

# The Daily Movie Magazine

## CLOSE-UPS of the MOVIE GAME

By HENRY M. NEELY

### You Mustn't Do Some Things Too Well

IT DOESN'T always pay to do a peculiar thing in the movies too well. One of those difficult character things, I mean, that are always in demand and that few people can get away with satisfactorily.

When Griffith's "Dream Street" opened in this city several of the actors and actresses came here to see it. Miss Dempster, Ralph Graves and Charlie Mack (I'll tell you the wonderful story of that boy some day soon) were in the theatre the opening night.

Later, when Little Johnny Jones was here for personal appearances with "Tartarino" "Edgar" was surprised when he said to me one day, "Come up and see us tomorrow, will you? My father will be here from Baltimore. He plays the Chinaman, Sway Wan, in 'Dream Street,' you know."

You've all seen the Griffith film by this time. And most of you probably thought that Sway Wan, the wily and villainous Chinik, was really a Chinaman. But he isn't. He is, in private life, Edward Peil.

SOME years ago Peil was a handsome leading man and made love (on the screen) to some of our most lovable leading women. Then Griffith discovered that Peil would make a good Chinaman—and they've insisted on his being a Chinaman ever since.

NOW, Peil doesn't want to be a Chinaman. He still longs to make love to the lovable leading ladies—though his wife whisperingly pointed out to me the fact that he is beginning to get bald.

It's only now and then that there is a big, well-paying Chinaman's part in a film, so satisfactory engagements are not so frequent as in the leading man days.

But it has been so long since Peil has played the handsome hero, and he has played Chinamen with such conspicuous success that casting directors now think of him only when they have a Chinik part, and his name never occurs to them when they are looking about for heroes.

Yet you have all, in the years not so long gone by, thrilled when Peil folded to his manly bosom such stars as Gail Kane, Mary Miles Minter, Mary McLaren, Vivian Martin and Blanche Sweet.

And before that, when you who are older will remember him as a featured player with the Lubin company in this city and with Selig in Los Angeles.

PEIL thought it was a great day when Griffith watched him closely at work and sent for him afterward. It seemed a great chance to be picked for a difficult character part with such a director. It would give him an opportunity to show that he was something besides a screen hero.

Now he'd like to show that he is something besides a screen Chinaman. But they won't let him do it.

PEIL was playing in "The Greatest Thing in Life" when Griffith made his unfortunate discovery.

You remember the scene in the shell hole when the black soldier and the aristocratic and much-spoiled white man take refuge there together? You remember the soul regeneration of the white man—the sacrifice of the Negro—the fatal shot—the cry for his mammy's kiss to let him die happily—and how the white soldier, forgetting his aristocracy, takes the black man in his arms and, as the eyes glaze with the coming of the end, kisses him?

The late Robert Haron was the white soldier; Peil was the black man.

While they were going through the scene, Griffith kept coming closer and closer, looking at Peil, especially intent upon a profile view. When the day's work was over, the producer took the actor aside, told of the plans for "Broken Blossoms" and offered Peil the part of Evil Eye.

Peil did it so well that other Chinese parts followed—in "The Pagan God" and "The Money Changers." Then "Dream Street."

BUT the Chinaman as a villain is becoming unpopular on the screen.

Peil is wondering what he is going to do. When I saw him off on his way to the West Coast, he said, "I'm going to get back to leading man parts and that's all there is to it."

But his devoted wife just looked at the budding bold spot—and smiled.

## GARRULOUS GARRY SAYS FATTY CAN'T IMITATE HIMSELF

HELEN KLUMPH

WAS it really Montague Love who saw the other day? I asked of Garry as soon as we had threaded through the crowd and into our seats.

"Who else could it be?" she answered airily. "Ever since some New York dramatic critic spoke jeeringly of Montague Love following his chest around, that's all you can think of when you see him. And much as I like him, I find myself wondering if that really is his chest or a balloon attachment that will make him soar off into the sky."

"One valuable thing about a distinction like that though—people always recognize you."

"You'd think that would hold true of Roscoe Arbuckle then," I suggested. "And it doesn't. He can go to his own pictures without being recognized. I've laughed at him on the screen and at the same time object if he overlaps into their seat."

"Yes," Garry admitted. "And what happened when he was in Paris was worse than that. In connection with one of his pictures they had a contest for the best impersonation of him. Arbuckle entered and didn't even get honorable mention."

STRANGELY enough, theatre managers never gauge their interviews by Garry's stories, so whenever it was she had to tell me what was postponed. People around her glared at her so that she stopped in the middle of a sentence. All that I caught was "Pearl White."

As soon as the lights flickered on again and the orchestra began booming one of those tunes that are so familiar that you have long since forgotten the name, I clutched Garry and said:

"What about Pearl White?"

"Oh, lots of things," she answered. "She's the best house in BaySide to Norma Talmadge for three years—she has about a dozen homes, you know. She's just come back from Paris looking thinner but prettier than ever."

"And—she had the most thrilling adventures over there you ever heard of. She went horse-back riding up in the Pyrenees and got lost. Her horse threw her, she was rescued by some Spanish mountain shepherds, who tried to rob her, and everything was just like one of her own scenes. I want the handsome hero did not rescue her. The rescuer was none other than Delysia, the musical comedy actress, who played 'Algar' in New York last winter."

"And speaking of Pearl—she's pretty good on not being recognized, too. One night she went to see a funny play at stock company in a melodrama. The leading woman was something awful, but Pearl made every one around her keep still, and she watched that actress just as closely as though she had been food in her part."

"Between the second and third acts the people in the audience were invited to file up on the stage and get free an autographed photograph of the leading woman."

"And did she go?" I broke in indignantly.

"Did she?" ejaculated Garry. "You bet your life she did. And she gave that poor woman an enraptured smile that others would pay good money to see. What's more, she stood in line a long time waiting to do it."

"So—kind of not recognizing people," I mentioned, and Garry needed no more. She had decided down the aisle toward little Wesley Barry, who had just seen it.

## This Movie Photographed on Actual Location

SOMETHING different in motion picture production is "The Man From Lost River," now being made up by Goldwyn. Very seldom is a story "shot" exclusively in the locale around which it is written. Exterior scenes are generally taken in the site chosen with the Lloyd company, which is making the picture, Huntington Lake is situated in the high Sierras and is one of the country's most beautiful natural homes of water. It is an ideal spot for the filming of "The Man From Lost River," an original screen story from the pen of Katherine Newlin Bart, author of the Western novels, "The Branding Iron" and "Snow-Blind," both of which Goldwyn has pictured.

Frank Lloyd, the director, decided on an innovation when he said, "I want to make every scene in this picture at Huntington Lake."

So carpenters from the studio and necessary equipment for constructing buildings on the lakefront were sent up with the Lloyd company, which is making the picture, Huntington Lake is situated in the high Sierras and is one of the country's most beautiful natural homes of water. It is an ideal spot for the filming of "The Man From Lost River," an original screen story from the pen of Katherine Newlin Bart, author of the Western novels, "The Branding Iron" and "Snow-Blind," both of which Goldwyn has pictured.

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## NEW FACE, NEW FANCY, IS CHARLIE RAY'S MOTTO



VERA STEEDMAN



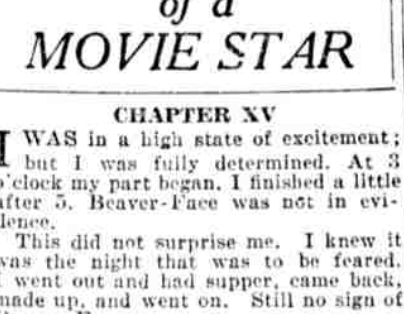
DOROTHY DEVORE



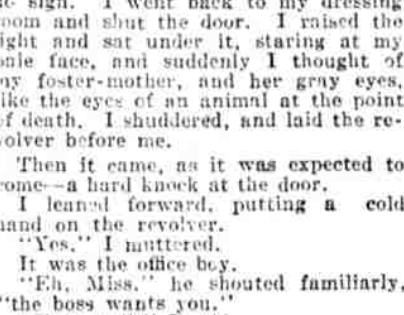
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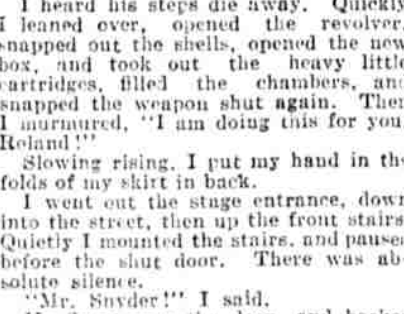
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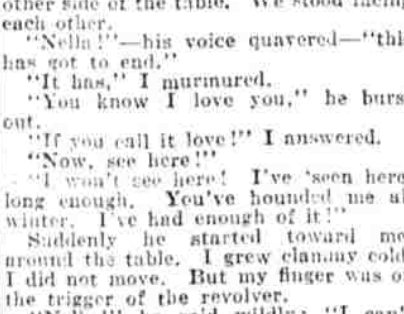
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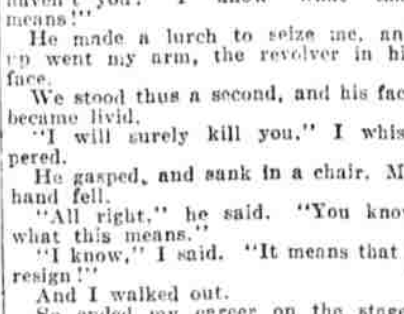
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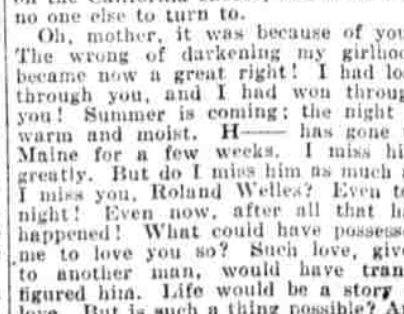
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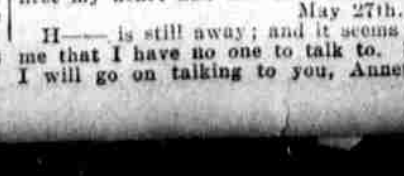
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ROSCOE ARBUCKLE



HELEN KLUMPH



WESLEY BARRY



VERA STEEDMAN



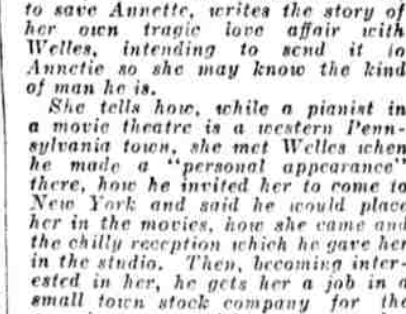
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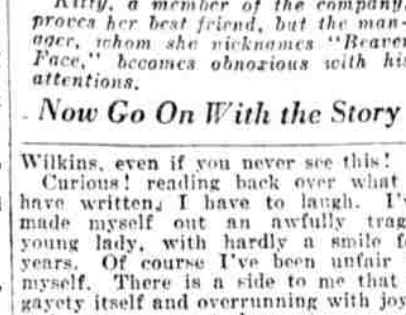
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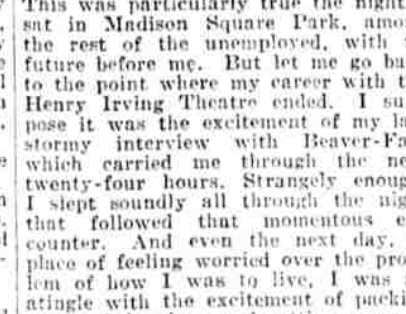
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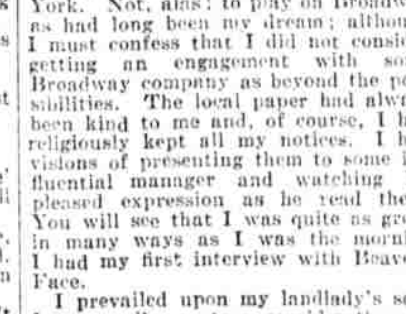
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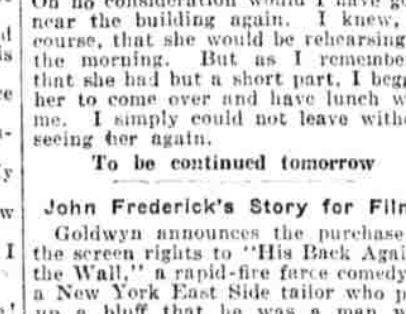
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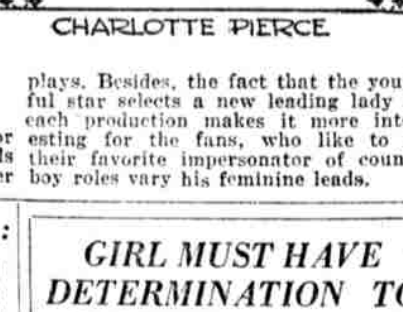
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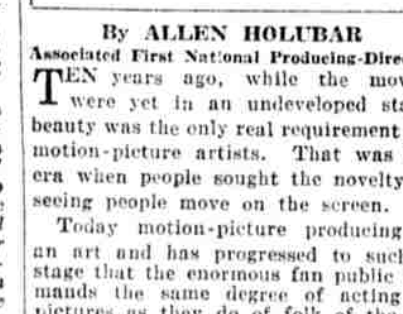
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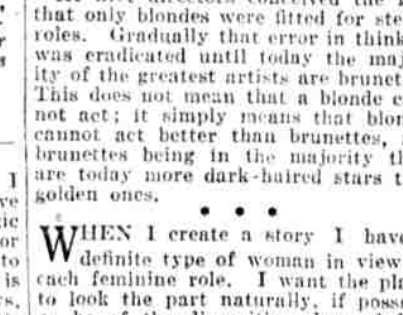
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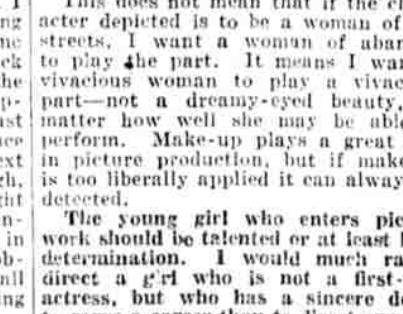
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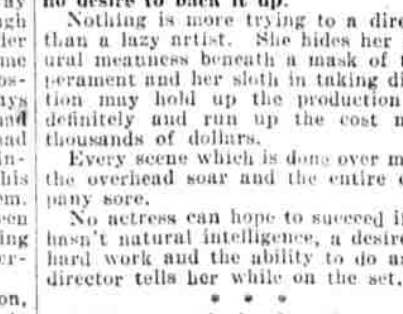
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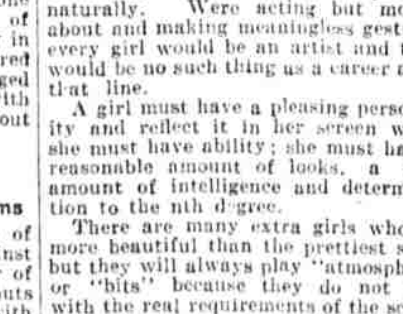
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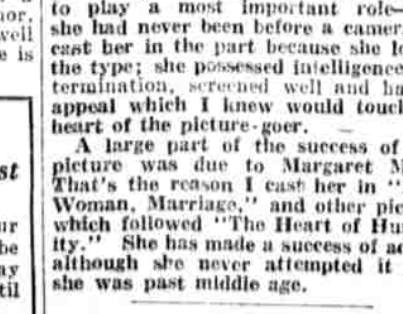
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## CHARLES RAY PICKS NEW LEADING LADY FOR EVERY PICTURE

HAVE you noticed that Charlie Ray has had a different leading lady in virtually every one of the productions he has made since becoming an independent star making his own photographs?

Perhaps you think that Charlie is just a trifle too choosy; that he is very difficult to please, but that isn't true at all. Let's correct a wrong impression if one happens to exist.

The fact is that Charlie has been very well satisfied with the work that has been done by each and every one of the charming leading ladies who have appeared with him to date.

Then why all this variety? Why does he change his leading ladies so often? There's nothing like variety, even when it comes to leading ladies. Picking leading ladies for a picture is just like choosing partners for a dance, he says. One girl dances the fox trot superbly, while another is superior in a waltz. The same is true of pictures, asserts Ray. One girl may be excellent in a certain role while a different type is required in another. That's why Charlie wants a different partner for every picture.

There is still another reason for this Ray policy, however, in adopting it. Charlie has become a benefactor to certain ambitious girls who previously had shown marked talent in minor roles, but had not had an opportunity to display their ability in a higher plane.

MR. RAY has been ever ready to give the new ones an opportunity, for it is no tax on his memory to recall the old days when he, too, was struggling for recognition.

In this connection it is interesting to note that Mary Anderson is to be Charlie Ray's leading lady in his newest photoplay, "Two Minutes to Go," which has just gone into production for release through First National.

His latest feminine support is a real prize, however, for "Sunshine Mary," as she is known, is and has been for some time a very popular screen favorite herself. Unlike some of Ray's preceding leading ladies she has already won recognition before signing a contract to appear in "Two Minutes to Go." That doesn't make the cases of any of the others any the less interesting, however.

Take the case of Clara Horton, for example. Demure and sweet sixteen, she was given her big chance by Mr. Ray in "Nineteen and Phyllis." Then there came "Peaceful They," the leading feminine role in Charlie's first independently produced picture, "Forty-Five Minutes From Broadway." Dorothy was a graduate of the Christie comedy school.

OUT of the ranks of comedy beauties Charlie selected Marjorie Prevost and Laura La Plante for the chief feminine parts in "The Old Swimmin' Hole," "Peaceful They," "The Girl in the Green Gown," and "The Girl in the Green Gown." These last three named pictures, though completed, have not yet been released.

Mary Anderson, who is now working with Charlie in "Two Minutes to Go," was the golden-haired heroine of many successful screen productions, including "The Hushed Hour," "Johnny Got Your Gun," "False Faces," "The

When I create a story I have a definite type of woman in view for each feminine role. I want the player to look the part naturally, if possible, or be of the disposition demanded by the character.

This does not mean that if the character depicted is to be a woman of the streets, I want a woman of abandon to play the part. It means I want a character who is a woman of the streets, but not a dreamy-eyed beauty, no matter how well she may be able to perform. Make-up plays a great role in picture production, but if make-up is too liberally applied it can always be detected.

The young girl who enters picture work should be talented or at least have determination. I play a character direct a girl who is not a first-rate actress, but who has a sincere desire to carve a career out to direct one who has all the ability in the world and no desire to back it up.

Nothing is more trying to a director than a lazy artist. She hides her natural meanness beneath a mask of natural beauty and her slits in taking direction work a girl who is not a first-rate actress, but who has a sincere desire to carve a career out to direct one who has all the ability in the world and no desire to back it up.

Every scene which is done over makes the overhead sour and the entire company sore.

No actress can hope to succeed if she hasn't natural intelligence, a desire for hard work and the ability to do the director tells her while on the set.

IT IS extremely hard really to act—by and acting I mean to perform naturally. Were acting but moving about and making meaningless gestures, every girl would be an artist and there would be no such thing as a career along that line.

A girl must have a pleasing personality and reflect it in her screen work; she must have ability; she must have a reasonable amount of looks, a large amount of intelligence and determination to the end.

There are many extra girls who are more beautiful than the prettiest stars, but they will always play "atmosphere" or "bits" because they do not meet with the real requirements of the screen.

In the making of "The Heart of Humanity" I chose Margaret Mann to play a most important role—and she had been before a camera, I cast her in the part because she looked the type; she possessed intelligence, determination, screened well and had an appeal which I knew would touch the heart of the picture-goer.

A large part of the success of that picture was due to Margaret Mann. That's the reason I cast her in "Man, Woman, Marriage," and other pictures which followed—"The Heart of Humanity." She has made a success of acting, although she never attempted it until she was past middle age.

Rogers Makes Baker's Dozen

In the two years he has been with Goldwyn, Will Rogers has completed twelve pictures, and is now working on a thirteenth, "A Poor Relation." His first was "Laughing Bill Hyde."

ROGERS has been ever ready to give the new ones an opportunity, for it is no tax on his memory to recall the old days when he, too, was struggling for recognition.

IN this connection it is interesting to note that Mary Anderson is to be Charlie Ray's leading lady in his newest photoplay, "Two Minutes to Go," which has just gone into production for release through First National.

## Height an Asset



BETTY BLYTHE

This leading lady never makes an effort to hide the fact that she is tall, because her success has not depended upon her height. Every body has a different idea of how tall a leading lady should be, so she works for the ones who want big girls.

Spender, "Bubbles," "Reforming a Reformer" and "The Haunted Ranch."

"Sunshine Mary" was born in Brooklyn, N. Y., June 28, 1897, and was educated at Erasmus Hall, where Norma and Constance Talmadge and Anita Stewart received their early training, and also at Holy Cross School.

JEAN PAIGE, the Vitaphone star who has not been seen on the screen since her appearance as Jessie Gordon in Vitaphone's special production, "Black Beauty," is to star in a new special, according to an announcement by Albert E. Smith, president of that organization.

Her new production, which will be under the direction of Edward Jose as soon as the continuity is completed, is based on "The Prodigal Judge," the story by Vaughan Kester, which was a much-talked-of novel when it was published some years ago.

"The Prodigal Judge" is a story of ante-bellum days with the locale mostly in Tennessee. While the novel takes its name from the Judge—Colonel Stoumen Price Tuberville, a lovable hero, eloquent at every bar and fastidious in capacity of appetite and intellect—the picture centers mainly around the loves and fortunes of the pretty heroine, Betty Malrow, and it is this character that Miss Paige will portray.

Philadelphia Artist's New Movie

Rollin Lester Dixon, the artist internationally famous for his landscapes and Indian studies and is scheduled for Broadway presentation early in September. Mr. Dixon is a former Philadelphia and a member of the Indian Commission organized by Rodman Wainman to make photographic studies of the American Indian.

Molly Malone is a Denver girl and in a comparatively recent discovery in screen incomes. As a member of the Golden Gate stock company the latest picture in which she plays is "Made in Heaven," starring Tom Moore.

Ora Carey, who plays the young sister in "A Voice in the Dark," was starred by Keystone Comedies and was in legitimate stage stock before entering motion pictures.

H. Milton Ross, who plays in "Boys Will Be Boys," starring Will Rogers, has a long legitimate stage career to his credit, besides a varied screen experience. He played in "The Narrow Trail" with Hart, "The Exquisite Thief" with Priscilla Dean and Dorothy Dalton.

WHAT YOUR FAVORITE FILM STARS ARE DOING

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## THERE'S ALWAYS A CHANCE FOR TALL GIRLS IN MOVIES

TALL girls and young, who have been generally concluded that their more than average height or weight precludes their ever being as beautiful or attractive as their smaller sisters, should read these few remarks by and about Betty Blythe, who is regarded as one of the most beautiful women on the screen, and step forth with a new lease on personal charm.

Miss Blythe is tall—five feet eight inches in the flattest of flat heels, which she never wears for reasons which she gives below. To continue with statistics, she is considerably above average weight—about 150 pounds.

Rather than considering her height as a detriment to beauty, Miss Blythe regards it as a distinct asset and declares that any tall girl has an advantage over the woman of average inches and build.

"TALL women are primarily individual," she declares. "There are a hundred average women to every one of more than average height. Therefore, the tall woman has a big advantage to start with. Without taking any other elements into consideration, she is distinctive because of her height, while the hundred other average women are all more or less alike."

Miss Blythe never makes an effort to keep her height down to a minimum by wearing low-heeled shoes. The inch, or even two, that may be added by high heels she regards as more than compensated for by the additional charm of appearance and grace of carriage afforded by the French heel.

Nor does she coil her hair as closely to her head as possible in order to minimize her inches.

"THE most infallible way to call attention to your height is to wear low-heeled shoes," she explains. "When people notice a low-heeled evening slipper they immediately look for the cause, and usually discover it. Besides, low heels display the ankle to best advantage and lend no support to the arches. As for high-heeled shoes, the tall girl is exactly the person who can wear them. If a little short girl piles her hair high on top of her head, it is overwhelming. When a tall girl does it, the proportion is perfect and the effect is usually very charming. That is just one example of the individuality that belongs to the tall girl and not to the average woman."

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## Couldn't Imitate Himself



ROSCOE ARBUCKLE

"They had a contest for the best impersonation of him," says Garry. "Arbuckle entered and didn't even get honorable mention."

## Movie Cop Makes Cakes Stand Back

DURING the filming of "A Voice in the Dark," Richard Tucker, who has the part of a police lieutenant in the picture, solved a big problem that was bothering the director. Crowds in San Francisco where street scenes were taken, became so curious that the players had no room in which to act.

Tucker thought of the movie uniform he was wearing, and in a jiffy he was in a cop in real life. He kept the sight-se