

# 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

pretty nice to be able to take that delicious little Trixie Goldilocks in your arms and do one of those passionate clinches for the final close-up, isn't it?" They'll try to register disgust o

boredom or something of that sort, and they'll say "Oh — (deleted by censors) where do you get that stuff? It's all in the day's work.' That's what they call it-work. And

hey get paid for it!

been fussing around the Betzwood studios a good deal this week watching our three beauty contest winners getting their preliminary instruction in the technic of screen make-up and acting. Everybody out there is being perfectly lovely to them and giving them all sorts of valuable

But most of all, of course, the girls themselves like to get their teaching from Jack McLean, the altogether-toogood-looking young leading man. And Jack himself doesn't seem a bit wearied by the job of spending his spare moments with the three girls. So every. body's satisfied.

FACK 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 technic. Yeh. I guess so.

Any one who thinks he can teach a girl the correct technic of being folded to manly bosom had better let her do the folding. She invented it.

But Jack McLean has had enough experience to know all this. He hasn't lived long but he has loved much—for the screen. He insists that it has all been for the screen. Into that breathless clinch for the final close-up he has been for the day when they have not some

forced-much against his will, to hear him tell it-to fold such girls as Corinne Griffith, Mae Marsh, Marguerite Clark, Pauline Frederick, Louise Huff, Leah Baird, Edna Goodrich, Ethel Barrymore and Mary Maxmilian, to say nothing of charming Betty Bovee. And now he'll be forced to embrace one of the three girls from our beauty contest.

T 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 Legreed into going through with it.

TACK 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

In those days Jack used to make as much as \$18 a week. Now he can afford say that I did not think of it at all. But 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.

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 head.

What I never considered this wild say that I did not think of it at all. But you, Annette, have already surmised that it was the thought of Roland that did more than anything else to hold me back. What was the love of the best man in the world, what was referenced.

the most. He has never had to make love to her. I don't say that's the reason man in the world, what was safety he admires her most; I merely mention it. He played the part of her brother in what was security for the future, what

"She is the most considerate woman I ever played with," he told me, "Even, was a successful career, when 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 the all brings you out prominently. insist on cutting it and getting it all herself. She'll give you all the chance in the world the minute you show you can do it well." to her that she was going toward hap-piness, and the fufilling of the dream of "Yes; but let's get back to the love making part of the game," I insisted.

"How does it really feel to-But Jack again assumed that bored expression which handsome juveniles

"That's out," he said. "Nothing to it, honestly. Not a thrill. How could I felt that I could not bear to stay in be? Grease paint all over—and it runs and gets sticky under the hot lights. the neighborhood, I would leave the day 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 before she was to start West. their lips purple or greenish and not a bit attractive. And the blue make-up

"It really isn't pretty, is it? But we all have to do it, because those are driving me to my new lodging, which had the one merit of being of the cheapthe colors that photograph best. The camera doesn't care a thing about romance. And neither do we. Honest." est. We kissed and embraced in the shelter of the cab, and, half-blinded by

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

COMMERCIAL FILM

RESPONSIBLE FOR

IRENE DALTON'S RISE

who has a lot of luck. That is on:

through Educational, Another reason

is that she knew what she wanted and

Irene was born in Chicago and she is

willing to admft that it was on Septem-

A she went into business life. But away

from the time she had seen her first notion-picture she had an ambition to

she picked up a copy of a Chicago paper

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 com-

mercial picture. She was to be a little

stenographer just as she was in real

made such a success that Mr. Rothacker

possibilities. So he sent a wire to Al Christie and she was immediately urged

life. But she decided to stick, and she

decided that she had wonderful screen

to appear in Vanity Comedies.

Miss Dalton has the sort of black

hair that poets rave about, and hazel

eyes with it. She is half an inch over five feet and a half and weighs, 130.

Women Must Weep Real Tears
Nanine Wright, who is playing an
important role in John M. Stahl's lat-

tional, claims the long-distance cham

pionship as a Niobe of the screen.

Miss Wright was recently called upon
to summon the briny tears for twelve

Hence. Miss Wright's unusually

est picture for Associated First

scenes in one afternoon recently.

weepy afternoon.

and looked over the "Help Wanted

set out to get it.

look half that age.'

become a screen actress.

## Movie Star on Stage



## VIVIAN MARTIN

Vivian Martin, whose second starring picture for Messmore Kendall, "Par-don My French," has just been released, is new playing on the speaking stage in New York in a farce called "Just Married."

Norma to Start "Smilin' Through" Norma Talmadge, who is vacation-ing at Bayside, L. I., and on motor trips to the White Mountains, will return to the studio in July to begin five feet and a half and weighs, work on "Smilin' Through." In this which is said to be just the same rext Associated First National picture that Venus gave the scales back in the Miss Talmadge will be seen in the part days of Mount Olympus. in which Jane Cowl appeared in the stellar role on the speaking stage last year. "Smilin' Through" will be di-rected by Herbert Brenon. This play one of the highest prices ever 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 Stanlaws' direction. This is "The Woman in the Case," by Clyde Fitch.

## JACK McLEAN TEACHES CONTEST WINNERS HOW TO ACT



The LOVE STORY

of a MOVIE STAR

CHAPTER XXI

MHILE I never considered this wild

her life, while I was still facing un-certainty. I had found a dreary, un-

omelike little room further downtown

So we had one last "spree" to-gether, which included a supper after

the theatre. Afterward she insisted on

I didn't even light the light, but un-

dressed with the aid of the dim illumi-

nation which was furnished by a friendly lamp-post in the street below.

The next morning when my eye

stairs to my room.

This Is How the Story Begins:

NELLA MORELAND, most famous of screen stars, hears that a young girl, Annette Wilkins, has fallen in love with Roland Welles, an idol of the screen. Miss Moreland, to save Annette, writes the story of her own tragic love affair with Welles, intending to send it to Annette so she may know the kind of man he is.

of man he is.
She tells how, while a pianist in

a movie theatre in a Western Penn-sylvania town, she met Welles when he made a "personal appearance" there, how he invited her to come to New York and said he would place

her in the movies, how she came and the chilly reception which he gave her in the studio. Then, becoming inter-

ested in her, he gets her a job in a small town stock company for the

small town stock company for the experience, promising to see her often.

Kitty, a member of the company, proves her best friend, but the manager, whom she nicknames "Beaver Face," becomes obnoxious with his attentions.

attentions. She threatens him with

a revolver, leaves the company and goes to New York to find work.

Now Go On With the Story

Grand Old Man of Films



W. J. FERGUSON

come to the night when, both hungry I found myself in Madison Square Park. As you can easily imagine, I was more desolate and lonely than ever after the departure of my last friend. My days were occupied with the same dreary round of the agencies. Whether Beaver Face had tears, I ran up the steps of my new been inspired to extend his evil activities abode, let myself in, and dashed up the to the extent of damning me at the other been inspired to extend his evil activities offices, I cannot say; but certainly it less consideration than formerly

upon it, in spite of the fact that it had vaguely familiar look, I supposed that it had been left in my room by my today in Vanity Comedies, released to my new landlady-a woman with a sour, almost forbidding expression-she was that it had come addressed to me early the evening before. My name was It wrung my heart to even go to the ways up and downstairs by eight. on a card attached to one of the Then I knew why it had house.

Tuesday, my room rent was due, I are concerned. But when one looks at not only with the gowns I had particularly admired, but with some levely for another day or two, exhibiting it returning empty handed. I had, unfor-Some of my costumes which have been

/ To be continued tomorrow



He was on the stage when Abraham Lincoln was shot

seemed that I was treated with even street to deliver my work and get my may have imagined this, but I think in my purse. I had calculated that even trunk which stood at the foot of my sewing to do from the woman who had bed.

The next morning when my eye fell! Twenty-third street. Probable the street would be a small the me would pay for my room and leave me chough money to barely keep life in me for a few more days. I could only hope that there inspired to send for me from something that my former landlady had said of my skill. I never had any gift for barding. Doubtless she knew enough of go to the theatre afterward. Surely of the reasons why she is leading woman by mistake. On speaking of the matter today in Vanity Comedies, released to my new landlady—a woman with a could not refuse any offer she might money for my work? No, she hadn't make. At any rate, she drove a hard bargain with me. It was to take the work home and return when it was finished. I was grateful for that much,

I asked if she had laid out anything ber 10, 1890, which brings her along to the twenty-two mark so far as ages are concerned. But when one looks at not only with the gowns I had parable to finish the work I had on hand she might accept my explanation for for another day or two, exhibiting as a token of good faith.

With every sign of unwillingness, this out, and promised her the overdue was under the coverdue was the country of the count most admired were made from the short respite was granted me. Just things in that trunk. They are the only ones I can never bring myself to give ning, I had finished.

most admired were made from the short respite was granted me. Just the property of the property of the short respite was granted me. Just the property of the property of the short respite was granted me. Just the property of the p expected me until the end of the week

## GARRULOUS GARRY GLAD TO WELCOME EX-BATHING GIRLS

By HELEN KLUMPH

WELL, bathing suits have come W into their own." Garry an-nounced airly, 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 colffure.

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

"Marle 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 so much to do some really dramatic work that she begs Mr. Sennett to lend her to other producers. Every little while he does. Just now she's appearing op-posite Roscoe Arbuckle. "She's one of the best excuses I know of for trying to perfect motion pictures in color. If they ever got her peaches-

and-cream complexion and her mar-velous 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 un-

conscious 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 Hammond 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.' simply irresistible."

"Forgetting your allegiance to Nazi-mova." I remarked.

"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 mp hands as she does I'm afraid that my impersonation looks nore like Louise Fazenda."
"And how about Marie Prevost?" I asked. "You said something about her and bathing suits. I thought you prom-

sed her never to mention them together "I did." Garry admitted, "But what can be done about it? When Marie ame 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

"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.

diving and was in danger of drowning. fith, who was then selecting Then Marie, forgetting herself, jumped his players from the stage. in and saved him. But she says it is positively her last appearance in the bathing-suit parade "Her first picture is called 'The But-

than our old favorite who had 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

PHOTOPLAYS.

#### 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

"D<sup>ID'</sup>I ever play vampire roles? Cer-tainly, 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 Ca'ifornia 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 feat that she has changes, 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

etar.

OUT in Topeka, Kan., where she was 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

She did not stay in the chorus long. original sketch that Ernest Truex had 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 and all. She was an instant bit and all. She was an instant bit and all she was an instant bit and all she was an instant bit and analysis beginning when we was a single struck and all. his head on something when he was quickly attracted the attention of Griffith, who was then selecting many of

TN 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 betson," will have a leading role in fun films as "Rowdy Ann," "Wild and the new picture, the story of which is fun films as "Rowdy Ann." "Wild and Western." and "Go West, Young

DE MILLE WILL TRY

TO MAKE PICTURE IN FOUR WEEKS COME one offered to bet me a hat S that I couldn't complete a producion in Your weeks," said Cecil B. D. Mille to Jesse L. Lasky the other day.

"I'll give you a hat—the best in Lor

Angeles—if you do it," said Mr. Lasky. "It's a bet," replied the Lasky diector 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 di-rectors 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—one during the day, the others at night. And they were two of the most successful pictures he ever produced namely, "The Cheat' and 'The Goldes 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." he added smiling, "perhaps it couldn't be done now. Aside from us there were two complete crewsone for each company."

"Do you remember," interpolated 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—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 Fincher, for she started her movie career as one, but soon re-formed. Now she is a comedienne

The All-Star Casts Are Revival of Stock Companies

XIALLACE REID and Gloria Swap-W son, who played the leading roles it Cecil B. DeMille's twelve-star special production, "The Affairs of Anatol, on to be released, will be seen to gether to 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, where he is now engaged with Elsis Ferguson in the production of "Peter Ibbetson. 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 Ib-betson." will have a leading role in by Lorna Moon and which has been titled "Rainbow's End."

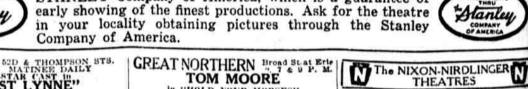
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APOLLO SED & THOMPSON STS. "EAST LYNNE" ARCADIA CHESTNUT Bel. 16TH BEBE DANIELS

In "THE MARCH HARE" ASTOR FRANKLIN & GIRARD AVE SHIRLEY MASON In "THE LAMPLIGHTER"

BALTIMORE DIST & BALTIMORE PAULINE FREDERICK IN "THE MISTRESS OF SHENSTONE"

BENN 64TH AND WOODLAND AVE.
MATINEE DAILY
FRANKIAN PARKEN and Special Cast in
"THE RAIDERS" BLUEBIRD Broad & Susq. Ave. MARY PICKFORD

CAPITOL 702 MARKET ST. 11:15 P. M VIOLA DANA COLONIAL Gtn. & Maplewood A ROSCOE (Fatty) ARBUCKLE

"THROUGH THE BACK DOOR"

"MILESTONES" EMPRESS MAIN ST., MANAYUNK "TOO WISE WIVES"

DARBY THEATRE

FAMILY THEATRE-1311 Market St "What Every Woman Knows" 56TH ST. THEATRE-Below Spruce DAILY MADGE KENNEDY

"THE GIRL WITH THE JAZZ HEART" FRANKFORD 4715 PRANKFORD
ALL-STAR CAST IN
"The Revenge of Tarzan" GLOBE 5001 MARKET ST.

BEBE DANIELS GRANT 4022 GIRARD AVE. ANITA STEWART "HARRIET AND THE PIPER"

GREAT NORTHERN Hroad St. at Etc.
TOM MOORE IMPERIAL GOTH & WALNUT JACKIE COOGAN

The following theatres obtain their pictures through the

n "PECK'S BAD BOY" Lehigh Palace Germantown Ave. and MARY PICKFORD THROUGH THE BACK DOOR" LIBERTY BROAD & COLUMBIA AV MATINEE DAILY AND MATINEE DAILY OF BLIND WIVES.

OVERBROOK God and Haverford
MARION DAVIES PALACE 1214 MARKET STREET "THE MAN of the FOREST" PRINCESS 1018 MARKET STREET

ELLIOTT DEXTER REGENT MARKET ST. Below 17TH CONWAY TEARLE RIALTO GERMANTOWN AVENT SIDNEY CHAPLIN RUBY MARKET ST. BELOW TH

TOM MOORE SAVOY 1211 MARKET STREET
5 A. M. TO MIDNIGHT BERT LYTELL 'A MESSAGE FROM MARS

SHERWOOD SATE AND AVE. WM. CHRISTY CABANNER "What's a Wife Worth?" STANLEY MARKET AT 19TH
ALL-STAR CAST In 11:15 P. M
"THE CONCERT"

STANTON MARKET Above 16TH
KATHERINE MacDONALD 333 MARKET STREET THEATE ROSCOE (Fatty) ARBUCKLE VICTORIA MARKET ST. ab. 9TH
TOM MIX

BIG TOWN BOUND-UP"

BELMONT 1:30 & 3: 0:30 to 11 P. M NORMA TALMADGE in "GHOSTS OF YESTERDAY"

CEDAR 60TH & CEDAR AVENUE 1:80 & 5: 6:30 to 11 P. 1 BEBE DANIELS

COLISEUM Market Bet. 59th & 6003 ALL-STAR CAST In BALZAC'S "IF WOMEN ONLY KNEW" JUMBO FRONT BT. & GIRARD AVE

EDITH ROBERTS in "THE FIRECAT" LEADER 41ST & LANCASTER AVE.

"THE GREAT DAY" LOCUST 524 & Locust — Double Bill Jack Holt, Hedda Nova and Mickey Moore

STRAND GERMANTOWN AVE. ETHEL CLAYTON

"THE MASK"

AND SPECIAL CAST in "SHAM" AT OTHER THEATRES

MEMBERS OF M. P. T. O. A. Germantown 5510 Germantown AND MATINEE DAILY Special Cast in MAURICE TOURNEUS "THE FOOLISH MATRONS"

EFFERSON MATINES DAILS THOMAS MEIGHAN In "THE CITY OF SILENT MEN"

PARK RIDGE AVE. & DAUPHIN MAL. 2:15. EVES. 6:45 to 11 JACKIE COOGAN in "PECK'S BAD BOY"

WEST ALLEGHENY 25th & Allegher MAL. AND MRS. CARTER DE HAVES "TWIN BEDS"



Dressing myself in a plain, dark
I will hurry over what remains to tell street suit, I went over to Twenty-third