

The Daily Movie Magazine



CLOSE-UPS of the MOVIE GAME

By HENRY M. NEELY

Another Youngster Will Get a Chance to Star

THERE was a young chap sitting talking to a girl in one of the studios in New York last week when I went in. Somehow his face seemed very familiar to me, yet I could not place him. He didn't seem to recall any other studio. nor could I remember having seen him on the screen, and yet I was certain there was some reason why I should know him.

And then, later, when we were introduced, the mystery was solved. Do you remember the stage play "Clarence," that delightful farce which was seen here last winter at the Broad, if I'm not mistaken? If you saw it you'll remember the young boy and girl characters who made up most of the funny situations and who won so much praise from the newspaper critics.

Well, this young chap in the New York studio was Glenn Hunter, who played that boy part. He has gone into pictures lately and now he has found some one with so much faith in his ability that a company has been formed and will soon begin production with Glenn as star.

This is surely the youngsters' day in pictures. Look at the bunch of kids in their early teens, or younger, out on the Coast making their three or four hundred dollars a week. And little Johnny Jones is a star, and Wesley Barry and, to skip only a few years. Gareth Hughes is now a star for Metro, and Dick Barthelmess for Inspiration Pictures, and along comes Glenn Hunter, as boytsh as any boy could be, to take his place in the Hall of Fame.

When you see a kid like this-scarcely old enough to vote-reach the topnotch of his profession, you somehow get the idea that things have been pretty soft for him and that he hasn't had to put up with the hard knocks or bark his shins on the rough places that come into the experiences of most of us.

But young Glenn Hunter's short career hasn't all been as soft as you would think. He has seen his days and his years when a dollar bill made him feel like the United States Treasury and a fifty-cent meal in a one-arm lunch joint made it look like somebody's birthday.

66 IN THOSE days," he said reminiscently, "I often slept in the parks under the stars. But when I had fifteen cents I got a bed in the Mills Hotel." "Which one?" I asked. "Down on Seventh Avenue." he replied. "Oh," I said, "I thought maybe we were classmates. My alma mater was the one down at Bleecker and Thompson." But it gave me a sort of warm fellow-feeling for Glenn Hunter to know that he hadn't got up-stage and ashamed of the fact that he once had tablemates who are with their knives and drank their coffee from their saucers.

GLENN didn't really have to do all this. He went through it only because of his obstinate determination to be an actor. His family, in his home town of Highland Mills, N. Y., wanted him to be a business man as the other males of their kin had been.

Glenn didn't like the idea at all. Just to keep peace in the home he tried clerking in a jewelry store, but he made a dismal failure of it simply because he fidn't want to make a success. And so he finally forced the family to consent to give him a try at the stage.

Being young and self-confident, he felt that he would be in New York only a few weeks before some manager would sign him up at a big salary. So he didn't bring much money with him. And, when that was gone, he was too proud to ask the family for more, so he wrote them that he was doing fine, hunted a comfortable, unoccupied bench in a park, rolled up his coat for a pillow and

That's the way it went on with him for some time. He didn't so much mind sleeping in the parks in the summer time while it was warm, but he did hate to go hungry. And he did it quite often. Then he happened to pick up a newspaper on one bench and naturally turned

to the theatrical column. There he read an article by a woman writer and it seemed to have such a genuinely human touch that he made up his mind he would go and see her and tell her his story. And the writer proved to be really human-some of them are, you know.

Glenn hadn't eaten for two days, but she didn't know this. She gave him fifty cents to have three photographs taken, one for her to print and two for the managers. He had hers made and spent the change on breakfast. This writer introduced him to the Washington Square Players, then at the

This writer introduces at the Bandbox Theatre. They onered him \$10 a week to play small parts. It was the best they could do. Glenn took it and kept it for two years, realizing that the experience he was getting was worth more than immediate money to him.

Then for two more years he played in the road companies of "Magic."

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The property of the road companies of "Magic." came that boy part in Booth Tarkington's "Clarence" which put him on his

artistic feet and made him mean something to the managers. It was in this part that Dorothy Gish saw him and asked him to play opposite her in "Oh, Jo" and so he got his first taste of moving picturesand liked 'em. Then came "The Case of Becky" with Constance Binney, which you will see this winter, and he is now finishing a comedy role with Norm

Talmadge in 'Smilin' Through.' But he hasn't entirely given up the stage. He is rehearsing a part with Billie Burke in a play written for Maude Adams and they will open soon in New York, though they won't go on the road with it.

And, as soon as the Talmadge picture is finished, he will start with his own npany to produce pictures in which he himself will be the star.

T'S going to keep him pretty busy working at both the stage and pictures. But I imagine it is a lot more satisfying than those old days on the park benches. And think how proud the family must be

HOW THEY MAKE ALMOND EYES

of the boy who was a failure as a jeweler's clerk!



Answers to Questions by Movie Fans

winner of the fame and fortune con-test of 1920. She was born in Macon,

CHERIE — Leo Dietrichstein has about the mothers in the two pictures. It was Mary Aiden and not Mary Carr who played the mother in "The Old Nest." Mary Carr was the mother in Likes to Talk of Drama Nest. Mary Carr was the mother in

INTRODUCING ANOTHER ENTRY IN THE LEADING MEN'S SWEEPSTAKES



MARJORIE DAW IS TO PLAY LEAD IN RAWLINSON FILM By CONSTANCE PALMER

Dorts Pawn, who



MARJORIE DAW

Winter Hall, who typilies to me the very best in pictures, from the standpoint of his personal ideals and life, is east too. Churles Wake-field Cadman has

written special music for Ferdinand Pinney Earle's production of The written special music and the Pinney Earle's production of "The Rubaiyat." Several of the numbers were played at the four-day music festival at the Greek Theatre in Berk-festival at th Thilharmonic Orchestra. Walter Henry strode pawing pintos. It was a rodeo Rothwell, the conductor, has naked Mr. for the entertainment of the censors Cadman to direct the number himself. who visited Universal City as the guests Which is quite an honor. When the of Carl Laemmle. film is released the music will be used

I understand Virginia Pearson has definitely decided to give up stage and screen work and become a social wel-

Remember I've talked a lot about Ruth Miller, who plays small parts at Lasky's? Well, Ruth has been engaged The wedding was scheduled to come off last Sunday, but Saturday night the astute Bill asked Ruth to put on her bridal veil and everything and come over to Sylvia Ashton's to have some pictures taken. All innocent, Ruth did. There were a few friends there. The lights went out for a moment, and the ights went out for a moment, and when they appeared again there was the minister. So Ruth did. Who wouldn't? I think that was very clever of Bill, don't you?

Now we have it! The general manager of Realart Pictures is among us with a happy thought as to the reason for the past depression in the amuse-ment business. "It's the extremely ment business. "It's the extremely hot weather we have been having." In all seriousness, too. And after we'd been trying for months to figure it out. And now if Mr. General Manager will only have another thought for a panting public and let us know the solution.

Paul Powell, Ethel Clayton's director, claims to have the only shim-mying parrot in captivity. Every time mying parrot in captivity. t h e musicians musich on the set. the bird starts to shake, and unless

liscouraged, will chew up any props that happen to be within reach. Miss Clayton is making. "The Cradle from

DIN—David Winter is leading man for Katherine MacDonald in "Trust Came in the role of Mimi in "The Tale of Two Cities," with William Farnum. She has just finished two pictures for make as often mispronounced and missuelled. Winter is a family name on his father's side, so you see it just nathrally belongs to him.

COQUETTE—Maryon Aye is seventeen. She was fourteen when she becan her carer in pictures. Marjorie Daw is twenty. Lillian Gish can be reached at Mamaroneck, New York.

JENNY LIND—You are mistaken

Miss Cinyon making "The Cradle from Engene Brieux's play of the same extreme and who gets the chee-ild, and is one of those problem things. Sole and only writer for a long time. Practically every play Mr. De Mille has made in the last year and a half was seen transferred to the Lasky general staff of writers and sometimes writes for Lasky and sometimes for Realart in that chummy little way the two com-

Likes to Talk of Drama

J. P. S.—Corliss Palmer was the vinner of the fame and fortune conserved in Macon, She was born in Macon, She was

HARRY CAREY IS NOT SO BRUTAL

LIARRY CAREY lined up a bunch of censors in the shade of the sycaley. In fact, Mr. Cadman played his own compositions, four of them, on the Francisquito canyon and signaled for plane. They are also to be played during the winter in Los Angeles by the the sun-blistered field where they be-

AS YOU'D THINK

This is the

himself. You may have seen

Anyway you'll

see him again.

"Now, folks," said Harry Carey, "I suppose you have all seen a horse shot from under a rider in Western ple-I am going to show you how

Mrs. K. L. Short, a dear little lady motion pictures.

Harry strode across the field and climbed onto a hammer-headed little mustang. He clattered down the field. One of his cowboys, off to one side, opened up with a six-shooter. At the first roar of the gun the pony leaped

his muzzle against the star's arm.

"No-no-that's enough for today."
said Harry. He slapped the pony on the flank and sent it frisking off to the

Name Is Often Misser

Then he began answering questions.

'If horses had to be killed to make Western pictures,' he said, 'I would be doing society drama. No one loves horses more than I do. My only unkindness to animals is when I can't find time to let that pony do his trick as often as he wants to.

'When that pony is touched under the right shoulder with the toe of a boot he knows that it is his privilege to leap into the air and play dead. The only restriction is that he must not respect to leap into the air and play dead. The only restriction is that he must not respect to leap into the air and play dead. The only restriction is that he must not respect to leap into the air and play dead. The only restriction is that he must not respect to leap into the air and play dead. The only restriction is that he must not respect to leap into the air and play dead. The only restriction is that he must not respect to leap into the air and play dead. The only restriction is that he must not respect to the Misspelled The Miss

only restriction is that he must not move until I snap my finger. He likes to do it just as much as a pet dog to do it just as much as a per use likes to go through his tricks. He has likes to go through his tricks. He has been carefully trained how to fall and he carefully trained how to fall and has been titled "The Boat." The picture, although held together by a in the scores of production of the slight-has fallen he has not suffered the slight-well-defined thread of a story, is largely

I adventurer, who has fought with Villa and other Mexican leaders in a

and expects to start work on "The Man From Home" in the near future.

"The Man From Home" first ap-peared in book form several years ago, had a tremendous vogue and estab-lished Booth Tarkington as one of the most popular American writers. Later William Hodge on the stage scored a nation-wide success with it.
Mr. Kirkwood's going to Europe

Mrs. K. L. Short, a dear little lady swells the list of American players now from Kansas, started to clear out. Dr. George Heller, a censor from Maryland. They include David Powell, Ann Foraid that he would just as soon not rest, Elliott Dexter, Dorothy Cumming, aid that he would just as soon not rest, Elliott Dexter, Dorothy Cumming, and that he would just as soon not rest, Elliott Dexter, Dorothy Cumming, and it. It was a tense moment; the Cyril Chadwick, Anna Q. Nilsson and first cloud on a gloriously glittering Norman Kerry, among the players, and horizon since the censors arrived in George Fitzmaurice, John S. Robertson Los Angeles to learn something about and Donald Crisp, directors.

They were still talking about it when Tully Doing Scripts

for Four Photoplays

TT HAS been announced that simul-I taneously with the production plans of into the air and came down on his side. He lay still. Harry sid off. No one applauded. Another idol had smashed to smithereens. Harry Carey, the best beloved man on the screen, the kindest, the bravest—had drilled a horse to make a rodeo bolidar.

The non-Harry snapped his fingers. The pony scenario and European plays which Mr. cautiously lifted an ear; then got up Tully acquired during his long sojourn and trotted over to his master, rubbing abroad.

Name Is Often Misspelled

as failen he has a set scratch."

Some of the censors were frank to say that they had deleted scores of such that they had deleted scores of such the impression that the horses were actually killed. They won't any more.

Trotter in Film

Trotter in Film

The starting vehicle more than a year ago. Virginia Fox will return to assume her position as Buster's lead in the next funfilm.

Start Northland Picture

Mr. Skinner's daughter, Cornelia, who has already appeared with her father in the screen version of "Kismet." makes excellent impression as a prig-gish young person whose thoughts dwell for the most part in the Twelfth

Wilfrid North Has Had

Elephant on His Hands

"And breakfast thrown in. Come on, bere's Times Square."

I jumped up and followed them out of the train and up to the street. Somebody was making a picture—maybe I could get into it. That would keep me Wilfrid North played J. Rufus Wallingford in the big Vitagraph special, and breakfast thrown in:

They walked up Broadway a block or more.

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 firls, Bessie Love and a host of others were not 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 Crancy, the famous director, chose Isabel to be the first of the screen's 'baby vamps.' They are seen together a great deal, and a scandal is created by the director's wife. Derry Winchester, a friend of Diana's, is called on to help, and Isabel tries to 'vamp' him. Then Isabel announces she is to be starred in the East by a Paul Markham. Derrugoes to France with the aviation corps and Diana meets Keith Gorham, who strangely attracts her. ham, who strangely attracts her. On the eve of a romantic runaway marriage, Keith is killed in an automobile accident.
NOW GO ON WITH THE STORY

CHAPTER XL

any money or any friends?"

That's the question I asked myself, as the subway train that I was on went hurtling through the earth, and I sat there, clutching my empty purse. I people for pictures register, and people who want tures register, and people who want tures register. hurtling through the earth, and I sat there, clutching my empty purse. I there, clutching my empty purse. I people for pictures sometimes send for them. The agent gets a percentage on all salaries; they are paid to him and he pays the people whom he employs, then, too, I didn't know where any of the agents get half and split that half with the casting director who gets his people through the

Of course, I could have gone to a hotel; I wouldn't have had to pay in advance. But I was so tired and bewildered that I didn't think of that. I'd never traveled alone, you see; I'd always lived with my aunt, until I came East to work for Malcolm Sandy. So wasn't at all resourceful.

I stayed on the train till it went to the end of the line—Brooklyn Bridge. Then I had to get off, because I was the only person left in the car, and the guard was shouting at me, "All off—end of the line!" So I got off and took another train that was going back up-town. I wondered if I could keep that up till morning.

By the time the train got as far as Fourteenth street I was beginning to feel horribly cold and cramped and hungry. The thought of my dear little room at Stanley Quentin's camp came back to me. How comfortable 1 d been there, when I'd snuggle down under the down quilts and sip the hot chocolate that a maid brought me after I got into bed. And then how nice it had been when the lights were out and the crisp. clear mountain air came sweeping into the room to lie there drawing in great. back to me. How comfortable I'd been there, when I'd snuggle down under the

the other woman urged the girl. asked her to be quiet, as he was so

They walked up Broadway a block or more.

II they ask Wilfrid North at Vitational Strate of the Stra Fitzmaurice.

Mr. Fitzmaurice is now nearing the came greatly attached to its temporary the sign on the windows. I knew that name; Malcolm Sandy had spoken of

On With the Dance



Who is going to dance again in a coming picture called "French Heels." It'll be the first time since her husband's tragic death

WHAT do girls do when they're alone in a city at night, without mob I know that he sent to Hunter to get the people for him

spit that hair with the casting direc-tor who gets his people through the agent. That is, they used to do this; there are more honest agents in the industry now, though there are still some who don't play square. All sorts of requests come to these All sorts of requests come to these men. Directors want certain types—an old sea captain, an Italian lumigrant, a crowd of down-and-outers—and the agent may be asked to supply such types and many others at a few hours notice. Sometimes he has them registered in his big scrapbooks, with their photographs. Sometimes he has to get out and scour the town to find them.

I followed my neighbors of the subway up the narrow stairs and into the agent's waiting room, where men and women in garments damp with sleet jostled each other. They are a queer looking crew, these folk who pick up the crumbs of a living in the motion-picture agents' offices. Women with hard, strained faces

HAVING enjoyed a brief and pleather sant experience in motion pictures when he appeared as the star in "Kismet." Otis Skinner, noted dramatic star, is back on the stage—his first love. He is appearing in "Blood and Sand," a play by Tom Cushing based on the novel of the same title by Blasco Ibanez.

The dominating feature of the performance, according to the critics who witnessed the first presentation, was Mr. Skinner's interpretation of the role of a young bull fighter, enamored of his life and yet hating it.

Mr. Skinner's daughter, Cornelia, who has already appeared with her father in the screen version of "Kismet."

when the nghts were out and the crisp, clear mountain air came sweeping into the room, to lie there drawing in great, deep breaths, and thinking about Derry, till I'd drop off to sleep.

I must have dozed off for just an instant, for when I came to myself, with a jerk, two girls and a man who sat next me were talking busily. I hadn't noticed them before.

"Nice time to call anybody, this is:" sputtered one of the girls. "Nobody with any sense would make a picture at this time of night!"

"Oh, well, probably this guy's in a hurry to finish some stuff. And you will admit that it's a better time to get what he wants than broad daylight would be." answered the man, reaching over to pull her fur collar closer about and I went together, and, though people and the crisp, deep formance of the latest styles, their clothing a carleature of the latest styles, their c would be, answered the man, reaching over to pull her fur collar closer about her throat. Somehow, that little act sent a wave of acute unhappiness over me; I wished some one had been there to do that for me!

"Cheer up and think of the five big iron men you'll get tomorrow morning." the other neway hard the girl.

And then my heart flip-flopped and seemed to stand perfectly still. For Derry Winchester had walked out of an inner office into the waiting-room and was standing there, looking at the crowd!

To Be Continued Tomorrow

PHOTOPLAYS.

ETHEL CLAYTON

POLA NEGRI

COLONIAL Gin. 4 Maplewood COLONIAL 2:80. 7 and 9 P. 1

DARBY THEATRE

"SCHAP IBON"

VIOLA DANA

POLA NEGRI

FAIRMOUNT 20th & Girard AV

56TH ST. THEATRE Below Spruo HAROLD LLOYD in "I DO"

"THE HANDICAP"

PHOTOPLATS

PHOTOPLAYS



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Company of America. Alhambra 12th, Morris & Presyunk Ave. GRANT 4022 Girard Ave. Mat. Tomor. AT WEST CHESTER GOUVERNEUR MORRIS STORY. GLORIA SWANSON "A Tale of Two Worlds"

APOLLO 52D 4 THOMPSON STS
THOMAS MEIGHAN in "LITTLE ITALY" IMPERIAL 60TH & WALNUT STS.
WHITMAN BENNETT'S PRODUCTION
"The Truth About Husbands" ARCADIA CHESTNUT BOL 161 MARGUERITE CLARK Lehigh Palace Germantown Ave. and ASTOR FRANKLIN & GIRARD AVI RUPERT HUGHER "THE OLD NEST" BETTY COMPSON in "AT THE END OF THE WORLD"

LIBERTY BROAD & COLUMBIA AV.
SHIRLEY MASON BALTIMORE SIST & BALTIMORI
Constance Talmadge "Lessons in
Hollroom Boys in "Circus Heroes"
BENN 64TH AND WOODLAND AVE. In "EVER SINCE EVE" OVERBROOK GROWN AVENUE WM. FOX'S SUPER SPECIAL "BLIND WIVES"

PALACE 10 A. M. to 11:15 P. M. "WOMAN IN HIS HOUSE" BROADWAY Broad & Bryder Ave PRINCESS 1018 MARKET STREET LOUISE GLAUM CAPITOL 722 MARKET ST.
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EMPRESS MAIN ST., MANAYUNE SAVOY 1211 MARKET STREET BERT LYTELL "THE MAN WHO SHERWOOD 54th & Baltimore "COINCIDENCE" ALICE BRADY

FAMILY THEATRE—1811 Market St. STANLEY MARKET AT 19TH STANLEY MARKET AT 19TH STANLEY MARKET AT 19TH THOMAS MEIGHAN STANTON MARKET Above

WILLOW THE HILL" 333 MARKET STREET THEATRE FRANKFORD 4715 FRANKFORD

TOM MIX in "THE NIGHT HORSEMEN" VICTORIA MARKET ST. SD. STH.

in "JIM THE PENMAN"

RIALTO CLARA KIMBALL YOUNG IS IDLE HOUR ALLEGHENY Frankford & Allegheny GREAT NORTHERN Broad at at Brie BETTY COMPSON ALICE BRADY

The NIXON-NIRDLINGER THEATRES THEATRES BELMONT 52D ABOVE MARKET 130 and 630 to 11 P.M. BERT LYTELL in "A MESSAGE FROM MARS" CEDAR GOTH & CEDAR AVENUE OLIVE TELL

COLISEUM Market bet. 50th & 66th WANDA HAWLEY In "THE OUTSIDE WOMAN"

JUMBO FRONT ST. & GIRARD AVE.

Jumbo June. on Frankford "D"

ETHEL CLAYTON in "WEALTH" EADER SIST & LANCASTER AVE.

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Reopens Mon., Oct. 10 RIVOLI 52D AND SANSOM STS. MATTINEE DAILY ETHEL CLAYTON

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in "DEVOTION" WEST ALLEGHENY 25th & Alleghand Matthew Ball HERBERT RAWLINSON

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