

The Daily Movie Magazine

CLOSE-UPS of the MOVIE GAME

By HENRY M. NEELY

The Waiting Takes the Romance Out of Studios

IT'S often a pathetic thing to see a budding movie actress at a certain stage in her career. We'll take Mary Blank, for instance. That isn't her name but it will do.

I met Mary several months ago on her very first day as an extra in a studio. It was down at the Lasky plant on Long Island when they were making "Agatha's Aunt" with Justice Johnson as the star.

Mary had come to New York from a little town in the Middle West and she was simply bubbling over with enthusiasm. She had simply lived on the fan magazines and on the mental pictures that she and her fan friends had formed of the glitter and fascination of studio life.

They pictured it as you yourself probably picture it—just bright lights and happy, beautifully dressed women and handsome, fascinating men and a constant succession of exciting incidents and stirring emotional scenes. There were no dull moments in Mary's mental ruminations. There couldn't be.

The first day I saw her she had been called for 9 o'clock in the morning and had reported with her little brain in a perfect whirl. She was actually at last in Fairland! She was going to mingle with Princesses and maybe be wooed by Princes.

They spent the morning making close-ups, and Mary watched Miss Johnson, flattered by the golden light of the cameras, and she herself would be sitting between two great boys of blue Cooper Hewitt lights with a baby spot glowing white on one side and the director getting her worked up to thrilling emotional climaxes while the camera ground out the film that millions of fans later should weep over.

Mary enjoyed it. She couldn't understand the bored expression on the faces of the other extras. She noticed some of them walking up and down on a distant set, talking languidly and paying no attention to what was going on. And others were sitting on a bench knitting or reading.

The only reason that I remembered Mary was that, when she found I had time to talk with her, she simply bubbled over with the excitement and enthusiasm of a girl. She pointed to the other girls and said they must be totally lacking in artistic temperament to be able to go about the ordinary gossiping, knitting affairs of life with such romance right here in front of them.

And Mary's pretty lips looked quite sure of themselves and her brown eyes were very confident when she assured me that she would never let herself forget the romance and beauty of it—that she would always be watching and studying and working.

I HAD to smile at her, but it wasn't a smile of amusement. She was so beautifully in earnest and so genuinely enthusiastic. And I had seen others that way and knew the pathetic disillusionment that awaited her.

I SAW Mary again about two months later in the Fox studio. I found her sitting just off the set where they were working. She was talking with another girl, and every now and then, when the action on the set began to get swift, she glanced at it and watched in a sort of half-detached way. It was so different from her first enthusiasm.

But she wouldn't admit to me that she was disillusioned.

"No," she declared, in a brave little fib, "I still think it's wonderful and romantic and full of—oh, all sorts of thrills."

"Especially these constant long waits until you are called?" I suggested.

"Well," she admitted, "the waits do get tiresome. I don't see why they can't call you when you are needed, have you work and then let you go."

Last week I ran into Mary again, quite by accident. I ran up to the old Metro studio on Sixty-first street in New York, where the R-C people are putting on a new production with William Christy Cabanne as director. I was told they would start shooting about 1:30 in the afternoon, so I was there promptly and joined the little group of people behind the camera of the set.

It was a big dinner scene with quite a number of people in it, and the action was rather difficult. They rehearsed it two or three times. Then they all sat around and waited and I learned that one of the principal actors had not yet arrived. They couldn't go on without him.

Cabanne and the cameraman put in the time shifting the lights for a better effect and photographed a few feet of film for a test. And they had to wait until that was developed. About 5 o'clock the missing actor turned up and they rehearsed the scene again and then something went wrong with the lights.

It was chilly and draughty in the big barn of a place and a girl I was talking to said: "I'm glad I'm not one of the dancers. There are twenty-four of them and they haven't got much on. They've been waiting around here all day."

I wandered around in back of the set and found the dancers sitting huddled up in deserted little groups, very evidently chilled to the bone. And as I passed one group a voice said, "Oh, hello!" It was little Mary Blank.

She wasn't the same Mary who had fairly bubbled over with romance and enthusiasm at the Lasky studio. She wasn't even the same Mary I had seen later in the Fox plant. She was just plain Mary Blank, extra girl, hard working, not caring enough about the romance of the studio even to go around in front of the set and watch the action of a big scene.

SHE was Mary Blank, cold, hungry, bored to death with the interminable waits that are an inevitable part of movie life—bored with the drab monotony that she had once refused to believe existed in this Fairland of hers. She was Mary Blank, so typical of thousands of enthusiasts who think to find Princes and Princesses and discover, instead, only hard-working, matter-of-fact men and women, just like you and me.

WHAT WILL THAT FAMOUS PONY DO?



William S. Hart is to join the ranks of those who have animals in the casts of their pictures. This time it's a monkey—"Charlie" by name—and judging by the picture, "Charlie" is something of a Beau Brummell among simians. Above is a scene in the same picture. Reading from left to right are Hart, little Mary Jane and Ethel Grey Terry

ANIMAL TRAINER HAS A CLOSE SHAVE WITH LION

SEVEN tawny lions sat on their pedestals in the training arena at the Universal City zoo and looked through the bars. The lions looked like big yellow cats.

The trainer turned his head for an instant.

Five hundred pounds of meat and muscle flashed through the air. With a rumbling roar the beast described a parabola from the pedestal where he had lolled in the sunshine a second before to the spot where the trainer, A. C. Stecker, had stood.

With wide-planted feet Stecker caught the snarling jungle-cat in mid-air with his whip and lashed him to the floor. Without moving one foot from its place he met the fanning lion-like paws, blow for blow, until the heavy whip frayed and snapped. Then, using the butt for a club, he beat the lion until it turned away. The lion looked at Stecker and opened its mouth without a growl. The trainer, still in his place, looked back at him directly.

Stecker will never again have trouble with that lion. If he had moved from his place he would have been torn to pieces.

"Many well-meaning persons would have been indignant had they seen that light," said Stecker as he came out of the training cage without the slightest apparent nervousness, "but the man who makes discipline for the fraction of a second with a wild beast in a fool and a menace to the community.

"Animal men are fatalists," he continued. "Somewhere or later all of us will be killed, but the event can be postponed indefinitely by the use of ordinary common sense."

'NO WEDDING BELLS FOR ME,' SAYS JACQUELINE LOGAN

LESS than a year ago, a girl with soft blue eyes and wayward brown hair sang and danced her way into the hearts of Broadway playgoers with the famous "Oh, Tell Me Pretty Maiden."

She had been chosen as one of the six famous beauties in the musical comedy because of her work in the Ziegfeld Follies. That about sums up the theatrical career of Jacqueline Logan.

When "Florodora" moved out of town, Miss Logan decided to remain. Like all the Florodora girls of the past, she has received many proposals of marriage. But, somehow, Miss Logan believed that the star of her destiny had



other plans for her to pursue, so she sweetly said "No" to all the ambitious suitors.

It happens that Miss Logan's wagon of isolation was hitched to a star, or as one might say, between friends, she had a lunch that came true. For, no sooner was it learned that Jacqueline Logan was free and unmarried in New York, than an offer came to her to play the leading role in "The Perfect Crime."

Since her appearance with Mr. Meighan, Jacqueline Logan has taken another step up the ladder of fame in the Goldenwyn studios. She is now in Culver City, Calif., creating the leading role in the new feature picture, "The Octave of Claudius," by Barry Pain.

Despite Miss Logan's decision to follow her star to its zenith, she is still bombarded with letters from her host of admirers. When asked if she ever expected to relent, Miss Logan smiled and replied:

"No wedding bells for me just now. Later, perhaps, and then again, perhaps not." So there you are.

Answers to Questions by Movie Fans

ADD—The cast in "The Sheik" is as follows: Diana Mayo, Agnes Ayres; the Sheik, Rudolph Valentino; Raoul de Saint Hubert, Alphon Menjou; Omar, Walter Long; Gaston, Lucian Littlefield.

MARY BAC—You were mistaken about Wallace Reid. It is in "Peter Ibbetson" and not "The Affairs of Anatol" in which he had his last marriage.

It will be shown here under the title of "Forever." Address held at the Famous Players-Lasky studio, Hollywood, Calif., and Kenneth Harlan, at the Talmadge studios, 318 East Forty-eighth street, New York. Robert Harlan was accidentally shot while handling a gun according to the corner's report. I, yes, Wallie tries to answer his mail. Believe, Whow!

JEAN—Yes, indeed, I agree with you on the subject of Babe Daniels. Address her, Hearst Studios, Los Angeles, Calif. I think Miss Daniels will answer your letter. Better try and see.

C. R. A.—The Goldenwyn company is not producing many pictures at present and the companies have been cut to a minimum. They are engaging extra for individual players rather than holding on to stars. Among the players associated with the company at present are Tom Moore, Richard Lee, Helene Chadwick, Rosemary Tibb, Colleen Moore, Bryant Washburn, Wallace

Beery and Helen Ferguson. Some of their latest releases are "Dangerous Curve Ahead," "Doubting for Romeo," "From the Ground Up," "The Invisible Power" and "Tasodora."

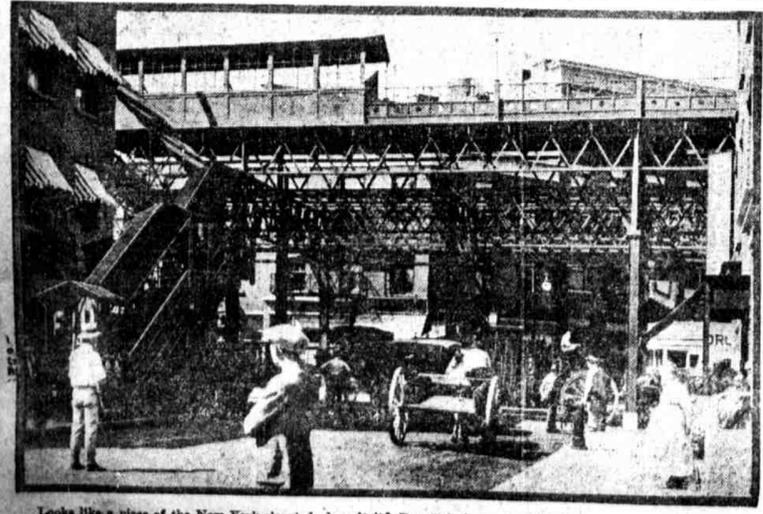
KATHERINE—Address Dorothy Gish, care of D. W. Griffith studio, Mammoth, L. I.

THANK YOU—May Mc-Aroy may be addressed at the Hearst studio, Los Angeles, Calif. They have a staff of scenario experts there. Better address your script to Elmer Harris, supervising director.

P. D. Q.—Rudolph Valentino can be addressed at the Famous Players-Lasky studio, Hollywood, Calif. It is true that he plays the part of Armand with Nazimova in "Fanny." No announcement has been made as to that picture's first showing in this city.

"SUNNY JIM"—You are right, those South Sea Island and Chinese scenes in "The Cup of Life" were not taken there, but at a California studio. In regard to Ben Turpin, he had had many years of stage training when he went into pictures, but it is true that he was working as an "extra" and a sort of "handy man around the place" at the Essanay studio in Chicago when he made his start in pictures. You can see him in "Dixie" in some of Chaplin's early comedies.

THIS WOULD FOOL FATHER KNICKERBOCKER HIMSELF



Looks like a piece of the New York elevated, doesn't it? But it is just a "set" built way out in California for Meighan's picture, "A Prince There Was." See if you can find any anachronisms

GRIFFITH INSURES FOR SNOWFALL BY NOVEMBER 20

D. W. GRIFFITH has taken out a \$25,000 policy insuring his next production for a snowstorm before November 20.

It is provided in the policy that it must be a snowstorm that covers the ground with snow and that at least one hour of the storm shall be during daylight.

It is imperative that Mr. Griffith have a snowstorm in which to take important scenes in "The Two Orphans," which is now nearly completed.

Contracts of several of his principal players in "The Two Orphans" expire November 20, and unless the snow scenes are taken before that time, it will be necessary to make renewals of contracts which will involve a heavy expenditure.

To protect himself against this cost, Mr. Griffith sought the insurance policy. So far the insurance records report it is the first ever taken for a storm to come. Many have been issued against storms.

Coast Colony Has Addition

Vernon Steele, who is playing the leading male role in Fred C. Clifton's picture, "For the Defense" is the newest addition to Hollywood's film colony. Steele pursued all the way from New York to California just to play the part of Christopher Armstrong in the picture.

Bessie Love 'Cut' School to Become Screen Star

BESSIE LOVE, who appears in "The Swamp" with Sessue Hayakawa, had to play hooky from school to get her first job in pictures.

She went to school one day to visit the Griffith studio. D. W. Griffith saw her and decided she was a screen type. That was five years ago and today Bessie is a screen star in her own right.

Fifth Barrie Film Done

When Pandion Staulaus finishes "The Little Minister" with Betty Compson as star, five of Sir James M. Barrie's stories will have been filmed. The four others were "The Admirable Crichton" (Cost. B. DeMille's "Male and Female"), "Half an Hour," "What Every Woman Knows," a William DeVilly picture, and "Sentimental Tommy."

How I Became A Movie Star

As Told to INEZ KLUMPH

What Has Already Happened

Dorothy Lane, a girl from a small town, shares her biggest ambition with thousands of other American girls—that of becoming a movie-picture star. She thinks her chance has come when she meets a friend of hers working in New York, tells of meeting some people connected with motion pictures and asks her to visit her. On her first chance when she comes to New York, she starts on a visit to the studios and gains admittance to one of them. Dorothy is given the chance to play in a motion picture, and makes the most of it. She meets Lawrence French, press agent for the company, who becomes interested in her. Then comes her big chance when, because of her resemblance to a well-known star, she is asked to double for her. When she tells French the happy news in a letter, she tells a delightful surprise for the evening—a party planned by her motion-picture friends.

AND then, all at once, I knew what it was. Marrying would mean giving up Lawrence French.

I didn't think I was in love with him exactly. But I missed him a lot since I left New York. He had been my friend at all, and neither had Sylvia. And I was anxious to get back and talk things over with him, and have him take me to the movies again, and for lots of rides and all that sort of thing. I knew, all at once, that I cared a good deal more for him than I'd supposed I did.

"And you will marry me, won't you, dear, just as soon as we get back to town?" urged John Seward.

"I don't believe I can," I told him, wondering even as I did so how I dared refuse a man like him. Somehow I can't be quite sure—I don't just know.

"Is it because of my having been married before that you hesitate?" he asked. That was a shock to me. I hadn't even known that he had been married, and told him so.

"Yes, I was," he told me then, and named the girl—one of the most prominent stars on the screen today. "We were married five years ago, and separated a year later. We're still good friends—we just didn't get along together. In fact, I dated with her and her husband the last time I was in Los Angeles."

"You see, in the moving-picture world marriage isn't always looked upon as it is among other people; so many things have to be considered—the different way of living and all that—that divorce seems more natural than it does to people who aren't familiar with those conditions.

"And you had other things, but I hardly knew what he was saying. Somehow, to marry a man who had been married before—I couldn't just see doing that. I cared a good deal for him, of course, I realize that, too. I liked having him kiss me, and touch my hand and then kiss all the fingertips. I thought of all the girls who would have given anything in the world to have him kiss them. I don't really want to care enough to say "Yes," but it just wouldn't come. And so at last I got up and straightened my sweater sash and gathered up all my things.

"I can't say what you want me to do," I told him, and you can't imagine how hard it was, with those wonderful eyes of his looking into mine. "I do care for you—truly I do—but I don't seem to care enough to marry you."

He seemed awfully displeased; his shoulders drooped and he threw out his hands in a little gesture that I remember having seen him use on the screen more than once. Maybe that was what made it seem unreal. I couldn't be really so selfish for him. I couldn't get over the feeling that, even though he did care so much for me and feel bad because I didn't love him, he remembered how he looked, too, all the time.

We walked back to the hotel together, and he was awfully nice; laughed and talked about all kinds of things, and told me all sorts of funny stories about his life on the stage. But when we

FOR YOUR SCRAPBOOK OF STARS



HARRY CAREY

One Woman Is Cured of Reading Titles Aloud

A woman was reading aloud the announcements that accompanied the pictures, oblivious of the annoyance of those in her vicinity.

Suddenly her voice slowly died away, and the crowd about her was convulsed with laughter as she read this aloud from "Topics of the Day" films on the screen: "We hate to put ashes in anybody's eyes cream, but deliver us from the woman who reads the moving-picture titles aloud."

For a moment I was perfectly furious at both of them. Then, on second thought, I was furious at myself. Why should I have thought that Lawrence cared for me, anyway? He'd been taking me out a good deal—but then he'd probably done that for any girl from out of town who was lonely. He'd told me once that he didn't know many girls in New York; probably that was the reason he'd been nice. And Sylvia was awfully pretty and awfully nice—no wonder that he had fallen in love with her.

That was all perfectly reasonable, of course. But it made me feel just desperate. I only had a little money, but I signaled a taxi and drove up Fifth avenue in it and then home. And on the way I decided that I might as well marry John Seward.

Yet I couldn't help crying. And I couldn't help thinking at the time how unbelievable I'd have thought that situation not so very many months before. Why, I couldn't have imagined myself having money enough that I'd earned to ride in a taxi—and then think of crying because I was going to marry one of the biggest motion-picture stars in the country. Yet that's just what I was doing!

To Be Continued Tomorrow They Had a Dinner Prepared by Many Stars on the Coast Recently

HOW would you like to sit down to dinner that had been cooked over a pit fire by the following cast—Clayton Coker prepared by Snowy Baker, the Australian athlete; steak broiled by Pauline Frederick; candied sweet potatoes cut and fried by Bob Vignola, director; corn cooked with red peppers by Thomas Holding; beans a la Mexicana by Eugene Palliere; Japanese salad prepared by Sessue Hayakawa; ice cream blended and churned by Sessue Hayakawa and chocolate cake by Marion Davies.

The fortunate mortals who got a chance to sit down to this "feed" the other day on the Pacific Coast announced the "blue ribbon" event of their lives.

PHOTOPLAYS

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.

ALHAMBRA 12th, Morris & Passaic Aves. 7:30 and 9:15 P. M. "BART LYTELL" in "A MESSAGE FROM MARS"

ALLEGHENY 17th & Allegheny Aves. 7:30 and 9:15 P. M. "Dangerous Curve Ahead" in "MAMMA'S AFFAIR"

APOLLO 52d & Thompson Sts. 7:30 and 9:15 P. M. "WALLACE REID" in "TOO MUCH SPEED"

ARCADIA 12th St. & Broadway 7:30 and 9:15 P. M. "EUGENE O'BRIEN" in "THE LAST DOOR"

ASTOR FRANKLIN & GARDNER AVE. 7:30 and 9:15 P. M. "DOUGLAS MACLEAN" in "PASSING TIME"

BALTIMORE 61st & Baltimore Ave. 7:30 and 9:15 P. M. "THE GOLDWYN REVUE" in "WET GOLD"

BENN 5th and Woodland Aves. 7:30 and 9:15 P. M. "THE GREAT IMPERSONATION" in "HARVEST MOON"

BLUEBIRD Broad & Spring Sts. 7:30 and 9:15 P. M. "BETTY COMPSON" in "AT THE END OF THE WORLD"

BROADWAY Broad & Spring Aves. 7:30 and 9:15 P. M. "CLARA KIMBALL YOUNG" in "CHARGE IT"

CAPITOL 72d Market St. 7:30 and 9:15 P. M. "CONSTANCE TALMADGE" in "WEDDING BELLS"

COLONIAL 6th & Independence Aves. 7:30 and 9:15 P. M. "Woman in His House" ALL-STAR CAST

DARBY THEATRE MAIN ST., MANAYUNK MATINEE DAILY "ANITA STEWART" in "HARVEST MOON"

FAIRMOUNT 5th & Girard Aves. 7:30 and 9:15 P. M. "GLORIA SWANSON, The Great Moment" in "THE IDEAL CLASS"

FAMILY 17th & Market Sts. 7:30 and 9:15 P. M. "The Affairs of Anatol" in "WHAT WOMEN WILL DO"

GLOBE 50th Market St. 7:30 and 9:15 P. M. "HOPE HAMPTON" in "LOVE'S PENALTY"

GRANT 402d Girard Ave. 7:30 and 9:15 P. M. "The Daughter of the Law"

GREAT NORTHERN Broad St. & Erie Ave. 7:30 and 9:15 P. M. "Dangerous Curve Ahead" in "MAMMA'S AFFAIR"

IMPERIAL 60th & Walnut Sts. 7:30 and 9:15 P. M. "CONSTANCE TALMADGE" in "MAMMA'S AFFAIR"

KARLTON CHESTNUT ABOVE BROAD 7:30 and 9:15 P. M. "BART LYTELL" in "A TRIP TO PARADISE"

Lehigh Palace 17th & Lehigh Aves. 7:30 and 9:15 P. M. "ETHEL CLAYTON" in "BEYOND"

LIBERTY BROAD & COLUMBIA AVE. MATINEE DAILY "Constce Talmadge, Mamma's Affair" in "THE IDEAL CLASS"

OVERBROOK 40th & Locust Aves. 7:30 and 9:15 P. M. "NO WOMAN KNOWS" in "NOW OR NEVER"

PALACE 12th Market Street 7:30 and 9:15 P. M. "WILLIAM S. HART" in "THREE-WAY BRAND"

PRINCESS 19th Market Street 7:30 and 9:15 P. M. "HEARTS ARE TRUMP" in "COURAGE"

REGENT MARKET ST. Below 15th St. 7:30 and 9:15 P. M. "COURAGE"

RIALTO GERMANTOWN AVENUE 7:30 and 9:15 P. M. "EXPERIENCE"

RUBY MARKET ST. Below 15th St. 7:30 and 9:15 P. M. "COMEDY DAY" in "THE GREAT IMPERSONATION"

SAVOY 12th Market Street 7:30 and 9:15 P. M. "PASSION FRUIT" in "The Great Impersonation"

SHERWOOD 54th & Hollings Ave. 7:30 and 9:15 P. M. "The Great Impersonation" in "AFTER THE SHOW"

STANTON MARKET ABOVE 16TH 7:30 and 9:15 P. M. "OVER THE HILL" in "WOMAN IN HIS HOUSE"

333 MARKET STREET THEATRE 7:30 and 9:15 P. M. "WOMAN IN HIS HOUSE"

VICTORIA MARKET ST. 9th 7:30 and 9:15 P. M. "THE INVISIBLE POWER" in "THE GREAT ADVENTURE"

RIALTO WEST CHESTER LIONEL BARRYMORE in "THE GREAT ADVENTURE"

BELMONT 62d ABOVE MARKET 7:30 and 9:15 P. M. "MADGE KENNEDY" in "MARY, BE CAREFUL"

CEDAR 60th & CEDAR AVENUE 7:30 and 9:15 P. M. "CONWAY TEARLE" in "BUCKING THE TIGER"

COLISEUM Market bet. 60th & 60th Hotel Baitin and Wyndham Standing in "THE JOURNEY'S END"

JUMBO FRONT ST. & GIRARD AVE. 7:30 and 9:15 P. M. "THE SMART SEX"

LEADER 41st & LANCASTER AVE. 7:30 and 9:15 P. M. "THE OLD NEST"

LOCUST 42d and LOCUST STREETS 7:30 and 9:15 P. M. "CONWAY TEARLE" in "THE FIGHTER"

NIXON 52d AND MARKET STS. 7:30 and 9:15 P. M. "STRAIGHT IS THE WAY"

RIVOLI 52d and SANBORN STS. 7:30 and 9:15 P. M. "HEARTS ARE TRUMP"

STRAND GERMANTOWN AVE. AT VENANGO STREET 7:30 and 9:15 P. M. "MILDRED HARRIS CHAPLIN" in "The Woman in His House"

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

Germantown 5510 Germantown Ave. 7:30 and 9:15 P. M. "Dangerous Curve Ahead"