

THE DAILY MOVIE MAGAZINE

Romance in Screen Kiss? Not a Bit Fans Like Norma and Wally Best of All

MUST BE GREAT TO BE A MOVIE ACTOR OR ACTRESS AND TAKE LONG OCEAN TRIPS



Many a movie fan has sat in a darkened house and watched with envy while film favorites have leaned over the rails of sumptuous ocean liners, making love while the wan moon played over the dark water. The decks and everything seem so redolent of the free salt air—that it's no wonder the stay-at-homes become envious. But these pictures may serve to alleviate some of that discontent in the future. They show an "ocean voyage" taken by Ralph Ince and Gladys Coburn in one of their pictures for Selznick. One picture shows them leaning over the rail and gazing out to "sea." The other shows the kind of sea over which they gazed. They sure do those things cleverly in the movies.

THINK YOU'D LIKE TO KISS MOVIE STAR? THEN READ THIS

"PRETTY soft for you, old man!" a friend recently exclaimed to George B. Seitz, who produces serials. "Pretty soft for you? Here I'm off for China on an engineering job, and you stay in the U. S. A. rescuing lovely maidens from villains and their henchmen and then kiss the breath out of them."

Seitz laughed loud and long. "Well, I never!" he ejaculated. "I could understand a struggling young player envying my success in pictures, but I'll be damned if I ever struck me that anybody'd envy me kissing these girls in the movies."

"I'll tell you what I'll do. I'll take you out to the studio this afternoon and you can see for yourself just what a lucky dog I am. We're just finishing the last episode of 'The Sky Ranger,' and I'm booked to kiss little June Caprice."

They reached the studio at the same time June Caprice did. George Seitz introduced her and his friend was smitten right off the reel.

"Ge! She's a little peach!" he told Seitz, in an aside.

"She is that!" George agreed. "You wouldn't mind kissing her now, would you?"

"Just try me!" friend John exploded. "I'm sorry, but I can't even do it myself right now. The only kissing that's done in this studio comes under the head of work."

"Pity the poor laboring man!" remarked his friend sarcastically.

A Different June Caprice
George excused himself for a moment, and while his friend was waiting for him he was approached by a small person, wearing a handsome frock, but looking, as the gentleman later expressed it, "as though she'd been buried and dug up again." It was not until she spoke that he recognized her.

"Good Lord," he exclaimed, "are you Miss Caprice?"

"Why—yes—yes," she stammered, taken aback. "What's the matter? Don't I look all right?"

Then it suddenly dawned on the dainty June Caprice—it was her make-up! She surrendered to an irresistible desire to laugh.

"There," she said, as she sobbed in the midst of mirth. "You've made me laugh and I've cracked my face." She clapped her hands for her maid. Then the initiate saw what he never had expected to see in a sane woman—a lady's cracked face cemented with a stick of heavy yellow grease paint.

"Wasn't mighty sticky," she said.

"Now don't make me laugh again," June warned.

As they came up the director called for "lights." Miss Caprice, Billy Sullivan, assistant director, began loudly. "This is the betrothal embrace. The girl is shy and frightened. The man masterful and tender. All right," Mr. Seitz, now speak the lines—Is it possible—that you—love—me?"

And the timid George B. Seitz took the dainty June Caprice in his arms and spoke the fatal words.

When that business was done two or three times for takes, they clinked for the kiss, which the photographer would be a fearful and wonderful blend of pink, yellow and green paint.

"Time!" the director shouted. The kissers separated. "Light out!" Still the man masterful and tender, the girl shy and frightened, they came forward blinking, to find his friend.

"Thank Heavens, that's over with!" he said, feelingly.

"Yes," agreed Miss Caprice. "Wasn't it sticky today?"

"Well, what did you think of it, old man?" Mr. Seitz asked, as he slapped his friend on the shoulder.

FATTY ARBUCKLE POSES AS STRONG MAN



There was a happy reunion out in California recently. Some years ago, Fatty Arbuckle, Buster Keaton, Alice Lake and Viola Dana used to play in slap-stick comedies together. Then they wandered apart and each one became an independent star. Not long ago they managed to get together to talk over old times, and Fatty celebrated by showing how strong he has become. Buster is standing on his shoulders, Alice is in his right hand and Viola in his left.

WHAT YOUR FAVORITE FILM STARS ARE DOING

Nazimova and the Metro Co. have dissolved their contract by mutual consent, according to reports from New York. The star has just completed the filming of "Camille" and had one more picture to make for Metro before the expiration of the contract. The arrangement is understood to be entirely amicable. Nazimova has not definitely decided on her plans for the future. She may become a producing unit of the United Artists ("Big Boy") and there is a possibility she will return to the legitimate stage. A. H. Woods has made her a proposition to star in Robert M. Leighton's drama, "Fires of Spring."

Henry Carey and his entire company, directed by Jack Ford, have left California for Truckee, near Reno, Nev., where they will remain about a week to produce some snow scenes for the Western star's current feature, "Christmas Eve at Pilot Butte."

William F. Lawrence, who recently appeared as Wanda Hawley's leading man in "Snobs," is playing the principal male role opposite Carol Myers in her latest feature, "The Scarlet Shawl," now being directed by Jack Conway. This is a story of California in the day of the Dons and is from the pen of Johnston McCall, author of "The Mark of Zorro."

Josephine Hill, the fascinating little leading lady who was formerly featured in a number of Western dramas, has returned to the Universal studios for a series of six Canadian stories, to be directed by Edward Kull, and utilizing the company which is supporting Eileen Sedgwick in the serial, "The Terror Trail." This snazzy drama has been discontinued while Miss Sedgwick is recovering from an operation just performed.

Richard Dix has just been assigned the leading male role in "The Glorious Fool." Mary Roberts Rinehart's first original screen story, which is ready to go into production. This snazzy drama has been discontinued while Miss Sedgwick is recovering from an operation just performed.

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Answers to Questions From Movie Fans

E. P. I.—We do not care to recommend any particular school for motion-picture acting. Friselle Dean says she has never heard of any girl achieving stardom via the "How to be a Movie Star in Ten Lessons" route.

G. S. B.—Edwin Sedgwick is one of the best women starting in serials. She recently finished the "Diamond Queen" and will soon be seen in another chaptered thriller, tentatively called "The Terror Trail."

K. V. E.—Our advice to you is similar to Punch's advice to those about to get married: "Don't." Motion picture acting is not the life of ease and luxury it's cracked up to be. The pre-life time is the worst you could have selected as most of the producing concerns are retrenching and have cut their stock companies down to a minimum. A case in point is Universal City, which has addressed a communication to the leading universities of America, offering \$50 to any student who will suggest a book or magazine story available for picture purposes. While the readers at Universal City cover almost the entire field of modern publications, Bender believes that many stories appear in local or obscure magazines and newspapers that might furnish excellent material for the screen.

W. P. B.—Carmel Myers has appeared on the legitimate stage as the star in a musical comedy, "The Magic Melody."

A. J. H.—Frank Mayo's address is Universal City, Calif. He will be glad to hear you liked him in "The Red Lane." His next is "The Blazing Trail."

HELEN DUNS—No, Allen Cowan is not the father of little Jackie. "The Kid's" parents are Jack Cowan, Jr., a successful performer, who was known as "Dainty Lillian" before her marriage. They are at present staying at the Hotel Biltmore, New York, and you can address them there.

EDWARD McCAREY—Mac Murray was the star in "On With the Dance."

L. J. H.—It would be practically impossible for you to get permission to scenarize the story you mention. Authors and publishers reserve their rights and would be very unlikely to sell them except to a reputable company that could pay a high price for them. We know of no such motion-picture studio as you mention.

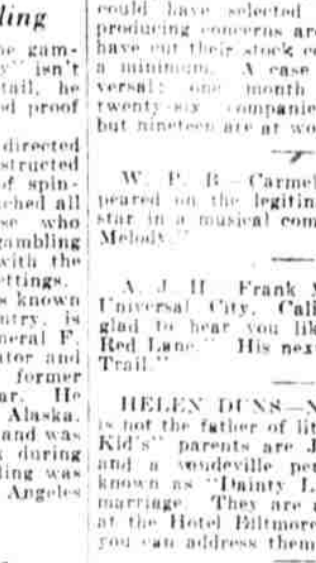
ANNA HOWARD—The nearest motion-picture studio to Frankford is the Detaxoon Film Co., at Betzwood, on the Pennsylvania Railroad.

Wants Stories for Screen

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Enid Bennett Retires

Only a short time ago we announced that Enid Bennett had returned to the screen and was working on a new picture, "Keeping Up With Lizzie." Now we have to announce that she has suddenly decided to retire. She is to blame, Miss Bennett in private life is Mrs. Fred Niblo. She managed to finish "Keeping Up With Lizzie," but is making no plans for screen work for the future. She says she is too busy with other things.



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NORMA TALMADGE AND WALLACE REID MOST POPULAR STARS

EVIDENCE on the rapidly changing and constantly shifting sands of motion-picture evolution is contained in the recent announcement that the popularity contest recently conducted in the 5000 theatres which make up Associated First National Pictures was won by Norma Talmadge and Wallace Reid.

Particularly interesting is the outcome in the women's division. With over 250,000 votes cast in over fifty of the biggest cities, the results gave Norma Talmadge a comfortable lead of 16,000 over her sister, Constance, who finished second.

Mary Pickford was a close third, with Anita Stewart and Katherine MacDonald rounding out the first five. A short time ago motion-picture producers believed that the public would not accept the mature woman as a star. Mary Pickford had established the ideal, and because of her popularity it was feared that the public would want only the little golden locks with the knock knees and pigeon toes.

The comment of Herbert Howe, a prominent motion-picture writer, on this subject is interesting. Says Howe: "Recent events seem to point to a change in type or, rather, a lifting of restriction as to ideals. Norma Talmadge has gained steadily in favor. Pola Negri, the lush dark Latin, has received with ovation in 'Passion.' Katherine MacDonald, of a statuesque dignity, has proved a winner. Constance Talmadge has rushed to the front faster than any other motion-picture star, except Charles Chaplin and Douglas Fairbanks. She has progressed because she has had good stories and because she looks to be a lovable lass, owning a heap of common sense."

The recent contest proved the truth of Mr. Howe's remarks, and Constance Talmadge's remarkable showing no doubt astounded a great many people connected with the picture industry who were not surprised that her sister, Norma, finished with such great strength.

Wallace Reid and Charles Ray had a hard battle all the way, the final result being in doubt till the closing day of the contest. Wally finally won out the popular portrayer country boy roles by 2388 votes, with a total of 25,916.

Thomas Meighan was third, closely followed by Eugene O'Brien, the former popularity king, Douglas Fairbanks, finished fifth.

Norma Talmadge and Wallace Reid were the most popular stars in the contest. Norma Talmadge won the women's division with 16,000 votes, and Wallace Reid won the men's division with 2388 votes.

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MERE BEAUTY NO LONGER WILL WIN SUCCESS

RAYMOND HITCHCOCK, who acts, is credited with the remark that he would rather be with a well-formed woman than a well-informed woman, and that there is something in his viewpoint would only be denied by gentlemen interested in making the country sigh as well as dry on Sunday.

Beauty has long been at a premium in this little old world, and women who are good to look at, are usually looked at. But, says an authority, conditions are changing and now henceforth the screen demands intelligence even more than solitary loveliness.

Clifford Robertson, who is casting director of the Goldwyn studios in California, is responsible for the earth-shattering theory that intelligence is beginning to be recognized as a valuable quality in women.

"I don't mean, of course," he admits, "that beauty is going to be a drawback to the screen actress. It never will be. But simple beauty, well, it isn't enough any more."

"You see, the screen registers everything, and audiences have become sophisticated and these two facts are responsible for the change."

"In the old days little blonde things with heavenly eyes and their brains in perpetual state of repose found it fairly easy to subdue the great American public with their charms on the silver sheet. But the public has become more sophisticated."

"Beauty that is wooden faced isn't enough any more. The screen develops and the quality of playing has to develop with it."

"That is why intelligence in players—both women and men—is gradually becoming the most important part of an actor's or actress' professional assets. The ability to portray emotions is overlapping the ability to look like an insipid angel."

"All this is a reflex of the movement by which the story has gradually become the main element in a photoplay. In days when the story meant little and the beauty of the star meant all, the star didn't have to know how to act. It wasn't necessary; she—or he—had merely to look sweet or handsome and all was well."

"All no longer is well. When you get a story with the quality of 'Earthbound,' by Basil King, or 'The Penalty' by Gouverneur Morris, you need more than facial beauty or beauty of form. You need intelligence, which results in beauty of expression."

Intelligence Wins
"We are fortunate, indeed, when we find a feminine player who combines both beauty and intelligence. With the men, it is different; good looks aren't as much in demand. Will Rogers admits that his facial defects are equalled by few and excelled by none, and yet the ruggedness of his playing, and the naturalistic trend of his expressions, makes him one of the favorite stars of the country. Good looks still count a good deal, but intelligence wins the day. That's the answer—every time."

Mr. Robertson pointed out, as another development of the new movements in the movies, the presence at Culver City of five distinguished American authors—Gertrude Rimmington, Mrs. Robert Rinehart, Rupert Hughes, Gouverneur Morris, and Leroy Scott.

From all of this it may be gleaned that intelligence has at length been enlisted on the side of the movie, both in writing, as attested by the efforts of the eminent authors, and in playing, as attested by Mr. Robertson.

The motion picture has now entered a phase where it is going to prove itself one thing or another.

Heretofore too many authors and actors of real ability have been overlooked on the side of the movie, both in writing, as attested by the efforts of the eminent authors, and in playing, as attested by Mr. Robertson.

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FOR YOUR SCRAP BOOK OF STARS



JACK HOLT

FUNNY THINGS DO KEEP HAPPENING IN MOVIE STUDIOS

In filming "To Please One Woman" Lois Weber engaged a boy about fourteen to play a role. When all were ready to take the scene in which he was to play a part the boy was not to be found. Finally, in he came, quite out of breath.

"You're late," said W. H. Carr, studio manager. "What was the trouble?"

"I guess I overgassed myself," replied the boy.

George Loane Tucker, producer of "The Miracle Man," delights to pick the types for his photoplays. In filming "Ladies Must Live," his most recent play, he had occasion to find a vagrant.

In Pershing Square, Los Angeles, on a park bench, he found an individual who answered every requirement.

"Out on a strike?" inquired Mr. Tucker, by way of beginning the conversation.

"I sure am," replied Harry Hertz. "I'm one of the pioneer strikers. Went out twenty-two years ago and ain't ever give in yet."

PHOTOPLAYS

Daily Photoplay Guide

DIRECTION STANLEY COMPANY OF AMERICA	THE NIXON-NIRDLINGER THEATRES	CARMAN GERMANTOWN AVE. ABOVE ALLEGHENY
Alhambra 12th, Morris & Passavant Ave. Daily 7:15, 9:15. Features "THE KENTUCKIANS"	AVENUE 25th St. and Allegheny Ave. Daily 7:15, 9:15. Features "HELIOTROPE"	FLORENCE & VIBOR "LYING LIPS"
ALLEGHENY Frankford & Allegheny Ave. Daily 7:15, 9:15. Features "NIXON-NIRDLINGER" in "BILLIONS"	BELMONT 32d ABOVE MARKET	CENTURY Erie Ave. and 6th St. Features "NORMA TALMADGE" in "FANTHIA"
BROADWAY Broad & Snyder Ave. Daily 7:15, 9:15. Features "POLLY WITH A PAST"	CEDAR 60th & CEDAR AVENUE	Fay's Knickerbocker Market & 10th
COLONIAL 4th & Maplewood Ave. Daily 7:15, 9:15. Features "THE KENTUCKIANS"	COLISEUM MARKET BETWEEN CHARLES CHAPLIN	FLORENCE VIBOR "LYING LIPS"
DARBY THEATRE CHARLES RAY	JUMBO FRONT ST. & GILKARD AVE. Features "WHEN DAWN CAME"	FAIRMOUNT 20th & Girard Ave. Features "CLARA KIMBALL YOUNG" in "HUSH"
EMPRESS MAIN ST., MANAYUNK	LEADER 41ST & LANCASTER AVE. Features "FATTY ARBUCKLE" in "BREWSTER'S MILLIONS"	56TH ST. THEATRE—Below Spruce Features "CONSTANCE TALMADGE" in "THE PERFECT WOMAN"
FAMILY THEATRE —131 Market St. Features "H. B. WARNER" in "WHEN WE WERE 21"	LOCUST 22d AND LOCUST STREETS	FRANKFORD 47th FRANKFORD AVENUE
GREAT NORTHERN Broad St. at Erie	NIXON 52d AND MARKET STR.	WALLACE REID in "THE CHARM SCHOOL"
IMPERIAL 60th & WALNUT STR.	RIVOLI 32d AND RANSOM STR.	Germantown 55th GERMANTOWN AVE. Features "LYING LIPS"
333 MARKET STREET THEATRE OTIS SKINNER	STRAND GERMANTOWN AVE.	IMPERIAL 2d and Poplar St. Features "LINA CAVALLERI" in "MAD LOVE"
PRINCESS 10th MARKET STREET	STRAND GERMANTOWN AVE.	JEFFERSON 20th & Dauphin St. Features "VIOLA DANA" in "CINDERELLA'S TWIN"
RIALTO GERMANTOWN AVENUE	STRAND GERMANTOWN AVE.	LIBERTY BROAD & COLUMBIA AV. Features "PAYING THE PIPER"
RUBY MARKET ST. BELOW 7TH	STRAND GERMANTOWN AVE.	MODEL 425 SOUTH ST. Features "SO LONG LETTY"
SAVOY 12th MARKET STREET	STRAND GERMANTOWN AVE.	OVERBROOK 63d & HAVERFORD
AT WEST CHESTER	STRAND GERMANTOWN AVE.	PARK RIDGE AVE. & DAUPHIN ST. Features "WILLIAM FAVERSHAM" in "THE SIN THAT WAS HIS"
BLUEBIRD Broad & Passavant Ave.	STRAND GERMANTOWN AVE.	SPRUCE 60th AND SPRUCE
GLADYS BROCKWELL in "THE SAGE HEN"	STRAND GERMANTOWN AVE.	Locklear in "The Skywayman"
	STRAND GERMANTOWN AVE.	WM. PENN 41st and Lancaster Ave. Features "CLARA KIMBALL YOUNG" in "HUSH"