

The Daily Movie Magazine

CLOSE-UPS of the MOVIE GAME

By HENRY M. NEELY

You Run Into Almost Fairy Stories in the Studios

AS THIS sounds like a fairy story it should begin like a fairy story. So once upon a time, there was a little girl who earned her living mending the fingers of lovely ladies...

GRIFFITH has a way of doing these things. Mary said after a while that he had not had time to notice her, so she expected that to go back to her mending and look on the day at Mamaroneck as an interesting experience.

BUT Griffith apparently had had his eye on her all that day. For she is still at Mamaroneck, getting her share. She is a regular member of the Griffith company now, and the little table at the Savoy is in charge of another girl.

There are all sorts of rumors about other things that are going on at Mamaroneck. Of course, "The Two Orphans" isn't nearly completed yet, so it is too early to say definitely what Griffith's next work will be.

I saw Carol Dempster, heroine of "Dream Street." She tells me she is simply standing by waiting for the present big job to end and she expects to be in Griffith's next picture.

And I ran into rumors about Ralph Graves, hero of "Dream Street." Some people said that his recent announcement of his marriage in the West was premature.

AND this last seems to add proof to the persistent report that this big studio will be reopened sooner than expected, and that it will bring some of the best stars back from the West Coast.

WHAT'S WRONG WITH THIS PICTURE?



Right, the lady guessed it. Katherine Stinson has gone and exposed her ears. Isn't it terrible? And she actually appears in a picture that way. Only a glimpse, of course, but think what it may lead to later.

Answers to Questions by Movie Fans

FRIVOLOUS—You are quite right, Madge Bellamy was a success on the stage before she was put into pictures by Thomas Ince. She is a featured player in "The Cup of Life." I do not know what her next picture will be. She is to play opposite Jack Holt in his forthcoming picture.

ASK MARY BOTT IF SHE BELIEVES IN FAIRIES



THE little girl in the lower picture only a month ago was a manicurist in a New York hotel. Lillian Gish saw her and suggested that she try to make her face famous instead of her hands. Now she has a part in Griffith's new picture. The other two pictured at the left are also Griffith finds. They are Frank Puglia and Irene Veneroni. Their romance and marriage was described recently on this page.

WES BARRY IS TO BEGIN AT LAST ON 'PENROD'

By CONSTANCE PALMER



WESLEY BARRY

MARSHALL NEHLAN at last will start on his production of Booth Tarkington's "Penrod." The date set in this instance he is doing an unprecedented thing for him.

What Your Favorite Film Stars Are Doing

Allan Forrest, who was leading man for Alice Lake in the Maxwell Karger production, "The Hole in the Wall," upon which screen work has just been completed, will appear as leading man for Viola Dana in a new comedy, "Seeing's Believing," written for Miss Dana by Rex Taylor.

Maxwell Karger Knows How to Manage Children

KEEPING infant players from gazing into the motion-picture camera, ever a problem for directors, has been solved by Maxwell Karger. A baby had repeatedly spoiled a scene with Alice Lake, who plays the star role; the infant's eyes were kept riveted on the camera.

Ruth Roland Was a Leading Figure at 'Polly' Frederick's Rodeo

RUTH ROLAND was the central figure at the round-up held recently on Pauline Frederick's estate to benefit the Orthopaedic Hospital for crippled children in California.

Is Royalty Dead?

During the raffish of a souvenir program which had been photographed by all the famous picture people present, Ruth dashed back and forth in front of the grandstand to proclaim the highest bidder. She was bubbling over with enthusiasm and did much to increase the size of the bids.

CONFESSIONS OF A STAR

As Told to INEZ KLUMPH

THE STORY BEGINS

With the early days in the old Pine Arts studio in California when Calleen Moore, the Gish girls, Hattie Love and a host of others were not much more than extra girls, Diana Cheyne tells her story and her husband, Isabel Heath, sat lamely around the studio until Phil Cheyne, the famous director, chose Isabel to be the first of the screen's "baby stars."

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THE next day I simply vanished. I sent Malcolm Sands a note saying that I couldn't go to the theatre with him and his friends that night—he'd planned that we'd all sit together in a box, and had arranged that an ovation—started by the ushers, if necessary, would be tendered us at the end of the play.

I went up to Central Park, and found a bench in a sunny corner where I could watch the darling, chubby children playing. With their leather leggings and their stubby little coats buttoned up tight, and their round faces all rosy from the cold, they were tumbling about the walks having a gorgeous time.

I held my breath as that was thrown on the screen. And it didn't seem to me that I caught it again all through the picture, though of course I must have reached out to that audience, begging them to like my work, to understand that I'd had to do some things because the director and Mr. Sands insisted.

I saw a hundred things I'd have liked to change; every actress does, I think, when she sees her pictures on the screen. I noticed things I hadn't seen before. I had played one big scene with my petticoat showing, for instance—why hadn't somebody told me about that? Blushing with mortification, I prayed that the critics wouldn't notice it.

I got up and slipped out of the theatre, too unhappy to want to hear the applause at the end, which I was sure would be perfunctory.

So I didn't know until I saw the pictures next morning that "Underneath" had been acclaimed the greatest picture that Malcolm Sands had ever made. The critics were wonderfully kind to me, and I had unusual talent, several wonderfully, was very beautiful—all that sort of thing. It had been a success! Stinson had come to me in a blaze of glory, even though I had no friends, without friends, without the man I loved.

CONTINUED TOMORROW

ALL O. K. EXCEPT THE SHOES



Gareth Hughes donned girlish raiment in "Little Eva Ascends" and got along wonderfully except for the shoes. Squeezing No. 11s into No. 10s is no joke, says Gareth. But, aside from that, isn't he a sweet leading lady?

Scotch Atmosphere Is Strong in Three Films by Same Company

WHETHER it is "Sentimental Tommy," filmed on Long Island; "The Bonnie Briar Bush," taken in London, or "The Little Minister," photographed in Hollywood, the Scotch influence in Lasky pictures cannot be escaped.

Twenty pipers attached to the Scots Guards and the London Scottish, stationed at Victoria Barracks, Windsor, provide the dance music in the big banquet hall scene of "The Bonnie Briar Bush." Donald Crisp's production.

Lewis Stone Was Afraid That Wolf Was a Jumper

LEWIS S. STONE was about to make a scene in a recent picture when he entered a cabin in the cabin followed by a real wild wolf. All was ready and the director prepared to make the scene.

Advertisement for Stanley Company of America, listing various theatres and their current film offerings. Includes names like Alhambra, GLOBE, VICTORIA, AT WEST CHESTER, BELMONT, CEDAR, COLISEUM, JUMBO, LEADER, LOCUST, NIXON, RIVOLI, STRAND, AT OTHER THEATRES, Germentown, WANDA HAWLEY, JEFFERSON, BETTY COMPTON, PARK, WEST ALLEGHENY, and WOMEN WHO WAIT.