

Advice to Girls Who Would Act on Screen

By MARY ANDERSON

I really don't know what to say about giving advice to others about getting into pictures. I guess those of us who are suited to this work will naturally drift to it.

But if a young girl is prepared to face real hard work, and it is hard work despite the general belief to the contrary, then there is certainly no work that brings such rewards and no field that is half as delightful to work in. I'll admit that it's merely play for me, because I love the work so much, but unless that love is inborn then I would advise that girls drop all thought of entering the profession.

I have had a quick rise in the ranks of photoplay actresses. While a pupil in one of the Brooklyn high schools I began



MARY ANDERSON
The clever Edison beauty

the work, first joining the Vitagraph forces as an extra during the summer vacation. About the time my vacation was over I had attracted the attention of the Vitagraph officials and then I made application for a part of importance. When this was broached to my father, who strongly urged me to continue my studies in the high school, I received permission to continue my motion picture work, provided my first part proved a success. The sole judge was to be my father, who was not particularly partial to the photoplay. I played my first part in support of John Bunny, and father was forced to admit that his little daughter had succeeded in the test, and she was permitted to make permanent arrangements with the Vitagraph Company. Since then I have had many important parts in leading Vitagraph features.

My public appearances of any sort prior to my work in the Vitagraph pictures were limited solely to Grecian dances. I had no dramatic experience whatever, even as an amateur.

Commandeering a Theatre

The tireless patience and disregard of expense now being exemplified in feature reels on the regular programs of companies were again evidenced on a recent Sunday, when the Edison Company and an army of assistants and extras swarmed into the Casino Theatre, New York, in order to get unmistakable atmosphere for their forthcoming feature, "Through Turbulent Waters." The play is largely built around theatrical life, and the big scene occurs in a theatre on a stage, during the action, there being a play within a play.

The entire lower floor and balcony were filled with players as an audience. From early morning, all day long and until 3 o'clock next morning, the army labored under the direction of Duncan McRae. In all, 46 scenes were taken in this theatre. As the company could have it only for Sunday, the week days being taken by the stage play, "The Modern Eve," haste was necessary. All of the regular force of the theatre was requisitioned, besides a large number of portable klieg and arc lights and electricians.

Gertrude McCoy has written this play, and also takes the leading role. Frank Farrington has been especially engaged for the main lead. Duncan McRae also plays in it, with Edward Eric and Robert Brown.

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Philadelphia Girl's Success in Movies

You never could guess from looking at her that she had ever had the audacity to run away from a stern father to go on the stage. Marian Swayne has frank blue eyes and light curly hair. She is small and slender, and there is an impetuous charm of manner about her which endears her to every one she meets. It was this very attractiveness which gave her the distinction of being chosen by James Montgomery Flagg out of hundreds of applicants to impersonate Kitty Cobb in the filming of the series of newspaper pictures made by him under the title of "The Adventures of Kitty Cobb."

Marian Swayne's childhood home was in Philadelphia. Even in her early life she showed a tendency toward things dramatic which was discouraged by her father. About five years ago, when Doctor Swayne was in Alaska, Miss Swayne decided to take things in her own hands. She went into stock work, where she remained several months, and which led eventually to the position of leading woman and ingenue with the Solax Motion Picture Company. After a little over a year of mixed stock and motion picture work, Miss Swayne was cast as the ingenue, Marjorie, with George Arliss in "Disraeli." After a season with "Disraeli," Miss Swayne joined the Orpheum Players at the Chestnut Street Theatre. The sudden departure of the leading lady of that company, Gertrude Dallas, placed Miss Swayne at a moment's notice at the head of the stock players. One of her leading roles while with the company was in "The Grain of Dust," opposite Thurston Hall. Next in G. Bernard Shaw's "Mrs. Warren's Profession," and the ingenue role in "The Importance of Being Earnest" gave the little ingenue the type of artistic interpretation which she enjoys most.

Later Miss Swayne played in stock at Newark, making a sensation with her character portrayal of the "squaw" in "The Straw Man" and as Effie in "The Blindness of Virtue."

MOVIE OPERATOR SCHOOL

The operator in a motion picture theatre holds one of the most responsible positions for the important fact that if the pictures are not shown properly the attendance falls off; consequently it is entirely up to the operator to produce results. A school known as the Keystone Moving Picture School has been opened at 1216 Arch street for the purpose of teaching a man the necessary requirements of the fire department, the different makes of machines used and the electrical installation of a moving picture theatre in general.

The school is conducted by two of the oldest and most responsible persons in the moving picture world, Robert J. Anderson and J. H. Taylor, both having more than 14 years' experience.



MARIAN SWAYNE
Philadelphia girl who has scored a success in the "movies"

Mabel's Lost Bracelet

Some time ago Mabel Normand lost a valuable bracelet and after searching her dressing-room at the studio and everywhere else where she thought it might have been lost, gave it up. Shortly after this Roscoe Arbuckle's bulldog, Luke, found his way into Miss Normand's dressing room and tore up one of her shoes. Friendship ceased to be between the "Queen of the Movies" and Luke at that moment.

A few days ago, however, Luke came running from under a corner of the elevated stage with something in his mouth and upon investigation it was found to be the missing bracelet. Luke was promptly forgiven for the shoe episode and they are both living happily ever after.

Shay Makes Comparisons

By WILLIAM E. SHAY

In working for the screen an actor finds himself called upon to exercise points of his art that the stage never calls for. The motion picture actor is, as a matter of fact, a far more polished artist than his brother of the spoken stage. He has to be. Fine points that would be overlooked on the stage show up glaringly on the screen.

I never knew how many faults I had till I first saw myself in the pictures. It is no exaggeration to say that the motion picture has created a new and finer type of actor. The camera is relentless in displaying every defect, and therefore those working for it have to take unceasing pains to perfect themselves. Every day one learns something new too.

It is not like the spoken stage where in a successful play an actor may play the same part for a year or longer; which has a grievous tendency to breed mechanical habits.

THE PLAGIARIST CAUGHT

Mack Sennett, managing director of the Keystone Film Company, received a scenario, directed to him personally and registered, last week. In the letter accompanying the comedy effort the writer said:

"I think you will agree with me that this is an unusually funny story and one that will make a big hit on the screen. In fact, I think it is one of the best things of its sort that I have ever heard of."

Mr. Sennett read the story carefully and then replied:

"You say that you think that your story is funny. I will go a step further than that. I know it is funny, for I wrote it myself three years ago and produced it a month later. You should be more careful—send your borrowed ideas to other companies in the future."

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