

# The Daily Movie Magazine

## CLOSE-UPS of the MOVIE GAME

By HENRY M. NEELY

### Doug and Mary Stage an Interesting Popularity Contest

IT PROBABLY wasn't intentional, but the fact is now very evident that Douglas Fairbanks and Mary Pickford have thrown down the gauntlet to each other and have entered a popularity contest that is likely to prove interesting before long.

And this contest isn't a matter of votes or anything like that. It is cold-blooded, hard-and-fast business competition, and the result is going to show which one can draw the most dollars into the box office.

About a week ago Douglas' "Three Musketeers" opened at the Lyric Theatre in New York. Last Thursday night, Mary's "Little Lord Fauntleroy" opened in the Apollo Theatre, right next door to the Lyric. Doug and Mary both made personal appearances at each of the openings. Each show started under exactly the same auspices, so far as advertising and personal publicity are concerned.

Which picture will win the longer? It's an interesting race. Doug declares "The Three Musketeers" is the very best he can do, and is the fulfillment of a dream of years. Mary says the same of her "Lord Fauntleroy". Same class of production—houses right next door to each other, advertising equal. It looks as though the outcome would be a definite declaration by the public of which of the two personalities has the greater hold on popular affections.

Mary and Doug will not be here to see the outcome. They are both going to Europe in a short time to make personal appearances there and to drum up trade for their respective movies. "Three Musketeers" opened at the Lyric Theatre in New York. Last Thursday night, Mary's "Little Lord Fauntleroy" opened in the Apollo Theatre, right next door to the Lyric. Doug and Mary both made personal appearances at each of the openings. Each show started under exactly the same auspices, so far as advertising and personal publicity are concerned.

I DON'T know of any events that show more clearly the hold the movies have on the people than the opening of these two shows. It would be hard to imagine anything on the legitimate stage that would attract such a crowd. Douglas' "Three Musketeers" opened at the Lyric Theatre in New York. Last Thursday night, Mary's "Little Lord Fauntleroy" opened in the Apollo Theatre, right next door to the Lyric. Doug and Mary both made personal appearances at each of the openings. Each show started under exactly the same auspices, so far as advertising and personal publicity are concerned.

THE first time it was Doug's night, but Mary shared in it. The second time it was Mary's night, but she made Doug stand up and say a few words too. And he did it neatly. He said:

"Ladies and gentlemen: this film was produced under Mary's management. And I am her under Mary's management—just as a sort of extra added attraction. I thank you." Rather neat I call that.

But there's one thing you must remember about Mary Pickford: she is unique in the movie-picture profession. In that she seems to have inspired everybody—professional and non-professional—with genuine human love for her. She is the one star in the business of whom the other stars do not seem to feel the slightest jealousy, and whose success is not begrudged by any of them.

I spent Thursday afternoon in the Talmadge studio, getting very much in everybody's road, and during a breathing spell, I asked Norma if she was going to the opening of "Fauntleroy" that night. She fairly radiated. "I wouldn't miss it for anything," she exclaimed with all the enthusiasm of a little girl. "I simply adore Mary."

And that night I watched Norma just about split her gorges as she joined the applause that called Mary out for a speech between the two parts of the picture. And other stars who were there did the same thing; they made it a night of triumph for the tiny golden-haired woman in the upper box. Nazimova, sveits and slim and exotic, clapped as wildly as any mere fan; Mae Murray, unbelievably yellow of hair and colorless of face; Dorothy Fitch, tiny but full of vitality; Kate Lester, best of the dowager-matronny character actresses and a mighty handsome woman of the screen; Mrs. George Arliss, sitting with the Richard Handshakes, of Philadelphia, and a host of lesser lights of stage and screen—they all joined in a generous tribute that was an outpouring of personal affection without professional reservations.

I don't know any other woman in professional life who could win the same whole-hearted devotion. It was a proof of what Norma Talmadge had said to me that afternoon—"There's one thing about Mary Pickford. Either you don't care for her at all or you simply love her to death; there isn't any half-way measure."

I AM not going to tell you what I think of "Little Lord Fauntleroy" as a photoplay. You can see it for yourself later and we will discuss it then. But I want to point out one thing that the average fan will probably not notice, and that is that it is one of the most marvellous achievements of technical photography that the screen has yet shown us. Nearly half of it is double exposure with Mary acting two parts, and the man who turned the crank and counted the timing ought to be able now to make a film version of the Einstein theory.

### MARSHALL NEILAN AND HIS 'SKOOTOMOTOR'



The dignified director appeared, much to every one's amazement, riding this weird contraption, a cross between a motorcycle and a children's "skooter." Later, however, he gave it a "Wes" Barry on his fourteenth birthday, and "Wes" is having even more fun than Neilan did.

### Answers to Questions by Movie Fans

**KNICKERBOCKER**—Mas Murray is now an independent star. Her first picture to whom you refer. She was one of the Ziegfeld beauties and has recently left the stage to enter the motion picture world.

**LEIGH**—Louise Glavin has thick, bronze-colored, naturally curly hair which she wears bobbed. Mary Care played the part of Mrs. Hamilton in "Over the Hill."

**FLOY MARY**—Hazel Daly plays opposite Tom Moore in "Hitting the Game." She was his leading lady in "Toby's Boy."

**JERRY**—Charles Palmer was the

test of 1920. Irene Marcellus is the star of the Ziegfeld beauties and has recently left the stage to enter the motion picture world.

**AMELIA B. H.**—Rudolph Valentino was a slaver before becoming a motion picture actor.

**HOWELL R.**—Bryant Washburn, Jack Holt and Conrad Nagel are all married. Constance Talmadge was born April 19, 1900.

**NORMAN**—Conway Tearle played in the lead in "Stella Marie." He has dark hair and eyes and has reached the age of 35.

### LOOKS AS IF "CONNIE" BELIEVED IN VARIETY AT ALL COST



Don't cut the cuticle

### STUDIO CLUB IS GREAT BOON TO HOLLYWOOD GIRLS

BY CONSTANCE PALMER

FOUR years ago ten girls who played "extra" in pictures used to gather in the Hollywood Public Library to discuss ways and means. The discussion was often spirited, for ways and means with these girls came hard. Even though those were the bonanza days of pictures, and the daily wage of an extra averaged higher than the wage of most professions open to girls, employment was spasmodic. While there might be, with great luck, an engagement lasting a week or ten days, there were sometimes long lean weeks between. Board bills had to be met and a certain spruceness in dress had to be preserved. Casting directors have eagle eyes.

The girls talked it over, the less amicable the problem was. Mrs. Jones, the librarian, had often watched the girls, and one day joined their group.

"If only we could get a house and all live together, sharing expenses," they would, and then added quickly, "but even that would be too much for us."

Mrs. Jones thought it over, and without saying much about it to any one, enlisted the aid of Mrs. Charles H. Richmond, a woman active in civic matters. Together they canvassed the merchants and studios of Hollywood. Every one they approached thought the idea a good one, but was unwilling to contribute unless the plan were sanctioned by some responsible organization, such as the Y. W. C. A.

The untiring women put the matter up to the local board, who in turn, after a bit of discussion, approved it. In the course of time the plans were perfected. The studios and business men of Hollywood contributed first year's rent and the Y. W. C. A. guaranteed the year's expenses.

A big white mansion, set on a hill in the midst of beautiful grounds, was taken. A resident secretary was given the Y. W. C. A. a graduate of Northwestern University, pretty, fun-loving and level-headed. Many of the older residents of the Studio Club are remembered—remember Edna Harris with gratitude and affection. There was a genuine sense of loss when two years later she left for a visit to her home in Evanston.

A COMMITTEE for the management of the institution was organized. Among the members are Mrs. Wilfred B. Deane, Mrs. Jesse Lasky, Mrs. Cecil B. de Mille and Mrs. William C. de Mille. The list of patrons includes the names of every prominent actor, actress and director in the business.

Mary Pickford has always been a sponsor to the girls, while Mrs. Nazimova also takes an active interest. Shows her affection by sending in baskets of eggs and fruit from her place in the country, in any nothing of new of jelly and marmalade which she makes herself.

Classes in literature and the drama are held every week. Frances Harmer, literary supervisor for William de Mille, conducts the first. There is an opportunity to learn French from a competent teacher at a very nominal sum. Peggy Hamilton, well known costume designer, gives lessons gratis in how to remodel old clothes. She also shows the girls ways to design and make chic new ones.

Many girls have lived at the club—so many that there is a waiting list on a waiting list. They may stay for a week, some have stayed since those first meetings in the library. Some have succeeded, many will never succeed. It doesn't make much difference to the club is for them all.

The names of those who have gained success are well known. Margery Day was one of the group who met in the library. She has never forfeited her allegiance to the club, nor has she forgotten her indebtedness to it. Zasu Pitts was another. Sarah Mason, now a writer of successful photoplays, came soon after. Nell Newman, who played a big part with Nazimova in "The Heart of a Child," has been the club's secretary for more than two years. Margaret Ettinger, first the Western correspondent for a New York theatrical paper, is now a manager of stars and an agent. Edna Glavin, who has reached the age of 35, is a girl with a fascinating

### PAUL BERN SEES BIG CHANGES IN MOVIE BUSINESS

THAT the screen has vast possibilities as yet untouches is the belief of Paul Bern, who has just been appointed editor in charge of the Goldwyn scenario department. In an interview he outlined briefly some of the ways in which variety and increased interest can be given to motion pictures.

"In the screen we have a medium that is scarcely twenty years old, which has really only developed within the last ten years. And yet we are content with it as it stands."

"The possibilities of the camera are enormous, and we want to tell our stories through some of the as yet secret ways which are possible only to the screen."

"A number of possibilities come to mind; there is the form so frequently used by novelists, of telling a story from the angle of three or four persons. There is the possibility of telling the story from the angle of the chief dramatic figure—as life affects him and as he sees it."

"There's never going to be another misunderstanding, is there, dear?" he asked. "We'd already straightened out the one that Isabel had arranged between us so long ago, and I considered one we could possibly have been so silly as to get entangled in it."

"Never, never!" I declared. "And we won't run on the rocks that married people do in the movies—get jealous of a leading man or woman, for instance, or anything like that."

"We both know the game far too well for that."

"I thought we did. And just last night, when we were dining alone together, we looked back on the one girl that we were then and smiled at our own delusion of fate, and conviction that we were better able to cope with difficult situations than anybody else. For we weren't. We had faith in

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**ANN FORREST** Who is doing Don Calhoun's "Perpetua" under the name of "Love's Boomerang" in England, will be John Robertson directing

## CONFESSIONS OF A STAR

As Told to INEZ KLUMPH

THE STORY BEGINS With the early days in the old Fine Arts studio in California when Colleen Moore, the Gish girls, Bessie Love and a host of others were not much more than extra girls. Diana Cheyne tells how she and her chum, Isabel Heath, sat lonesomely around the studio until Phil Crane, the famous director, chose Isabel to be the first of the screen's "baby camps." They are seen together a great deal, and a scandal is created by the director's wife, Diana Winchester, a friend of the screen's "baby camps." Then Isabel announces she is to be starred in the East by Paul Markham. Derry goes to France with the aviation corps and Diana meets Keith Gorham, who strangely attracts her. On the eve of a romantic runaway marriage, Keith is killed in an automobile accident.

### AND HERE IT CONTINUES

#### CHAPTER XXIV

I SIMPLY could not make up my mind. I loved Derry with all my heart; the thought of letting him go again, of facing the future without him, was too much for me. Yet to let go of this opportunity to star at once—I just couldn't give that up, either.

"Mr. Sandy," Derry said suddenly, "it doesn't seem quite fair to make Di give us a decision tonight, does it? She's had a good deal of excitement, and she might make up her mind one way now and want to change it later. Why not let her wait a few days and think it over?"

"No, I've thought of a better plan," Mr. Sandy answered. "If she gave you up she wouldn't be happy, and if she chose you and let this chance with me go, she'd regret it. So we'll compromise. Wait six months to get married. Meanwhile I'll give you a chance to prove what you can do. You're just back from France, aren't you? With a glance at Derry's uniform, 'Out with it when you leave the army? What's your line?'"

Derry told him, adding that he wanted to work into directing.

"All right, coming home, and now, if you'll take this youngster home, and come into the office tomorrow somewhere around 10:30, we'll say good-night. How about it?"

Derry thanked him, and I tried to, but couldn't. Then we got a taxi that was drifting along the street and climbed into it, so happy that it might have been a golden chariot, as far as we were concerned.

As we sped along Broadway, cold and empty under its glittering lights, I looked out from the circle of Derry's arms and felt happier than I had ever before in my life. There was nothing more that I could ask for now. We'd got on for a while, he and I, working alone, and then we'd be married, and he'd direct me, and we'd have our own company, and everything would be perfect. How lucky it was that I couldn't look ahead and see what was in store for us!

As we turned off Broadway and swung over to Riverside Drive Derry drew me very close to him.

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## NONE OF THIS RIVALRY STUFF FOR LILA



Little Miss Lee isn't a bit "stuck-up." Here she's giving lessons in make-up to a little extra girl with whom she made friends at the Lasky Studio. Do you wonder everybody likes her out there?

### ALICE LAKE DEFIES LONG-SKIRT DICTUM FROM PARIS

"SO PARIS says we must wear long skirts!" Alice Lake looked belligerent. "You just tell Paris for me that I say, 'No!'"

The Rue de la Paix may tremble and quake at this defiance of its mandates, but Miss Lake says she will remain firm. And she is convinced that the majority of American women will agree with her.

"It's high time that we asserted our independence," Miss Lake added. "I take only a glance through Paris to convince any American that American women average as better dressed—the conviction is confirmed when one returns direct from Paris and compares the gowns of the Parisiennes with those of the New York women."

"For my own part, I feel like wearing something different even if the Paris styles suit me, just as a matter of principle. In regard to short skirts, I think the majority of American girls will find long skirts are not nearly so becoming as the shorter ones. The short ones are neat and smart. Surely women don't want to return to the hampered days of long skirts trailing in the dust, accumulating dirt and microbes. And I don't think we will—no matter what Paris says."

"Of course, on the screen it's a different thing. If I'm playing a character whose taste would call for and who would submit to Paris dictation, I'll get the latest models of the Paris gowns. I had to do it as the opera singer for my newest picture, 'The Golden Gift,' but that's for the character—not for myself."

"Bull" Montana to Play in New Lyttel Film

BULL MONTANA, ice man, professional wrestler, motion picture actor, and, not so long ago, an assistant in the training of Jack Dempsey for the Carpenter fight, will appear in Best Lyttel's newest photoplay, "The Right That Failed."

This is a Bayard Veiller production of a Saturday Evening Post story. Montana will play the role of a champion pugilist.

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