Spruce "LIONEL BARRYMORE" in "THE GREAT ADVENTURE" | FRANKFORD 4716 FRANKFORD AVENUE "Jane Novak, 'The Golden Trail'" ADDED—SURPRISE VAUDEVILLE | WEST ALLEGHENY 20th & ALLEGHENY STS. "PAULINE FREDERICK" in "ROADS OF DESTINY" |