

THE SOCIAL SIDE OF THE MOVIES

What the Prominent Players Are Doing in Their Off Hours

Beverly Bayne, the Metro star, is one of the few women in New York city that has a police card, usually given only to newspaper reporters, which entitles her to pass through lines at fires, accidents or similar happenings. It has just been given her by the Commissioner of Police, for Miss Bayne has qualified as a newspaper writer in addition to her work in motion pictures. Hundreds of newspapers throughout the country use her special articles on women's fashions, which she writes under the heading of "Beverly Bayne's Fashion Talks." The articles are sold through a newspaper syndicate.

Baby Jean Fraser, aged 2 years, who scored such a hit in the Selig red seal play, "Sweet Alyssum," released through V. L. S. E., is a native daughter of California. Her parents are nonprofessionals. Baby Jean is known to the Selig studio forces as "Steve." It is a name bestowed upon her by her father, who underwent a period of keen disappointment when he found the newly arrived infant was not a boy. He remarked philosophically, "Well, I'm going to call her Steve, anyway," and "Steve" it is to this day. Baby Jean's first appearance in motion pictures was in "Tiger Bait," in which she worked with a ferocious Bengal tiger and talked lovingly to the animal, calling the beast "my big kittle." Jean is absolutely fearless and has played in a number of animal pictures. Her eyes are blue, she has a wealth of sunny golden hair and an enchanting smile. Some of the later pictures she has appeared in include "Jungle Lovers," "Orders" and "The Baby and the Leopard." She is exclusively engaged by the Selig Company.

Darwin Karr, a leading man for Essanay, is wondering whether life as a photoplay actor has any advantages over that of an actor in a touring show in regard to the opportunity of enjoying home life. Mr. Karr signed up with Essanay in the East, and joined Joseph Byron Totten, Essanay director in Connecticut. Mr. Totten with his Eastern company traveled through Maine, Massachusetts, Connecticut, Rhode Island and New York making photoplays. Then he returned to Essanay's Chicago studio, and Mr. Karr was with him. Three days after Mr. Karr's arrival he went to Tennessee on a picture. On his return he dropped down to Indiana on another one. Then he was with a camera velleite that penetrated the wilds of upper Wisconsin on a hunt for exteriors. So when you talk to him of home life he smiles and agrees with you and admits that it must be nice.

Miss Celia Santon, who has appeared as leading woman for Crane Wilbur in recent Centaur Star Feature releases, is an accomplished musician. At an early age she showed remarkable talent as a pianist, interpreting the works of the greatest masters. Her parents sent her to Berlin, where she was educated. Heinrich Conrad, then director of the Metropolitan Opera House, in New York, while visiting Berlin, heard her play and arranged to present her on tour through Europe as a musical protegee. At the end of the season Miss Santon returned to America and decided to take up the dramatic stage as a profession. She appeared in a number of plays and then went into vaudeville as conductor of her own lady orchestra. She has been in motion pictures since 1913, and has appeared often in the support of Mr. Wilbur.



GEORGE MAC FARLANE
Coming to Keith's next week.

THE MEN THAT MAKE THE BALL GO



The committee in charge of the local Motion Picture Exhibitors' Ball next week. They are J. Emanuel, chairman; Charles Segal, J. M. Delmar, C. Morris, Marcus A. Benn, W. Crozier, Walter Jacobs, David Sabolsky, Morris Spiers and Carl Hess.

CLOSE-UPS OF SCREEN FAVORITES

MARJORIE DAW

One of the younger photoplayers who has come rapidly to the front in the last few months, until she now stands on the brink of fame and stardom, is Marjorie Daw. She is a member of the regular organization of the Lasky Feature Play Company, at Hollywood, Cal., and her future before motion picture audiences is an assured success. Miss Daw is a protegee of Geraldine Farrar's. When the noted prima donna of the Metropolitan Opera House was at the Lasky studios last summer, acting before the camera in picturizations of "Carmen" and other



plays, under the direction of Mr. Cecil B. DeMille, Miss Farrar discovered Marjorie Daw. At that time she had been acting in small roles for only a few weeks. Miss Farrar delighted with her discovery, told Mr. Lasky and Mr. DeMille that with the proper encouragement and training Marjorie Daw would become unquestionably a great favorite.

Miss Daw is 14 years old. She is the daughter of Mr. and Mrs. House, who live not far from the Lasky studios, in the pretty section of Hollywood. Miss Farrar made it possible, by reason of her encouragement, for Miss Daw to have her first important role before the camera. Her success was instant. This was when she appeared with Charlotte Walker in "Out of Darkness."

And now Miss Daw is to have her first big show. She will appear as Nora, the little sister, in the Lasky picturization of the "Chorus Lady," by James Forbes. Here is a part that suits to a nicety the girlish beauty, the sweet manner and the lovely charm of the child actress. Although Miss Daw at 14 receives a very handsome salary, Mr. Lasky has encouraged her to continue in school at Hollywood. She intends to complete her high school course, receive her diploma and then take a special course in some women's college.

CRAUFURD KENT

Born in Shepherd's Bush, England, not many years ago, Craufurd Kent began at a most tender age to look longingly at the stage as a future for himself. During his early schooling he displayed ability in his studies of music, and as early as 12 years he had made his debut on the concert stage as one of the leading boy sopranos of England. His schooling was completed at Godolphin College, at Hammersmith, England, where for three years he was master at the piano, a position dignified and known for its import.



Following the completion of his college term, Mr. Kent began a concert tour of England, singing in both concert and oratorio at nearly all of the leading auditoriums of the country, and also Scotland, Ireland and France. After two years the lure of vaudeville attracted him, and for more than two years he appeared in the halls of England in a singing act, doing the arias of grand opera.

Little less than four years ago Mr. Kent was persuaded to come to America to accept the tenor role in "Adele." This engagement he followed with an appearance in "The Pink Lady" and "Miss Gibbs," returning with each production to his native land and back to America again finally to accept an offer to appear in motion pictures. His first appearance before the camera was made but a few months ago, but an instantaneous success has been accorded him. He will be remembered for his appearances in "The Deep Purple," "Nedra," "Greater Love Hath No Man," "Little Miss Brown," "The Pretenders" and others.

His first appearance with the Lubin Company is in the role of Garrick in Anthony P. Kelly's story, "The Rift in the Lute," which is being produced by Director Joseph Kaufman.

Ince by Inches

Here is the daily routine of Thomas H. Ince in his official capacity as producer of Ince-Triangle films:

6 a. m.—Rises.

8 a. m.—Arrives at studios (Inceville) after a 20-mile ride by auto from his Hollywood home.

9 to 9:30 a. m.—Goes through several sacks of mail matter with the help of his office assistants. Dictates letters. Talks with scenario editors. Reviews new scenarios.

9:30 to 10 a. m.—Consults with directors and outlines plans and work for the day.

10 a. m. to 10:15 a. m.—Meets and talks with applicants for positions who have been passed up to him for examination.

10:15 a. m. to 1 p. m.—Visits studios on tour of inspection or personally supervises any big feature in course of production.

1 p. m.—Lunches and discusses film topics with editorial staff.

1:30 p. m.—Meets applicants for positions; reads mail; dictates letters; edits important scenarios; O. K.'s plans of future productions.

2 p. m.—Personally supervises feature productions.

4 p. m.—Sunset for camera men; goes into projecting room to inspect new films nearly ready for release.

6 p. m.—Emerges from projecting room; daily talk with entire producing staff.

6:30 p. m.—Leaves Inceville by automobile for home.

7 p. m.—Dines with family; reads newspapers and press clippings, also reviews of film plays.

8 p. m.—Retires to "den" to edit or write scenarios and to meet callers.

Midnight—Retires.

Baring Their Pasts

Jim Kirkwood, Famous Players director, never ate butter till he left home. He was raised in a little Michigan town where lard was *comme il faut*.

Captain Leslie T. Peacock, scenario writer, used to be "The Terrible Turk," and appeared as a strong man in English reviews. At the close of this act he carried Connie Ediss off-stage at arm's length.

Jim Gordon, feature director, owes his giant frame to his early work as a blacksmith.

John Henry Goldfrap, Fox publicist, wrote juvenile fiction till he heard the call of the screen.

Winfield Sheehan, of Fox, was a newspaper "man," and a good one.

Walter W. Irwin was a flourishing attorney until he became general manager of V-L-S-E.

Edwin August, matinee idol, started life as Edwin August Van Der Butta.

The Exhibitors' Ball

The movie fans' calendar shows December 8 marked with mysterious signs, for that is the evening when the Motion Picture Exhibitors' League will hold their fourth annual ball and vaudeville at Turngeminde Hall, Broad street above Columbia avenue.

While many of the filmdom stars have promised to attend, it is impossible at this time to tell just who will be there, but if the affair of last year is any criterion, the public will certainly be given a feast of stars. The special vaudeville and cabaret entertainment will be quite a novelty, especially the burlesque on making the movies, showing how the inside of a studio works.

EDISON VISITS UNIVERSAL CITY

Guest of Company at Laying of Cornerstone of Electrical Studio

Universal City is such an unusual attraction that it is an object not only for the millions of people who enjoy seeing moving pictures, but also for many of them who are actively engaged in the business of making them. Some weeks ago Sigmund Lubin, head of the moving-picture manufacturing company which bears his name, was entertained at Universal City and was shown all over its vast extent. He was tremendously impressed.

Now it is Thomas A. Edison who has been attracted to the greatest film producing centre in the world—Universal City. Mr. Laemmle, who expected to be present at the laying of the cornerstone of the greatest electrical studio in the world, which is just being started at Universal City, asked Thomas A. Edison if he would do him the honor of laying this cornerstone, and Mr. Edison gladly accepted.

At 6:30 on a Friday night not so long ago, before an immense audience which cheered repeatedly, Mr. Edison was handed a large copper plate bearing an inscription which chronicled the date, the building, the fact that Mr. Edison laid the cornerstone, and other important data in connection with the starting of an enterprise which marks one of the most notable events not only in the history of filmdom, but in the history of electricity as well, for the equipment of this studio, which has just been ordered by William Siström, purchasing agent of the Universal, who went all the way to Universal City for this purpose, promises to be the most important electrification of a single building which the contractors have ever attempted. Representatives of the Klieg people, the Cooper-Hewitt people and several other important manufacturers of electrical apparatus were present, and several of them have been commissioned to furnish electrical supplies for the building.

Kneeling on the ground, Mr. Edison placed the copper plate upon the stone, and it was fastened there while the crowd cheered the great inventor to the echo. The Klieg lights had been arranged in such a way that excellent moving pictures were taken of this interesting event. These will be shown in the Universal Animated Weekly.



GAIL KANE
Next week at the Arcadia in "The Labyrinth."