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CLOSE-UPS of the MOVIE GAME

By HENRY M. NEELY

They Don't Want Ego in the Movies

THERE'S an odd thing about this business of going around interviewing people for a newspaper. After years of it you get to hate an appointment where the victim knows he is going to be interviewed. He usually has the stage all est to make a proper impression through you on your readers, and the stuff he tells you is always well rehearsed and not a bit true to his real character.

It's only when you get to know a man pretty well personally and have portunities to chat informally with him, with no thought of the typewriter and the printing press in his mind, that you get to the real man and find out what your readers want to know.

All of which heavy thinking was caused yesterday when I was putting away e accumulated photographs and came across one of Ralph Graves.

You know Ralph Graves. You know him mostly as the hero-if you could call it a hero part-in Griffith's "Dream Street." He was the tough brother who coes through a process of soul regeneration in his love for the little dancing girl.

And, if you'll recall that scene where he rises in a hot fury to thrash his weakling brother, and suddenly, at the memory of their mother, changes a wicked upper-cut from a punch to a caress, throwing the arm about the brother's neck and hugging him in a touching surge of love and protection-if you'll recall that scene, you'll admit that Graves is a real actor.

But he won't admit it himself. Gradually, as you get to know him better off singe, you pick up bits of his life and his philosophy that are illuminating commentaries on the things that advance or retard a man in the moving-picture beaterss.

AND he has come to one conclusion that every aspirant to movie fame would do well to paste up on the mirror. It amounts to this: You need not hope for success on the screen as long as you think you are good and try to impress your superiority on other people. You must first get rid of your ego; you must realize that this new art is bigger than you will ever be.

GRAVES was born twenty-two years ago in Cleveland. His father was a wealthy steel manufacturer, and Ralph grew up with the idea that he himself was considerably better than most people whom he met. He will tell you this with an amused and somewhat contemptuous smile. Yes; he thought he pretty good.

He wouldn't go to college, as his father wanted him to do. He thought he was so handsome and so clever that all he had to do was to show himself in a oving-picture studio and directors would simply fall over themselves trying to get him to sign contracts.

So he broke with his family and went to Chicago.

++ Even after many weeks doing nothing he didn't realize that he was too "up stage" in his methods of applying for jobs. He does realize it now. and he loves to tell of the ridiculous figure he must have cut in those days-"a cheap actor," as he calls himself, with all the airs of the president of the company.

He managed to get a job with Essenay at \$3 a day, and saved enough to take him to New York. He had concluded that movie people in Chicago didn't know a good thing when they saw it. The New York directors would.

But he found what so many young would-be actorines find-as soon as he banded together and put the sign of the double cross on him. It must have been some such sort of deep laid plot. Anyhow, he was always too tall or too short or too light or too dark or too something.

And he couldn't get a job.

Then followed fourteen weeks-broke. He lived in a cheap boarding house. "I used to put the bathroom rug on my landlady's sewing table to press my collars," he told me once in a reminiscent mood.

BUT the ego of youth dies hard. Fourteen weeks of neglect and failure didn't show him that there was anything wrong with himself. It only proved what he had suspected-that the moving-picture business is in the hands of a lot of duds and dummics who hold their jobs through pull and not through merit.

You'll agree with him, won't you-you disappointed young aspirants who have tried to get in and failed?

FUNALLY Graves became desperate. He decided to not like an ordinary mortal. 'So he went to the World studios, and instead of posing as the president of the concern, he said; "For heaven's sake, give me a job. I'm broke. Beauty Coutest. They have been work-I've been bluffing so far and telling you how good I was. But I'm not. Put ing at Betzwood all week and they now me to work, will you?"

And they did. As he progressed and got to small parts, his old good opinion of himself rose again to the surface and he began to swagger. You've seen that awagger in "Dream Street" as the tough guy of the neighborhood. He says he actually used to go around the studio almost that way. "I was a fresh kid," he says, "and I certainly did have a good opinion of

myself." saw Maurica Tournaue watching him closely. Can you Imagi a kid being so full of ego that he didn't realize what that meant from a director Monday. as big as Tourneur? Graves didn't. He resented the stare. "Who is that person over there?" he demanded so loudly that the great

BEAUTY CONTEST WINNERS ARE ACTING NOW AT BETZWOOD

THE three girls who won our Movie L Beauty Contest are shown here in scenes in the Toonerville Trolley Comedy they are now making at Betz-

In the upper picture, Madela'ne Starhill, of 5806 Cedar avenue, is the power behind the pump, Eugenie Brew, of the Hotel Normandie, is the holder of the glass, and Marion Heist, of 405 South Forty-second street, is looking on.

In the lower picture, Miss Heist, behind the counter of the country store. gossiping with her two friends, but a little suspicious of Miss Starhill's help-yourself policy with the cracker-box. Miss Brew looks as though she'd like to help herself, too.

CONTEST WINNERS TO BE VICTIMS OF HOLD-UP MAN

 $I^{\rm T \; HAS \; been \; a \; great \; week \; for \; the}_{three \; girls \; who \; won \; our \; Movie}$ begin to feel that they are veteran actresses.

They aren't camera shy any more and they have learned to dash from the train to their dressing rooms and get their costumes and make-up on in bout one-tifth the time it took them

FAMOUS STAR IN **OLD MELODRAMAS** NOW ON SCREEN

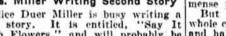
A MONG old favorites of the stage A now appearing in motion pictures few are recalled with greater affection few are recalled with greater affection by theatre-goers of a generation ago than Maggie Holloway Fisher. At var-ions times Miss Fisher's name was as-sociated with such important figures as James K. Hackett, Richard Mansfield, Lillian Russell and many other women stars. Now she has become a favorite with film devotees and her recent ap-pearance in "Beach of Dreams" re-called memories of many of her old ad-mirers of the days when she trod the boards and her art had much to do with the success of many of the old-time productions. Miss Fisher's childhood was spent on the stage in England and Ireland.

the stage in England and Ireland, where her father and mother, Joseph

where her father and mother, Joseph and Grace Holloway, were then noted. Thirty-five years ago Miss Fisher came to the United States at the request of Charles Frohman to play in "Alone in London" and achieved such a success in America in this production that Mr. Frohman sent her to London to star in the sent market will be seen in "The Norther

the same play. From an and appeared prominently in some of the best of that famous pro-burgers places

ducer's plays. In the nine years of her screen ca-reer Miss Fisher has played with nearly all the famous stars, among them Marguerite Clark in "Three Men and a Girl," "All of a Sudden, Peggy." all the famous stars, among them Marguerite Clark in "Three Men and n Girl." "All of a Sudden, Peggy," and "Out of a Clear Sky," with Paul-"Muffled Drums."



Five Years on Broadway

new story. It is entitled, "Say It With Flowers," and will probably be used as a starring vehicle for Tom Moore. Mrs. Miller has already written one original story which Goldwyn is producing, "The Man With Two Mothers," with Cullen Landis in the leading role.
The author is now in the East, her return from the Culver City studios being hastened by the news that her husband, Henry Wise Miller, the banker, had sustained injuries in an automobile accident.
Typical Chorus Girls in New Film There are more pretty girls around the Lasky lot these days than you could find in a month of Sundays. They are all working in the chorus of the features of William De Mille's producing, "The Stage Door," by Rits Weiman.
This Is How the Story Begins: MELLA MORELAND, most famous of screen stars, hears that a wown g girl. Amedie Wilkinson, has woman girl. Amedie Wilkinson, has a sere raud the brathless attention.

NELLA MORELAND, most famous of screen stars, hears that a young girl, Annette Wilkinson, 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

Weiles, intending to send it to Annette so she may know the kind 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 West west and west 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

WHEN I, at last, was strong enough to rise. I found myself in one of the vv to rise. I found myself in one of the queerest and most delightful places you can imagine. Mr. Morey had two rooms and a kitchenette. The inner room was under a large skylight: the rear room looked out through two windows at back yards. Both of them were club tered and crowded with relics and curiosities, giving all the atmosphere that we connect with the word "Bohe-mian." mian." Very diffidently, he pressed a half dollar into my hand. "This is payment in advance." he said a bit awkwardly, "for your work tomorrow. Be here at ten!" "Oh, thank you," I began, my erm blurring once more with tears. "That'll do," he said shortly. "Tea tomorrow."

The

LOVE STORY

of a MOVIE STAR

CHAPTER XXIX

And he opened the door and almost hurried me out. It was an entirely different girl who

appeared promptly the next morning. Indeed, so afraid was I of not being on

Indeed, so afraid was I of not being on time, that I found myself outside the building a good half hour before the hour set for my appointment. But I did not mind having to wait. At five minutes before ten, I climbed the stairs once more, this time with a step that was almost light. Not that I was much happier, but a certain hard strength had come into me: a determination to begin the battle all over again. It was the old fighting quality which has never desorted me for long. There was a dawning, too, of something quite new, which was to af-fect my whole future; a short of inmane recklessness. I no longer cared, be-cause my heart was broken. I craved wildness to drown the memory of it. I was ready to risk my life at a moment's notice. I had the feeling that it would be glorious to die, caught in some im-mense peril.

Mrs. Miller Writing Second Story Alice Duer Miller is busy writing a new story. It is entitled, "Say It With Flowers," and will probably be

I listened with breathless attention.

And, as he read that scene another, long forgotten, flashed into my mind. long forgotten, hashed into my mind. I was fifteen again. I was just coming into the old kitchen at home, filled with its soft shadows and lighted by the little, red-hearted stove. A sort of reddish lightning came into the room from the mills, and by this reddish lightning I saw my foster-mother lean-

ing against the window sill. Then she was binding me to her with her arms, and telling me her secret, and I was slipping to her feet, clutching at her hands, as if to keep from fainting. And I knew what she felt: and now, at this moment, I knew it again! I waited for no more, I interrupted Mr. Morey suddenly in his reading.

ahead !"

I can act that part !" I said.

He looked up, startled at my tone.

He studied my face for a long moment. "By God! I believe you can. Go

Ah, it was only to live over once

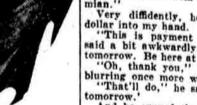
again what once had happened. I man

to the curtains, I drew them together; then I peered through, and stood frozen.



Shame! A Movie

LEWIS STONE



man heard him. "Hush-sh!" some one warned. "That's Tourneur."

'Yes?'' Graves queried, very much up-stage, "and who the so-and-so is this Tourneur ?'

Tourneur heard him and laughed. Which shows what a really big man Tourneur is. He went over to Graves.

"Do you really think you can act?" he asked kindly.

And Graves was wise enough then to get his perspective.

"No," he admitted humbly. "But I'd like to have a chance to try." And Tourneur gave him the chance. He gave the boy a big part with Constance Binney in "Sporting Life."

. .

BUT Graves wants to give you young aspirants one bit of advice. Don't expect to find a Mourice Tourneur to overlook your flambuoyant ego. You won't meet his kind often.

THIS led Graves to the West Const and a good contract with Universal. "I thought I was cheating them to take it," he says. Which shows that the lesson learned from Tourneur was sinking in.

But only for a while. His grand manner soon came back. He decided he would give Griffith the great privilege of signing him on. So he put on his icecream clothes-"You know how a kid would do," he explained-and went to see the director.

"Griffith came up to speak to me." he said, "but I was looking in a mirror. Griffith turned on his heel and walked out. Then I got wise to myself and relaxed-but he was gone."

He wasn't entirely gone, though, as Graves found out later. The director had gone outside and was looking at the boy through a window. And he saw him relax

"But he knew I was too much stuck on myself at that time," says Graves, "and he didn't sign me."

Later, Griffith saw "Sporting Life" and sent for Graves. And then began the long process of the total elimination of the ego. Naturally, there followed offers of starring contracts, and the boy began to

think again that he was pretty good. He thought he would hold these contracts over Griffith's head to force better terms. He wired Griffith about them.

"I have nothing to do with your future," came the answer. "If you think best, accept offers."

ND right here, the Graves ego received its deathblow. He save him-A self as he was. He knew he could do nothing with bluff. He went right to Griffith and made a clean breast of it.

"I'd rather be with you and get your training than star with the best of them," he said.

And, in telling me about it not long ago, he added:

'Right there. Griffith started work on one of the world's worst actors (I was so bad that I couldn't loosen up a bit) and he first taught me humility in the face of a great art. Then he taught me to control my nerves. Anything I have learned about acting. I have very neatly stolen from that quiet gentleman over there in the blue suit (pointing to Griffith, who was wandering about the studio) and, in the three years I have been with him, I have never once heard him raise his voice nor have I seen him when he was not able to smile.

"His name shouldn't be David Wark Griffith. It should be David Work.

Dorothy Farnum Answers

More Fan Questions Today

magazines, such as Photoplay, Motion

et your play in this country if pos-Corporation maintains a British unit a England. They may possibly be in-irrested in your racing drama.

GRACE M. PETERS-Constance anadze Film Co., 318 East Forty-ghth street, New York City.

Noted Names in Book V. E. P.-You will find the nd-dresses of the film companies in any THERE is a register in a little hotel at Atlantic Highlands, N. J., which of the current popular moving picture records some interesting changes in the screen world. The Highlands are magazines, such as Photoplay, Motion
 Picture Classic and others. Harold
 Lloyd, Buster Keaton, Charlie Chaplin
 and Clyle Cooke are all comeditans.
 JAMES WITT, Amateur-I would
 with subscribe to the Moving

Fox Director Finds

JAMES WITT, Amateur-I would advise you to subscribe to the Moving Picture World, published by the Chai-ner Publishing Company, 516 Fifth arenue, New York City. Price of sub-scription is \$3.00 a year. Try to mar-ter your play in this country if pos-ter big lights of filmdom now, but registered there when they were mak-ter and dramas for

next week in some of the scenes that. The comedy they are working in is

The comedy they are working in is they are having a great time. At first it was torture to get out of bed "p." The three girls are to be the most in the morning in time to have break-athetic victims of a hold, bad tramp fast and catch the \$:05 train, but each who overhears a plot for a fake hold-up of the Skipper and his passengers and decides to make it a real one. In the picture the girls finish their work in the country store and board the car. The Skipper, expecting the

the car. The Skipper, expecting the nixville car line, about five miles from here and hereine to stage the fake Betzwood. Next week they will have old-up, stops the rickety old vehicle experience under the artificial lights of when a masked man levels a gun at the studio.

He thinks everything is going ac-Player Working in London ording to his own plan until our three girls are ordered out of the car and he Warburton Gamble, well known on es the robber actually take their pay the stage and screen in this country, has envelopes from them and then insist on having everything of value they pos-ous Lies." which Paul Powell is di-

aving everything of value they pos-us Lies." which Paul Powell is di-testing in London, from E. Phillips It's the powerful Katrinka who saves Oppenheim's original story. Mr. Gam-Lasky lot in Hollywood, Calif., to cothe situation, but it wouldn't be fair to reveal the whole plot. There is a Cost, 's starring Violet Heming: "The heated political campaign in Tooner-ville involved and the girls will work son's picture, "A Society Exile."



Jack Hoxie, a protege of William S. Hart, champion cowboy and star of movie serials, tried to lasso the sword of George Washington in front of Independence Hall. This is his first visit East

ine Frederick in "Ashes of Embers and with Mary Miles Minter in "Be Good, Jenny."

Star Exposes Her-Leading Man for Many Stars Wallace McDonald, playing in the producing latest Will Rogers Hollywood, Poor Relation," has photoplay, has played opposite such stars as Pauline Frederick, Mae Marsh, Mabel Normand, Marguerite

often. The manager insults her and she leaves, finally getting into pictures in New York. Here she works with Welles. He makes love to her, pro-poses and she is deliriously happy until another woman reveals Welles' worddy. Then she quits him and the perfidy. Then she quits him and the company. Now Go On With the Story

To be continued Monday



BAYARD VEILLER, author of "Within the Law" and "The Thirteenth Chair." now producing "There Are No Villains" at Hollywood. Calif., has written to the National Beard of Censorship and to the State bourds of a new difficulty. Clark and Mary Miles Minter. "You state unequivocally that all scenes in which women expose parts of their person, which under ordinary circumstances are kept covered, must be eliminated," he says. "This places me in a very difficult position, as I have in my company of the present time woman who insists on exposing her

turs."