



The Daily Movie Magazine



CLOSE-UPS of the MOVIE GAME

By HENRY M. NEELY

No; the Clinch Doesn't Mean a Thing to 'Em

THEY try to pretend they are a blase lot, these blue-eyed, square-chinned handsome young leading men of the movies. I've noticed it a dozen times when you get 'em over their coffee and cigarettes after dinner and ask, in a sort of "oh, by the way" tone, "Say, on the level, now, just between ourselves, it's prettier, nice to be able to take that delicious little Trixie Goldlocks in your arms and do one of those passionate clinches for the final close-up, isn't it?"



JACK is another of those leading men who claim that making love is only a part of the day's work. If it is, the union ought to get after him for working overtime without pay.

HE EXPLAINS, of course, that his interest in the girls is dictated entirely by considerations of histrionic art. Yeh. He says he knows that he will be called upon to make love to one of them when she is chosen to be the leading lady, and he wants to be sure that she will know how to be folded to his manly bosom with correct technique. Yeh. I guess so.

IT DOESN'T seem enough. You'd think a man with such an unattractive job as that would choose some other business—one where he could really feel some interest in his work and not have to be dragged out to it and Simon Legree'd into going through with it.

JACK has been in pictures for more than seven years now, so he has become used to the terrible grind. He started with Maurice Costello, who, you may remember, used to be some lover himself in spite of the hideous drawbacks which the job seems to have.

In those days Jack used to make as much as \$18 a week. Now he can afford to spend that much in one evening in Camden. And, by the way, when you meet him, ask him how he likes Camden. He does, and that brings you out prominently. He says that, of all the actresses, he has played with, he admires Alice Joyce the most. He has never had to make love to her. I don't say that's the reason he admires her most; I merely mention it. He played the part of her brother in "The Prey."

"She is the most considerate woman I ever played with," he told me. "Even during the filming of the simplest scenes, she will go out of her way to help a less experienced player, and if you happen to get a bit that brings you out prominently, she doesn't insist on cutting it and getting it all herself. She'll give you all the change in the world the minute you show you can do it well."

"Yes; but let's get back to the love making part of the game," I insisted. "How does it really feel to—"

"That's out," he said. "Nothing to it, honestly. Not a thrill. How could there be? Grease paint all over—and it runs and gets sticky under the hot lights. You can see for yourself how ghastly and yellow they look on the set now. And their lips purple or greenish and not a bit attractive. And the blue make-up around the eyes."

"It really isn't pretty, is it? But we all have to do it, because those are the colors that photograph best. The camera doesn't care a thing about romance. And neither do we. Honest."

THAT'S what they all say—these juveniles. That's their story and they're going to stick to it. Well; maybe so—maybe so. But I dunno. In years I'm getting oldish, but in that I'm youngish—Brigham Young-ish.

Movie Star on Stage



VIVIAN MARTIN

Vivian Martin, whose second starring picture for Messmore Keudall, "Paradise My French," has just been released, is now playing on the speaking stage in New York in a farce called "Just Married."

Norma to Start "Smilin' Through"

Norma Talmadge, who is vacationing at Bayside, L. I., and on motor trips to the White Mountains, will return to the studio in July to begin work on "Smilin' Through." In this next Associated First National picture Miss Talmadge will be seen in the part in which Jane Cowl appeared in the stellar role on the speaking stage last year. "Smilin' Through" will be directed by Herbert Brenon. This play brought one of the highest prices ever paid for motion-picture rights to a Broadway production.

A New Lead for Compson

Will Carleton, one of the most prominent leading men of the screen, has been engaged to play opposite Betty Compson in her second star picture, to be started shortly under Penrhyn Stanley's direction. This is "The Woman in the Case," by Clyde Fitch.

COMMERCIAL FILM RESPONSIBLE FOR IRENE DALTON'S RISE

IRENE DALTON is a young woman who has a lot of luck. That is one of the reasons why she is leading woman today in Vanity Comedies, released through Educational. Another reason is that she knew what she wanted and set out to get it.

Irene was born in Chicago and she is willing to admit that it was on September 10, 1890, which brings her along to the twenty-two mark so far as ages are concerned. But when one looks at the picture of Irene one is apt to repeat the anciently used remark, "You don't look half that age."

AFTER graduating at the high school she went into business life. But from a time she had seen her first motion picture she had an ambition to become a screen actress. Then one day she picked up a copy of a Chicago paper and looked over the "Help Wanted" columns. There she saw that the Rothacker Film Co. wanted a young woman to appear in pictures. Miss Dalton visioned her screen debut with one of her favorite actors as her leading man.

BUT instead of that she found that she was to appear in a purely commercial picture. She was to be a little temptress, just as she was in a real life. But she decided to stick, and she made such a success that Mr. Rothacker decided that she had wonderful screen possibilities. So he sent a wire to a Christie and she was immediately urged to appear in Vanity Comedies.

Miss Dalton has the sort of black hair that roots rave about, and hazel eyes with it, she is half an inch over five feet and a half and weighs 130, which is said to be just the same tip that Venus gave the scales back in the days of Mount Olympus.

Women Must Weep Real Tears

Nanine Wright, who is playing an important role in John M. Stahl's latest picture for Associated First National, claims the long-distance championship as a Niobe of the screen. Miss Wright was recently called upon to summon the briny tears for twelve scenes in one afternoon recently. As amateur scenario writers know, picture directors usually film all scenes of a similar character one after the other.

Hence, Miss Wright's unusually weepy afternoon.

JACK McLEAN TEACHES CONTEST WINNERS HOW TO ACT



THE three winners of our movie beauty contest are spending every day this week at Betzwood or out on location with the company, watching the filming of one of the Toonerette Trolley comedies.

The girls are learning a lot in this way. Every member of the company is helping them. There is not a moment of the day when they have not come

with them, pointing out technical things as the camera grinds or answering questions about make-up, the tempo of movie acting and the reason for everything that is done.

This photograph was snapped in the studio while the girls sat in a set, watching the camera man, Russell, taking the action in another set.

Behind the girls stands Jack McLean, the juvenile of the Betzwood company, who is proving most helpful to the winners. He has played with some of the most prominent leading women of the country and he is able to tell the girls how each one puts across some bit in characteristic manner.

Just put Harriet in and the picture can't fail. The name of that picture is "Home Talent." I'm going to go and watch Harriet Hammond so carefully that when I come out I will be simply irresistible.

"Forgetting your allegiance to Nazimova." Well, you can't go on imitating your favorite from memory," she remonstrated, "and it's so long since I've seen Nazimova on the screen that when I try to use her hands and feet I'm afraid that my impersonation looks more like Louise Fazenda."

"And how about Marie Prevost?" I asked. "You said something about her and bathing suits. I thought you promised her never to mention them together again."

"I did," Garry admitted. "But what can be done about it? When Marie came East to sign her contract to star in Universal pictures, she forbade her friends ever mentioning bathing suits to her again; she went down to Coney Island and publicly burned her bathing suits and dozens of pictures of herself in them."

"But they seem to pursue her like a sorry fate. She had no more than reached California than Harry Carey invited her to a party to celebrate the completion of the big outdoor swimming pool at his home. And every one wore bathing suits."

"Marie firmly refused to go near the water, and every one sprang the old hickory-limb jokes. But King Baggott, who is Marie's director, struck his head on something when he was diving and was in danger of drowning. Then Marie, forgetting herself, jumped in and saved him. I thought you promised her never to mention them together again."

"Her first picture is called 'The Butcherly.' King Baggott, who is none other than our old friend, who has the beautiful lock of gray hair—is threatening to put a bathing pool scene in it. But Marie says that if he does, she'll get temperamental and demand a new director."

street to deliver my work and get my money. I had just twenty-five cents in my purse. I had calculated that even the small sum due me would pay for my room and leave me enough money to barely keep life in me for a few more days. I could only hope that there would be some more work waiting for me. But when I arrived at the house, I found that Mrs. Fisk had gone out to dinner with some friends, and was to go to the theatre afterwards. Surely she had left some word for me, or the money for my work? No, she hadn't said anything. The servant seemed genuinely sorry for my disappointment. Couldn't I come back the first thing in the morning? The mistress was at ways up and downstairs by eight.

I asked if she had laid out anything more for me to do. I had a faint hope that if I carried more work back with me to show to the woman at the house, she might accept my explanation for returning empty-handed. I had, unfortunately, met her in the hall on my way out, and promised her the overdue money on my return. No, there was nothing. Probably, Mrs. Fisk had not expected me until the end of the week.

To be continued tomorrow

GARRULOUS GARRY GLAD TO WELCOME EX-BATHING GIRLS

By HELEN KLUMPH

"WELL, bathing suits have come into fashion again," Garry announced airily, as she slid down in her seat so far that all one could see of her was her fluffy brown hair arranged in a painstaking imitation of Marjorie Daw's coiffure.

"You talk like the advertisement of a midsummer sale," remonstrated. "What's all about?"

"Marie Prevost, chiefly, and Harriet Hammond," Garry announced curtly. "And, of course, speaking of bathing suits reminds me always that Gloria Swanson and Betty Compson started in the bathing-suit contingent. Apparently, you can't hold a bathing girl down."

"Harriet Hammond is still under contract, you know, to appear in Mack Sennett comedies, but she wants to do so much more really dramatic work that she begs Mr. Sennett to lend her the dose. Just now she's appearing opposite Roscoe Arbuckle."

"She's one of the best excuses I know of for trying to perfect motion pictures in color. If they ever get her peaches-and-cream complexion and her marvelous red-gold hair on the screen, every young man would feel his heart beating out the message 'Go West, young man.'"

"AND the nicest part about Harriet is that she is as blissfully unconscious of her beauty as though no one had ever remarked that she was one of the most beautiful girls in the world."

"When James Abbe, the photographer, directed a picture under Mr. Sennett's supervision, he found himself changing the scenario day by day so that Harriet would be in almost every scene. 'Don't bother about the story,' Mr. Abbe used to remark. 'Just put Harriet in and the picture can't fail.' The name of that picture is 'Home Talent.' I'm going to go and watch Harriet Hammond so carefully that when I come out I will be simply irresistible."

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Garry Raves Over Her



HARRIET HAMMOND

"If," says Garry, "they ever get her peaches and cream complexion and her marvelous red-gold hair on the screen, every young man would feel his heart beating out the message 'Go West, young man.'"

FAY TINCHER ONCE A VAMP FOR GRIFFITH

"DID I ever play vampire roles? Certainly, that's the way I started in motion pictures, with D. W. Griffith, as the very wicked lady in 'The Battle of the Sexes.' I must have been so bad that I was funny, for a few weeks later I was on my way to California to work for Mr. Griffith in comedies."

"That is Fay Tincher's own version of her entry into filmdom. Without passing on the truth of the remarks of this Christie star, whose pictures are now released through Educational, exchanges, it remains a fact that she has been in comedies ever since, and that she has maintained a popularity in that field longer than any other woman star."

OUT in Topeka, Kan., where she was born, she soon developed an eagerness for the stage. Her parents opposed, but finally they compromised on grand opera, especially when a rich uncle and aunt in Chicago offered to pay for her musical education. So to Chicago she went, and afterward they took her to Europe to study. But after all the trouble they had in starting her on a Mary Garden-Tetrazzini career, they returned to New York and Fay flopped right into the chorus of a Broadway show.

She did not stay in the chorus long, for a friend predicted fame in vaudeville and at the same time told her of an original sketch, the "Educational" presented at the annual gambol of the Lambs Club. It was called "Dance Dream" and Miss Tincher was lucky enough to acquire the sketch, costume and all. She was an instant hit and quickly attracted the attention of Griffith, who was then selecting many of his players from the stage.

IN LOS ANGELES she appeared opposite De Wolf Hopper in the latter's somewhat brief picture career and then was starred in a series of two-reel comedies. Then she joined the Christie forces, with whom she has been since. She scored an immediate success in such films as "Rowdy Ann," "Wild and Western," and "Go West, Young Woman."

DE MILLE WILL TRY TO MAKE PICTURE IN FOUR WEEKS

"COME one offered to bet me a hat that I couldn't complete a production in four weeks," said Cecil B. De Mille to Jesse L. Lasky, the other day.

"I'll give you a hat—the best in Los Angeles—if you do it," said Mr. Lasky. "It's a bet," replied the Lasky director general.

"This is in the interest of economy," smiled Mr. Lasky later, "but I believe Mr. De Mille can do it, and if he does it will be an excellent example for directors generally. He'll be setting the pace, so to speak."

"This recalls to my mind that a number of years ago when the Lasky studio wasn't as large as it is now, Mr. De Mille made two pictures at once during the day, the other at night. And they were two of the most successful pictures he ever produced, namely, 'The Cheat' and 'The Golden Chance.'"

"Only one man elected to stick it out with me," explained Mr. De Mille, "and that was Alvin Wyckoff, our director of photography. He and I slept an hour every evening. Of course we were younger then, but he added smiling, 'I hope it couldn't be done now. Aside from us there were two complete crews—one for each company.'"

"Do you remember," interposed Mr. Lasky, "when we had Geraldine Farrar under contract for eight weeks—during which we were entitled to make one or more pictures?"

"Yes," replied Mr. De Mille, "so we made more than three in fact—and one of 'em was 'Carmen.'"

Early Griffith Player



FAY TINCHER

"Once I was a Vampire" could be used as the title of a song or book by Miss Tincher, for she started her movie career as one, but soon reformed. Now she is a comedienne.

The All-Star Casts Are

Revival of Stock Companies

WALLACE REID and Gloria Swanson, who played the leading roles in Cecil B. DeMille's twelve-star special production, "The Affairs of Anatol," soon to be released, will be seen together in another all-star special to be made at the Lasky studio.

Work on the new production will be started as soon as Wallace Reid returns to California from New York, and also has a big part in "Peter Ibbotson," under the direction of George Fitzmaurice.

Elliott Dexter, who played the role of Max Anatol's friend in "Anatol," and also has a big part in "Peter Ibbotson," will have a leading role in the new picture, the story of which is by Lorna Moon and which has been titled "Rainbow's End."

PHOTOPLAYS THE STANLEY COMPANY OF AMERICA 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.

APOLLO 522 & THOMPSON STS. ALL-STAR DAILY "EAST LYNN" BEBE DANIELS "THE MARCH HARE" ASTOR FRANKLIN & GIRARD AVE. SHIRLEY MASON "THE LAMPLIGHTER" BALTIMORE 51ST & BALTIMORE STS. PAULINE FREDERICK "THE MISTRESS OF SHENSTONE" BENN 94TH AND WOODLAND AVE. "THE RAIDERS" BLUEBIRD Broad & Sunn. Ave. MARY PICKFORD "THROUGH THE BACK DOOR" CAPITOL 722 MARKET ST. VIOLA DANA "HOME STUFF" COLONIAL Gtn. & Maplewood Aves. ROSCOE (Fatty) ARBUCKLE "THE TRAVELING SALESMAN" DARBY THEATRE 111 S. 11TH ST. "MILESTONES" EMPRESS MAIN ST. MANAYUNK LOIS WEBER'S PRODUCTION "TOO WISE WIVES" FAMILY THEATRE-1311 Market St. "WHAT EVERY WOMAN KNOWS" 56TH ST. MADGE KENNEDY "THE GIRL WITH THE JAZZ HEART" FRANKFORD 4715 FRANKFORD AVENUE "The Revenge of Garzon" GLOBE 501 MARKET ST. BEBE DANIELS "TWO WEEKS WITH PAT" GRANT 4022 GIRARD AVE. ANITA STEWART "HARRIET AND THE PIPER" GREAT NORTHERN Broad St. Erie St. TOM MOORE "HOLD YOUR HORSES" IMPERIAL 90TH & WALNUT STS. JACKIE COOGAN "KING'S LATER KEY" Lehigh Palace MARY PICKFORD "THE BACK DOOR" LIBERTY BRADLEY & CHELSEA AVE. "BLIND WIVES" OVERBROOK 643 and Heywood Avenues MARION DAVIES "THE GIRL WHO SWAM" PALACE 1214 MARKET STREET "THE MAN OF THE FOREST" PRINCESS 1018 MARKET STREET ELLIOTT DEXTER "THE WITCHING HOUR" REGENT MARKET ST. CONWAY TEARLE "BECKING THE TIGER" RIALTO GERMANTOWN AVENUE SIDNEY CHAPLIN "KING, QUEEN AND JOKER" RUBY MARKET ST. TOM MOORE "HOLD YOUR HORSES" SAVOY 1211 MARKET STREET BERT LYTEL "A MESSAGE FROM MARS" SHERWOOD 54th & Baltimore Ave. "WHAT'S A WIFE WORTH?" STANLEY MARKET AT 19TH "THE CONCERT" STANTON MARKET ABOVE 16TH KATHERINE MACDONALD "MILADY'S LATER KEY" 333 MARKET ST. ROSCOE (Fatty) ARBUCKLE "THE TRAVELING SALESMAN" VICTORIA MARKET ST. TOM MOORE "A BIG TOWN MOUND-UP"

MARY AND DOUG PLAN ORIENTAL TRIP Our Hollywood correspondent learns that Mary and Doug are planning another trip to Europe to end with a visit to the Orient. Here they are in a playful scene together, each in the costume from their current productions—Doug as D'Artagnan in "The Three Musketeers," and Mary as Little Lord Fauntleroy, her first boy part.