

SUCCESS ON SCREEN SPELLS MARITAL DISCORD FOR PUBLIC'S MOST PAMPERED PETS OF FILMS

"Cream Puff," alias "Wild Bill," Hart Is Latest of Stars to Be Held Up as Example of Failure of Idols to Make Good as Simple Spouses

"TRY AGAIN" SEEMS MOTTO AS REMARRIAGE FOLLOWS GRANTING OF SEPARATION

"Doug," "Our Mary," Blanche Sweet and Rudy, the "Perfect Lover," All Have Registered "Here" in Divorce Courts After Shattered Romances

IS marriage among movie stars like a bull in love's china shop? Is marriage among the darlings of the silver screen like a 110-pound seaman at the mercy of a band of particularly reckless bandits? Whichever of these questions ought to be affirmatively answered, the close-up clinch that inevitably decorates the end of a romantic five-reeler would seem to be only an ironic symbol of the hope, of the dreams that somehow rarely come true in the actual lives of our gallant and charming make-believes.

For of all the sad things in this world the course of love that won't run smooth for our heroes and heroines except in pictures is the most lamentably sad. Now comes Bill Hart, big two-gun Bill, with his stone face and his substantial right arm, to gaze at the tragic ruins of his love-world with a wistful eye. Bill Hart, alias "Cream Puff"! What a brief life for a real lover, what an unhappy ending for this man of romance!

Close beside him comes Blanche Sweet, of timeless charm, looking dully at the tatters of her own dream-world. And now Gloria Swanson, purple Gloria, with another romance like a poor torn dress, that once was crisp and lovely.

Film Romances Flicker Out as Rapidly as a Play

"It does not take a woman six days to create a world for any man," said a philosopher once. He might have added that a man is no slouch either at world building for a woman.

Too, he neglected to say, perhaps because it is so obvious, that both together they can wreck a world or a couple of worlds in even less time than six days.

And this making and shattering of worlds, in more senses than one, seems to have become a prime activity in the private as well as public life of most movie stars.

Is it temperament that won't be handmaiden to love? Is it sudden success? Is it public adulation that transforms these men and women of the screen into little gods which they themselves worship? Is it love of career, over against love of marriage? Petitions filed in divorce courts tell very little after all. The technical language of the law is not given to subtleties; it does not picture the trivialities that in the end make a good rip-snorting fight, and ultimate repugnance and separation. It only charges "cruel and barbarous treatment," "desertion," "incompatibility of temperament"—and the rest of those stock phrases which mean so little, and yet have the desired potency.

Potpouri of Screen Causes for Separations

WHY do stars divorce? This is a summary of the reasons given by moviedom's most recent separations:

1. "When he arrived as a star, he lost his interest in me."
2. "I wanted a future, and don't want to be hampered by any woman."
3. "He is a genius, and geniuses ought never marry. You can't make fireside companions of them."
4. "He was cruel, not physically cruel, but mentally cruel."
5. "When your career interferes with marriage, or vice versa, eliminate marriage."
6. "He struck me."
7. "He posed as a Greek god before me and struck me when I wouldn't admire him."
8. "He was too friendly with other women."

Speculation is rife always and leads nowhere. At any rate, the world was once more startled just a week back with news that all is not well in the Hart household. Mrs. Hart, about to become a mother, is not living with Bill. She charges him with cruelty, accuses that he posed as an unclad Greek god for her to admire, and whipped her because she didn't admire.

Bill denies all this, as grimly and as forcefully as ever he denied anything in any picture, and the matter rests there. Within a little time their baby will come. It comes into a curious world and at a strange time, but, of course, it is a baby—and babies have a habit of doing that.

"Why Change Husband?" Has Gloria the Answer? "Why Change Your Husband?" was one of Gloria Swanson's most notable pictures. And the world is asking that question of her now. According to a statement of Herbert K. Somborn, his wife, whose second husband he is, she longer lives with him. He lives in a hotel and Gloria in a Hollywood bungalow.

"Yes, we are separated," Somborn is reported to have said, "but our estrangement has not been discussed with an attorney as yet, at least by me. Reconciliation? That is up to Gloria."

And the inference is that Somborn is not altogether enthusiastic about the separation, but that his wife may be.

Right on the heels of Gloria's "It's a tragedy case word that the martial bark of Blanche Sweet and Marshall Neilan has struck the insurmountable breakers. Miss Sweet is with her mother at a hotel, Mr. Neilan on location at Hollywood. They were married

only three months ago. Each refuses to admit that their living apart has any particular significance. Of course, there are rumors. The world is always wondering why. One rumor has it that the producer refused to star his wife in a production which he was convinced demanded another type. And that Blanche left him in a fit of nerves.

It is a pleasant thing for this gossip world now and then to hear causes underlying movie divorces. It is a pleasant thing for more reasons than one. It is rich in the opportunity it gives the wagging heads of horse-hair parlor and back-fence wireless to question the cause.

Foreign Spouse Discarded by Connie Talmadge The marriage and tragedy of merry Connie Talmadge bristled with opportunity, because the causes for both the marriage and divorce were so clearly stated.

John Piagolin, "a native of Turkey, a subject of Greece and a cigarette maker of New York," met Connie at a party in New York. He succumbed to her fascination. She to his dancing. "He dances beautifully," Connie said. "He danced right into my heart." They were married September 26, 1920, at Greenwich, Conn. They separated April 5, 1921, and Connie got her interlocutory decree May 9, 1922.

"When a career interferes with marriage, or the other way around, why there's only one thing to do," Connie is reported to have concluded. "Just eliminate marriage. He knew nothing about pictures, and I couldn't run up any enthusiasm about the manufacture of cigarettes." "Could anything be clearer?" Or consider Charlie Chaplin, who



GLORIA SWANSON



MARY PICKFORD



WINIFRED WESTOVER



ALICE BRADY...



JEAN ACKER P. & A. PICTURES



BLANCHE SWEET



MILDRED HARRIS



CLARA KIMBALL YOUNG

proposed and been accepted. They were married that night, so close to midnight that it is said neither of them recalls whether they were married on November 4 or 5. The next morning, according to Rudolph, Jean left him. Miss Acker declares Rudy left her December 5 of the same year.

Career More Than Woman to Rudy, "Perfect Lover" Jean's reasons for a separate maintenance, petitioned January, 1922, were more or less clearly stated. "He said success meant more to him than anything else," she said. "He told me that he wanted a future, and didn't want any woman hampering him." He struck and knocked her down, she charged. "He was nothing when I married him. When he arrived, he lost interest in me."

Rudolph's counter suit won for him an interlocutory decree, and before a year was up, in May, 1922, he married Winifred Hudnut, art director in costume and sets for "Naximova," because "he couldn't wait," he declared. "He was charged with bigamy because he didn't wait, but the suit petered out."

Mary Pickford divorced Owen Moore because "she wanted to be free." She said that Mr. Moore is "charming." They were married when Mary was unknown and seventeen January, 1911, in Jersey City. She said her life was un- happy and that Owen deserted her frequently and became intoxicated now and then. She was granted a divorce in March, 1920, in Nevada, and within the same month married the most acrobatic of heroes "Doug" Fairbanks. And "Doug" himself had been divorced from Anna Beth Sully at White Plains, N. Y., in March, 1919. The former Mrs. Fairbanks pleaded incompatibility, charged "Doug" with misconduct with "another woman" and declared "she and her husband would remain the best of friends." Miss Sully was the daughter of Daniel L. Sully, one-time "cotton king." The former Mrs. Fairbanks speedily married James Evans, Jr., a broker of Pittsburgh. Owen Moore later married Kathryn Perry. And after all this complicated adjustment they are living happily—but not together.

And it is a rather attractive point to appreciate that movie divorces, no matter how tragic they may be to the lay mind, in few cases really ruin the lives

"Try Again" Is Marital Motto of Screen Stars

THE duration of some movie marriages at a glance:
Rodolph Valentino and Jean Acker, twelve hours. Miss Acker declares it was a month.
Bill Hart and Winifred Westover, seven months.
Connie Talmadge and John Piagolin, two years.
Charlie Chaplin and Mildred Harris, two years.
Alice Brady and James L. Crane, three years.
Clara Kimball Young and James Young, six years.
Mary Pickford and Owen Moore, nine years.
Francis X. Bushman and Josephine H. Bushman, sixteen years.

of the protagonists. It is a healthy sign of old Greek philosophy come to its own once more: "A mistake is merely a miss; take a shot at the old target again."

When Alice Brady, star of "Forever After," was about to marry James L. Crane, son of Dr. Frank Crane in May, 1919, she said that her ideal husband was a man older than she, wiser than she, serious, but with a sense of humor. And Crane himself declared that happiness would come to the man who gave his wife a feeling of partnership in his affairs.

Alice Brady Decided Her "Idol" Was of Clay

In November, 1921, Miss Brady filed suit for divorce at New York and charged misconduct. Ten days before the divorce was granted, in 1922, Mrs. Crane gave birth to a son.

"I married him," she is reported to have said, "when he was at the foot of the ladder; I at the top. I meant to be happy forever after. But he drank and was too friendly with other women."

Crane's first wife was Blanche Shirley, an actress. She met a tragic death when she fell in December, 1916, from the fourth floor of a hotel.

It was Mrs. Josephine H. Bushman who placed the ruin of her marriage to Francis Xavier Bushman to prosperity. She married him in November, 1902, and lived with him till 1916. They had five children. She married him when he was poor—a clerk. When he rose to stardom he developed a brutality toward her which she resented. She charged him with infidelity, he counter-charged her with infidelity. Both denied the charges. The divorce was granted her July, 1918. A week later Mr. Bushman married Beverly Bayne, who had played Juliet to his Romeo in the movie version of that tragic story.

Henry B. Walthall, recently starring in "One Clear Call," less recently in "The Birth of a Nation," lived ten years happy with Irene Fenton before they were separated in 1917. Ten days later he married his leading lady, Mary Charleston. Miss Fenton and he quietly agreed that they "couldn't get along with each other."

Even Jack Barrymore Has Sought Love Twice In September, 1919, Jack Barrymore, renowned on both stage and screen, married sixteen-year-old Katherine Corrie Harris, daughter of a wealthy New York lawyer. She married Jack against the wishes of her parents. She was about to make her debut in society. When her parents heard of her plan to marry they took her abroad but she slipped quietly away, hurried back to Jack and was married. It happened, too, that Colan & Harris lost \$50,000 on the marriage, for they had taken out Lloyd insurance against their star's marrying. And he clipped off one year of the period of his insurance.

In 1917 his wife charged him with desertion and received her divorce. Last year he married Mrs. Blanche Oelrichs Thomas, who, under the pen name of Michael Strange, is the author of one play for her husband and of volumes of love verse.

Artists, acquired without any sense of any proportion by a little public, thrive best in mutual admiration societies. It would seem, Homes are not made for them; genius, as Miss Harris so well put it, must "live apart, and alone."

There are some who say that happiness comes to even movie stars if they had children to brighten their off hours instead of a tame pup. That again is speculation. Many of the stars have children—and very lovely children. Where homes are torn asunder, the children are only tragic reminders, like broken bric-a-brac.

"Success" Does Not Spell "Happiness" for Favorites

And the summary of the evidence on hand suggests that the most general reason for movie divorce is "success," which engenders, strangely enough, cruelty. Under another name, it becomes temperament—an uneasy combination of childish naivete and a cultivated individuality of ego. Achilles had it, and he pouted. Movie stars have it, and they get divorced.

And, bravely, recovery again. In conclusion, indeed, the subject inspires poetry, even if one must use a paraphrase:

Not steel, nor fire itself hath power, Like thou, O star, in thy conquering hour. Be thou but fair, mankind adores thee. Smile, and the world in love is before thee.

MALE SCREEN ACTORS WHO HAVE SAID 'YES' AND 'NO' TO THE QUESTION, 'IS MATRIMONY A FAILURE?'



RODOLPH VALENTINO

BILL HART

OWEN MOORE

WILLARD MACK

F. X. BUSHMAN

JAMES CRANE

DOUGLAS FAIRBANKS

CHARLES CHAPLIN

JACK BARRYMORE

MARSHALL NEILAN