

“
Close - Up
”
a nearer point of view

VOL. IV, NO. 6

LOS ANGELES, CALIF., OCTOBER 5th, 1920

FIFTEEN CENTS



Jimmy Starr

GLADYS BROCKWELL

Playing the "SAGE HEN" in the Edgar Lewis Production

A MAGAZINE OF MOVIE-LAND

LINES AND LINES OF LINES

By Ruth Lowree Smart

[Editor's Comment—A few issues back we, like you were under the impression that Ruth Lowree Smart, had been abducted—or silenced forever by one of the despised sex—she really had us worried, for many inquiries had come in regarding her deadly silence—which in a woman is a rarity. Well you can imagine our delighted surprise when one morning the postman handed us a bulky package, and no doubt you will be as equally edified after reading same—the subject is an analytical diatribe against the stronger sex (?) we are publishing it primarily to warn men what they are up against when they meet a “sweet trustful girl,” why boys—we're absolutely in the hands of the enemy! when we decide to take a Darling Creature to Dinner! would anyone of you imagine for a moment that subsequent to your last meeting with your ice cream girl, this fascinating lady would be recounting her experiences with you before an inquisitorial court composed of—perhaps, many of your former flames? Well anyway—look—Read—heed—and by all means in the future AVOID—WOMAN!]

“If there is anything that makes the ‘pearly white molars,’ the ‘ruby lips,’ and the ‘rippling laughter’ do a marathon, it is when a tiger-lily species of ‘She,’ does a quick turn into a shy, modest violet, and becomes a devout follower of that jazz archer ‘Danny,’ and all because she has seriously imbibed in the saccharine blanks some gay Lothario has whispered in her ‘shell pink ear.’” Well! well! Lady Lil, cried the angry mob, how come? Lillian flopped into her chair after spilling the above line of chatter and the “Royal Order of Meows” was in full force, at the usual Saturday luncheon and meeting at the Blue Bird. Why, said Lillian, “I just met Polly and her ‘soul mate’ as I was coming in here, and maybe Polly didn’t give me the old ozone. Can you feature that? She, who came into our midst, told us the most risqué stories, knew the most scandal, and taught us that ‘Lucky Strikes’ were a cigarette, and ‘Violet Nilos’ an incense—well, she now gives me ‘the air’ when I meet her. Isn’t that glorious?” “I know, said Juttie, for she told me last time I talked to her, that Gordon told her she was out of her element living with us girls at the beach; that she was really ‘above us,’ and that we were not a good influence for her, and he wanted his sweetie to be different and not so sophisticated and worldly wise as we, and we were spoiling her.” Wow! Series of “ha ha’s”.

“Listen sister sufferers, I have an idea said Mary Louise, instead of the usual process of ‘panning’ every female that comes in here, and giving her the ‘once over’—let’s play a new game. In the place of confessing your sins, like at the Salvation Army meetings, let each girl tell of some particular line she has lent an ear to in her past young life, and then she must give the ‘Antidote’ or ‘counter attack’ for same.” Bravo! the motion was seconded. I was appointed chairman, and the ‘Scandal Mengers’ took off for a flight among the sweet clouds of reminiscence. Alright, ‘on your mark, get set, let’s go’. Sister Lillian, we will hear from you first.

Lillian began—“This type, I believe every girl has at some time or other met up with, and while it isn’t a ‘thriller,’ it is amusing, and I will see if you recognize him. “The callow youth of say twenty summers, and as many winters. He smokes ‘Home Run’ cigarettes; tells how drunk he used to get; how late he stays out; mentions girls names insinuatingly; takes you to a ‘Movie’, maybe, then a ride in ‘Dad’s car’ and unless you are a ‘helluva’ talker, you walk home”—The ANTIDOTE—Pull that ‘stone age’ stuff of ‘how would he like his sis-

ter treated that way,’ and you’re not that kind of a girl. (Comments in order—‘Oh how I remember’).”

Mary Louise began next “Mme Chairman and Fellow Members, unless you want to skip a real ‘thriller,’ pass up the married men.—They always tell you that their wives are ‘cold’ and don’t ‘understand’ them. You are a passionate little devil, and set them ‘on fire’. Their one regret is not meeting you before they met their ‘now’ wives, for you are a regular fellow. They can’t take you out in public for they want to protect your name, of course they don’t care about themselves, but they buy wonderful dinners in private dining rooms, and they know how to kiss wonderfully well. But, finally, for the sake of the children they will go back to their wives.—The ANTIDOTE—Silence on your part and manage to get acquainted with their wives. You will learn that her chief objection to ‘John’ is that he is so ‘cold’ and don’t ‘understand her nature. He never wants to go any place, and she is so full of life, and wants to be loved and appreciated. Then it is time for you to pat yourself on the back and say, ‘Slip not on me oh wedding knot.’ (Comments—Not so bad Mary, old girl. There is something familiar about that line).”

Alright Juttie you are next—“For my part said Juttie, give me the ‘young-old’ boy of say 65 or 80. You may have to carry your Sloan’s liniment with you and you may have to chuckle up your sleeve when he asks you, if he isn’t your ‘Baby Boy.’ But—if you are particularly ambitious you can own your own ‘Rolls Royce’ in a week or so. The ANTIDOTE—Pull the line that he isn’t old, just ‘distinguished and lovable, and he understands so well how hard it is for a girl to get along alone in the world. That you hate silly kids and can’t trust them. (Comments—Patience vs Pleasure, eh?)”

Next Miss Gladly of the “Twinkling Toes”. “Well said she smilingly, the ‘hardest to take’ is the adorable bachelor’. He usually has an apartment, always a private stock and a roadster. You are termed a ‘real pal’. He always says ‘he would like to marry but no one will have him’, while his anthem is the ‘Battle Cry of Freedom’. He always assures you right off the bat to allay your fears, that the worst cad in the world is the man who ‘will kiss and tell’. And he can make you feel that ‘Helen of Troy’ was on the ‘kerosene circuit,’ while you are a headliner on ‘Big Time’. The ANTIDOTE—Work overtime on the statement that ‘you wouldn’t marry the best man alive’, and that you too, want to be independent and a bachelor girl. But all the time play hard for compromising letters from him, and keep evermost in your mind that a successful romance with a bachelor, starts with sentiment, and ends with a settlement.” (Comments—“Lucky girl—Boy, page Don Juan Bachelor”).

Well, you are next Mme. Chairman, they cried. “Alright,” said I, as I “came up smiling”—“I must renege though, for all I can do is just say ‘ditto’ to all the above lines. You know I don’t ‘get away so huge’ with the ‘deah boys’. My knowledge of ichthyology is rather limited, so I can’t combat very successfully with men. I have one line though that I pull and that is the ‘chorus girl’ stuff. ‘I’m always hungry, and then after they feed me, I have to run right home. It goes pretty well, too. Sometimes they send you home in a taxi, giving you taxi fare of course, and then you ride three blocks and then get out and take a street car. That means of course, new hose or food for the next day. This line always gets over with ‘Commercial Ambassadors’. Don’t pull it girls on an assistant director

(Continued on third cover page)

A NEARER
POINT OF VIEW

"CLOSE-UP"

A MAGAZINE
OF MOVIE-LAND

VOL. IV., NO. 6.

LOS ANGELES, CALIF., OCT. 5th, 1920. FIFTEEN CENTS A COPY



ETHEL BROADHURST
Rol'n Film Co.

ACTING FOR THE FUTURE

It doesn't necessarily mean that because Ethel Broadhurst is at the present time cavorting in comedies with the Rolin Film Company that she has given up her original love for the speaking or dancing stage. It seems inconceivable that a girl of her magnetic appearance should not wish to return to her original love and have "the people out in front" applauding her appearance and ability. Not so very long ago we had several inquiries at this office regarding this young lady and one of them was in respect to her recent appearance here at the Orpheum Theatre. When we informed our interrogator that Miss Broadhurst was bound hand and foot for a number of years in the film game, said party looked disgustedly at us and muttered, "Isn't it a shame that all the beauties are being copped by the movies?" So for this reason we have an idea that Miss Broadhurst will sooner or later become homesick for the smell of the old dressing rooms en route. At this writing she is playing an ingenue with "The Vanity Maids" under the direction of that peer of comedy supervisors, Hal Roach.

"THE SAVAGE"

By BARBARA LA MARR

*Yes! I would have put away God and
the World
And, into space, Hope of Eternity hurled
To have clasped the dream-form of
Love to my breast,
Forgetting all else—but the lips I ca-
ressed.*

*For Woman's Life was Love, since Life's
beginning;
And the Hypocrite alone calls it sinning.
But, if 'twere, the Highway of Sin I
would trod—
Straight on—till I returned unto Dust
and Sod!*

*I would fight till Death! in jungle-mad
fashion*

*For my Mate—and then, from She-
Panther passion,*

*I would turn—to sink like a slave at
his feet—*

*To wait—the surrender of myself, Com-
plete!*

*And then—as the blood ran riot in my
veins*

*To lips trembling with the ecstasy that
pains—*

*I would call out for death, though I
knew full well*

*I had gained Paradise through the
Gates of Hell!*

THIS MAY BE TRUE

"In the old days," mused Lloyd "Ham" Hamilton reminiscently, "when Bud Duncan and myself used to cavort together for 'Kalem,' we used the West Lake Park for location for many of our comedies. As you know, I used to wear a stage moustache—well, one day in a comedy scene, I jumped in the lake and lost my moustache. I hailed the property man who was a good swimmer and asked him to dive in and get it. He dove down and came up with a handful of moustaches lost by Charlie Chaplin, Chester Conklin and others who had used the lake for location, and yelled, as he tossed them on the bank, 'Hey, "Ham," which is yours?'"



HELENE LYNCH
Ingenue Leads

A NATURAL-BORN COLLECTOR

It is a pretty well known fact that young ladies, or, more particularly, young girls, are apt to be ardent collectors, and we might say that Helene Lynch is no exception to the rule. When she was a little tot of four she was collecting dolls, and at the age of ten she started to collect (we might have said measles, but we doubt if she has ever had them), but anyway she was acquiring a large collection of postage stamps. At the age of sixteen she started collecting high school boys' hearts. How many are in her possession at this writing we would not venture to enumerate, but by glancing at the infectious smile of this lovely girl above, it will naturally be presumed that she must have quite a collection of photographs, so it was natural, a year or so later, for the writer to pay a visit to this charming girl's mother and then we discovered a variegated assortment of cats in their winsome little home on Hudson avenue. Miss Lynch, who has just finished playing an important part in "The Throw Back" under the direction of Jacques Jaccard, admits her predilection for these four-footed fur-producers. At this writing she is resting preparatory to fulfilling another important assignment in screenland.

PLEASE PATRONIZE—WHO ADVERTISE—IN "CLOSE-UP"

YOUR CINEMA FAVORITES



In Confidence

Mack Sennett announces the completion of his second and last five-reel super-comedy for First National release, "Love, Honor and Behave," the negative of which will leave for the East this week. This production will exploit the comedy gifts of Charlie Murray, Phyllis Haver, Marie Prevost, Billy Bevan, Kalla Pasha, Eddie Gribbon, George O'Mara and many others prominent in the Sennett organization.

* * *

Margaret Cullington has just finished "A Schoolhouse Scandal" with the Special Pictures Corporation.

* * *

Kathleen Kirkham is finishing the organization of her own company and will produce at the Hermann studios on Wilshire boulevard. The working title of her first picture will be announced later.

* * *

It is now announced that instead of Charles Van Loan's story, which Wallace Reid was to have done next for Paramount he will do an adaptation of "The Daughter of a Magnate," by Frank L. Spearman, scenarized by Eugene B. Lewis. The Van Loan story will probably be the following picture. Frank Urson will direct.

* * *

You may hear of a star quitting because her director won't listen to her rave about politics. We don't blame him.

* * *

The best way to settle the Irish question is to leave it alone, says Eugene O'Brien.

* * *

"Fatty" Arbuckle is watching Buster Keaton.—Yeh, he might get a "good" idea.

* * *

Hobart Bosworth is finishing "Fates' Honeymoon".—Most of the honeymoon's are very "Fateful".

* * *

Harold Lloyd's latest "do" is entitled "Wrong Number." We get them very often.

VISITING HER RELATIVES

A couple of weeks ago Miss Josephine Mann, the attractive daughter of Gus Mann, of the Blue Bird Cafe, left for Chicago to visit her uncle, Mr. Fred Mann, and family. She is to be gone for a couple of months, much to the sorrow of "Billy," and her doting father, who will miss her presence at the dinner table.

"CAREFUL, GIRLS"

Girlies, look before you leap,
For the sea of marriage is awful deep.

Jay Belasco is trying to "dope" out some way to get out of the mess he's in.

* * *

The latest dance is the "El Chat." They've come down a bit in this, they wiggle their heels.



The Ville de Paris

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Complete lines of shoes created by I. Miller are shown in a variety of unusual and ultra-fashionable styles. There is an exclusiveness and comfort about Miller-Maid Shoes that assures their acceptance by women of discriminating taste.

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SEVENTH AT OLIVE
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SPOTLIGHTS ON THE KEROSENE CIRCUIT

THOSE WEDDING BELLS

One of the rarest matrimonial angles that usually eventuates is when two performers residing in the same city decide to enter into the holy bonds. Now had this issue gone to press on the 20th of last month our lips would have been sealed and we could not have divulged the deadly secret, but as the event occurred in St. Agnes church in West Adams street yesterday, October 4th, we will let you into our confidence and introduce you to the happy bridegroom, Mr. Howard Patrick, who took unto himself, with a great deal of pleasure, that beautiful person of Miss Betty Nathan. The bride looked very charming and was the cynosure of many greedy eyes as she was led to the altar before the Reverend Father Maloney. "Blondy" Clark, business partner of the bridegroom, was the sacred custodian of the thing that fits the third finger of the left hand, while Mrs. "Blondy" Clark attended as bridesmaid to the blushing bride. Only a few intimate friends were present, including the bride's mother and Sarah Brown, as the plans for this event had not been formally announced. Immediately after the ceremony the happy pair boarded the honeymoon special for Coronado, where it is said the moon rises nightly to smile his benediction upon couples entering the portals of paradise.

THE DARLING

By ANNIE IMLAH

*The hair may be brown, or it may be red,
That covers the loved one's well-shaped head;
The eyes may be brown, perhaps they're blue,
The color matters but little to you.
May be a perfect brunette, or blond;
Of either type you are very fond.
Delicate ears, "pink as a shell,"
Hearing some things to later on tell;
Deep, deep, dimples play "hide and seek"
In each small rounded satiny cheek.
Cute little nose, two soft red lips,
I feel quite sure the darling tips
The scales at about eleven pounds.
With pride your fond heart fairly bounds.
Is the darling, putting all heads awchirl
Your handsome boy, or your dainty girl?*

HE IS CAST AGAIN

Clifford Robertson casting director at the Goldwyn studio for the last two and a half years, signed a contract for another year, according to announcement made today by Abraham Lehr, vice president in charge of production. Mr. Robertson has cast all of the Goldwyn productions during his time of service, and the company places great reliance on his selections.

Mr. Robertson was born in London, his father being a captain in the Royal Navy. He served seven years in the British army and then, in 1905, went on the stage under Sir Herbert Tree. He started in pictures eleven years ago as an actor and director.

LOOKS LIKE HIMSELF

Stuart Holmes, that debonair villain of many movies, has just returned from a short vacation spent in Santa Barbara, where he was resting from his arduous labors performed as the bad man in Madame Doraldina's first Metro starring picture, "But Yet a Woman." He was a guest at one of the palatial hotels for which that all-year-round resort is famed. Sauntering through the lobby one day, he overheard this conversation between two members of the fair sex.

"Oh, look there goes Stuart Holmes," said one.

"My, no, that isn't Stuart Holmes, I'm sure," said 'tother.

"Well, if it isn't, he's trying his best to look like him," replied the fair one.

his master's boots



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Nettleton

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Hotel Alexandria is opp. u.s.

....Flickerings From Flickerland....

LIP STUFF

"My wife kisses me every time I come home," boasted Eddie Lyons on the set at Universal City the other day.

"Affection or investigation?" inquired his partner, Lee Moran.

Alice Lake wears the cutest little gingham dresses to work. In about two weeks the extras will have them and the price of gingham will go up again.

Mable Normand has written the music to a new song, entitled, "Why Change Your Socks" by her press agent). The words were written by Jimmy Starr of Metro.

An extra asked where the paymaster was at Metro so she could get paid—a lot of birds knew where it was before they ever got in.

Goldwyn is going to start on "The Water Lilly" soon.—Yeh, everything has water in it nowadays.

Thomas H. Ince has started on "Magic Life".—Well, Tommy, the reel life seems to be "disappearing".

Bobby Nye is to be featured by La Maie in his next production. Here's a little lady that's sure making good.

Announcement.—"A new series of Hallroom Boys to be produced.—Good, they need something new.

Carmel Myers is to do "Fanny, Herself."—It sure sounds like a personal appearance.

Louis Weadock has written a scenario entitled, "Money Can't Buy It."—No, by-golly you've got to steal "it" or make "it" now.

H. B. Warner has started work in "The Checked Suit", at the Hampton Studio.

The story was written by Freeman Putney, Jr., and the screen version by Fred Myton. Robert Thornby directs and Victor Milner photographs.

"The Ease-All Shoe",—ad in paper—Yeh, "Ease-All" except your pocket-book.

Henry Lehrman has finished his latest "Wet and Warmer". He must be speaking of "O—T".

"ARE WE PROGRESSING"

Orangeade without oranges.
Milk without the cow.
Marriage without a fight.
Beer without a kick.
"And they call it life."

"Hoot" Gibson used to be with the "Carnival of Rough Riders". He's still a little rough.

Marcel de Sano has completed half for, "The Orchid." Pell Trenton wears it while de Sano is held only by his many medals.

Wait a minute I gotta go get another prescription.

Will Rogers is gonna move, he's started scratching matches on the wall.

Viola Dana is to do "An Offshore Pirate", by Fitzgerald.—Sounds like a modern profiteer..

Eddie Barry has now joined the rest of us mortals—he's married.



BEN WILSON
President Berwillia Film Company

Earle Williams has bought a new motor car.—We're betting on Earle, Mr. Arbuckle.

SCREEN GIRLS

Can't afford the costly raiment of a Pauline Frederick or an Elsie Ferguson. A great many of them must count the cost of things, down to the very last penny.

And here is the store that takes this all into consideration.

The Emporium
531 So. Broadway



Moving Along In Movie-Land

LAST MINUTE STUFF

General Manager, Henry J. Arenz, of the Hamilton-White Comedies is back at his post on the Glendale lot, after a severe illness.

* * *

Ray Berger, who produced "Purity", with Audrey Munson, and a former director of "Kolb and Dill", is now with the Hamilton-White Comedies.

* * *

Beatrice Bee Monson, formerly with Marion Kahn and Monty Banks Productions, has been engaged to play opposite Lloyd "Ham" Hamilton in his newest comedy "April Fool" now in the course of production.

* * *

Tom Moore, Goldwyn's smiling star, says he would rather be interned than interviewed.

* * *

Friends of Naomi Childers, the luminous beauty of Goldwyn films, have nicknamed her, "Oh-me-oh-my," playing on her unusual first name.

* * *

Irene Rich, Goldwyn player, says her ambition is to be "richer".

* * *

Extra Girl attention.—"You can have beautiful hair"—reads an ad—"Yeh, you can buy it now.

* * *

"A cure for a double chin".—"Just get sore at Bull Montana."

* * *

The biggest little poem in the world.

Joy, fun, boy, gun;
Gun bust, boy dust.

* * *

This sign should be in the Universal "Grabateria". Don't make fun of the coffe, you may be old and weak some day yourself".

* * *

May Allison.—Let's have a quiet little meal together."

Viola Dana—"Oh, no, let's have some soup."

* * *

Sign at Brunton's "Snatch-a-bite". "Our spoons are not like medicine, to be taken after meals.

* * *

Alice Lake found Stuart Holmes alright and she said he shouldn't "cut up" so much.

JUST LIKE A LADY

A girl named Sadie
Was a perfect lady
A gent wanted to wed her
But she said, No sir"
But later I might—or maybe.

Ain't this true?—"Pooh", says the girl, "Why worry? a bit of rouge, and extra touch of the powder puff, and we're ready.

* * *

Chas. Murray says not to go in bathing after a heavy meal. No, after a heavy meal you haven't money enough.

* * *

Franklin Farnum is working on "Hunger of Blood".—Sounds as if he were getting wild.

* * *

"Penny", is Bessie Love's next picture. It sounds cheap.

* * *

The director who hit a guy with a telephone the other day has at least found some use for them.



LUCILE PINSON
(Lucile Stewart)
A Motion Picture Favorite

William de Mille is preparing "What Every Woman Knows"—Yeh, the trouble is they know too much.

THE DARDANELLA—

—one of the new Bootery modes for fall. In all the popular leathers and fabrics, in many colorings. Model shown is of black satin with oxidized steel cloth quarter.



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PLEASE PATRONIZE—WHO ADVERTISE—IN "CLOSE-UP"

With Comedians in Comedy Lane

TWINKLES FROM THE MOVIE STARS

MAY McAVOY—Yes, I suppose love's young dream is very wonderful—when you don't have to wake up in the movies.

* * *

GEORGE B. SEITZ—"Low living and high thinking" is a noble ideal; but "Nature abhors a vacuum," especially in the stomach.

* * *

JUNE CAPRICE—Trilby's "beautiful bones" gave the lie to the maxim that "beauty is only skin deep." Isn't it a pity that the latest ultra-abbreviated fashions so often restore the force of that maxim?

* * *

WILLIAM DESMOND—Smile when you say it—but be ready for a punch in the eye.

* * *

MARGUERITE COURTOT—I can't say that I fully accept the theory of "moon madness;" but I should advise girls who have decided that the answer is "No" to think twice before accepting his invitation to "sit out a dance" in the moonlight.

* * *

FRANK KEENAN—Some of the latest "wheezes" are worth being passed along. For purely personal reasons I beg to announce that "I recall your name, but your face escapes me," was invented by Oliver Herford in the year 1898.

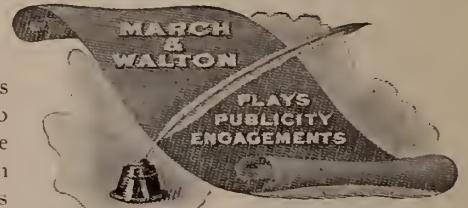
BETTING PHRASEOLOGY

This story pertains to Sydney Cohen, that well known lawyer in film circles. It seems that he had been attending a ball game between Vernon and Los Angeles, and the game had been rather lengthier than usual, so naturally on his way back he put on a little more speed. In time he arrived at the corner of Sixth and Hill, when suddenly an intimate friend called out to him, "Hey Syd, what was the score?" Syd started his machine and was turning to the left when he yelled out, "Three to one, favor of Vernon." At that particular instant the traffic cop noticing the left-hand turn, yelled at Syd, "It will be five-to-nothing for you if you don't get back." And Syd did not pay the fine.

"SPIKE" ROBINSON IN NEW DANA PICTURE

"Spike" Robinson, who, like his bosom pal "Bull" Montana, has no ambitions to be a matinee idol of the screen, has been cast for a part in "The Off-Short Pirate," Viola Dana's new starring picture which Dallas Fitzgerald is directing for Metro.

Will Rogers says he's still hanging around.—You know he has plenty of rope to do it in.



Guy R. Cockburn

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— TITLES —

HIP DISEASE

A few days ago Jack Cooper (that funny man) was visited at a local studio by a lady fan who is an ardent admirer of his comic capers. Jack became so flustered and enthused over her admiration that in gratitude he removed a comedy wrist watch from his wrist and turning to the lady said, "Here is a nice wrist watch for you, my dear young lady." Evidently the fan had been prepared to present Jack with a little token of her favor, for accepting the watch, she exclaimed, "Will you accept this little flask in return and always carry it, for my sake?" Jack gracefully shook the flask and a smile of exaltation spread over his features as he enthusiastically exclaimed, "My dear young lady, this will remain on my hip forever."

A MECHANICAL ANSWER

"I see where Blank," said Frank Mayo, the Universal star, referring to a well known actor, "has a new attachment on his car."

"What's it for?" asked Jacques Jacard, his director.

"For debt," replied Frank.



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SO. SPRING ST.

PLEASE PATRONIZE—WHO ADVERTISE—IN "CLOSE-UP"

:-: Trailing Motion Picture Stars :-:

LARRY SEMON

By ANNIE IMLAH

Larry Semon, your picture I found interesting,

*And gazed at it quite a long while;
I think the silhouette seems sort of pro-*

testing,
Refusing to "picture" your smile.

*On the screen you are funny and when
we are viewing*

You, all are as glad as can be.

*I've no doubt it gives you much joy to
be doing*

Your antics, while we howl with glee.

*So as on your face a gay smile you're
wearing,*

And every one smiling at you,

*The fans who admire know you are
preparing*

Something in picture's that's NEW.

Larry Semon, "I'll say," days after par-

taking

Of your gay, clean, clever fun,

*With pleasure and laughter people are
shaking,*

Your comedy's seldom outdone.

*Your cartoons are said to be most
amusing,*

Cute posters, that make people grin;

Busy at work, your talents you're using,

Applause you've earned, and will win.

HOW TO SUCCEED IN THE MOVIES—

Be an actor if you can, but if you can't (which is nearly always the case) cultivate Levy, the Tailor.

Louis B. Mayer says the financial situation is terrible. We agree with him.

* * *

A sign we will never see, "True-Shape Corsets."

* * *

Fannie Ward says an actress is a baby doll between the ages of 17 and 70. Yeh, that means that grandma is in the front row chorus.

* * *

Carter de Haven says that golf can not be understood by trying Ouija. It seems to be the only way.

* * *

By Nomb Rains: A lot of actors are actors for no reason except that they're actors.

HONEYMOON SPECIAL

A compartment car dubbed "The Honeymoon Special" arrived in Los Angeles last Friday bearing Allen Holubar, the young director, and Dorothy Phillips, his star. The car acquires its name from the fact that Harry Bocquet, Mr. Holubar's assistant in the making of "Man, Woman, Marriage" took unto himself a wife in Piedmont on Saturday, Mr. Holubar and Miss Phillips being guests of honor.

Mr. Holubar had a special car to bring Miss Phillips, the bride and groom, James Kirkwood, his leading man, H. Lyman Broening, his cinematographer, and other members of his staff back to Los Angeles.

Final scenes for "Man, Woman, Marriage," which is soon to be released by First National, were made in San Francisco, with the Bocquet wedding to a piedmont society girl taking place between scenes.

The members of the Holubar company who did not make the trip have decorated the Holubar studios with all manner of junk from the prop room, the articles ranging from teething rings to rolling pins.

THE JURIST

Edward Kimball, that grand old man of minstrelsy, vaudeville and the legitimate stage and more recently holding a unique position at the Harry Garson studio and incidentally who is the father of that wonderful screen actress, Clara Kimball Young, has been assigned the important part of "The Jurist" in the next Will Rogers feature to be produced at the Goldwyn Studio. Many of you, no doubt, remember this wonderful character in some of Irving Cobb's stories. Mr. Kimball has only one regret in starting this feature and that is that he may be denied the privilege of witnessing the hot, sizzling series between Johnny Power's gang and its natural baseball enemies represented by other teams.

Under the direction of Edward Laemmle, Hoot Gibson is completing another of his peppy western dramas, the latest one being titled "Teacher's Pet."

A slip of the lip has caused many a press agent a bit of money.



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OUTFITTERS OF
DEPENDABILITY

Shadows From the Silver Sheet

GOSSIP BY THE ROUNDER

Vin Moore is producing a short-reel comedy for Universal entitled "The Crook." Dorothea Wolbert is featured. Tom Buckingham is directing "Not Her Fault," a comedy with Charles Dorety, Bud Jamison and Lillian Biron. Chuck Raisener has just finished the production of "A Lying Lion Hunter," a mirth provoker featuring Dixie Lamont and Cliff Bowes, while "Trouble Brewing," a hilarious trifle with a special cast, is being directed by Bill Armstrong and Joe O'Donnell.

* * *

*What's the use of sighing for the things
you cannot get?*

*What's the use remembering the things
you should forget?*

*What's the use of harboring a grief that
cannot bring*

*Relief, placing in your face new lines
from pondering?*

—By M. L.

* * *

Antonio Moreno, the serial star, evidently has taken the despised mosquito and is using same stinger to embellish his family tree, or as in the present case his little ground racer. He names it "Mosquito," and take it from us this particular car came along Prospect street at a "biting" speed.

* * *

Leopold Godowsky, the famous pianist and father of Dagmar, went on tour September 20th. Dagmar Godowsky states that this means that she will have to wait several months before she hears good music again.

* * *

It's funny to see a street car motor-man driving his own Ford.

* * *

The value of fame is the price of a dime.

You will recognize this, no doubt, von Stroheim!

* * *

Look upon life pleasantly,
No matter how it seems;
It will help you realize
Fruition of your dreams.

—By M. L.

EDITOR GREET'S EX-REPORTER

Bruce Haldeman, owner of the Louisville Courier-Journal, was surprised at Universal City the other day. He met Charles Hertzman, publicity director, who did his cub reporting on the old Courier.

Pell Trenton, who played leads in more than 100 stage productions in New York and London, and who has supported a score of famous film stars including Clara Kimball Young and others, is playing opposite Carmel Myers in "The Orchid." The film is being directed by Marcel de Sano. It is a screen adaptation of a magazine story by Margaret C. Storrs, and gives Trenton ample opportunity for his remarkable dramatic talents.

* * *

Associated First National Pictures, Inc., announces that James Oliver Curwood's "Nomads of the North" will be released next month. This production was directed by David Hartford. Lon Chaney, whose remarkable characterization of "the cripple from hell," in "The Penalty," has stamped him as one of the finest character actors the screen has yet seen, will be seen in the leading role in "Nomads of the North." Betty Blythe will have the leading feminine role.

* * *

Collen Moore has been chosen to play the leading feminine role in King Vidor's production of "The Sky Pilot." After selecting David Butler for the male lead, Producer Vidor spent several weeks in search of the most suitable actress to play the difficult feminine lead.

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PERT POINTS

Eileen Percy is working on, "Be-ware of the Bride."—Yeh, a lot of us have found that out too late.

* * *

Lewis S. Stone is now working on "The Concert."—He says he has a very good "band" in his hat.

* * *

Mr. Leet, Metro. publicity head—says that Metro lacks one thing and that is a cellar. This is deep stuff.

* * *

"To Film 'The Devil'" —news item —Gosh; they must think he's here in Los Angeles.

* * *

Max Linder after having finished, "Seven Years Bad Luck", is taking a vacation.—He should be counted lucky.

* * *

T. Roy Barnes, Christie star, says in two moving pictures, which is the total of his experience so far, he has learned two things. An assistant di-rector is a lion tamer, and a projec-tion room is the Chamber of Horrors.

* * *

Gus Leonard of the Christie fun staff, says he caught two gold fish off the pier at Ocean Park, thereby exciting the crowd. A stranger stepped up and said "That's nothing. I picked up two gold bricks in a New York film office."

* * *

Bertram Bracken, who directed Anita Stewart in "Harriet and the Piper," a forthcoming Kinema attrac-tion, is now supervising the cutting and titling of "Kazan," the James Oli-ver Curwood story which he recently finished in production as a Selig spe-cial.

* * *

He took my heart and crushed it,
Like the petals of a rose,
He took my hair and brushed it,
From off his natty clothes.
He took my jewels and pawned them,
And said, "Good-bye, WO-MAN,
And now, by hank, he's sporting
A brand new Ford Sedan.

—By M. W.

Hayakawa is doing "East is East".
Harry Carey is doing, "West is West",
we're waiting for Ben Turpin to do "North is South".

SEE IT THROUGH

By MARSHALL LORIMER

*Never seek to compromise
With the right, or wrong.
Let's be foolish, or more wise;
Why shed tears in song?*

*Let's admit mistakes we make,
Consciously, or not;
Sensibly we will forsake
Any danger spot.*

Reno can never get together—
they're always separating.

Trade a Wrinkle For a Dimple!

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WOULD YOU PAY TEN DOLLARS FOR
DIMPLED HANDS? ...OF COURSE YOU WOULD
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Los Angeles, California

William Watson has just returned from La Jolla, where many interest-ing scenes were filmed for "The Hotel Hermit," a melodramatic feature des-tined for the Universal program. Heading the cast are Louise Lorraine, Robert Anderson and Joe Moore.

Lillian Rich, who is playing in an Edgar Lewis production, has followed the example of ingenue leads and has purchased a Chandler car. We only hope that if she sees someone waving frantically to her that she will stop and give us a lift.

With all seriousness aside, we will talk with Harold Lloyd.

A copper king means nothing now-adays.

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Under the Magnifying Glass

BY THE MAN

BEHIND 'CLOSE-UP'

GLADYS BROCKWELL

For many years now the subject of this sketch, Miss Gladys Brockwell, has been before the public eye as an individual star in her own right. It is true that she has never yet been able to show the world how much better she is than what has been shown of her, but time will answer this, we believe, in a satisfactory manner. The other day we happened to be out at a certain large studio and we saw that philosopher of directors, Mr. Edgar Lewis, taking several hundred feet of Close-Ups of Miss Brockwell. We couldn't help but exclaim, "What a film appetite!" when Mr. Lewis remarked that Miss Brockwell was a worthy film gormand. They were taking about four hundred feet of this star as she appeared as a woman of the old West as a "sage hen" of the sixties. Incidentally the name of this Edgar Lewis production is "The Sage Hen." It is a story dealing with the West that our romantic natures loved to delve into in our early teens. At last we see Miss Brockwell surrounded with an all-star cast worthy of her well known talent as an actress. Lillian Rich is the ingenue, then there are Jim Mason, Wallace McDonald, Alfred Allen, Helen Case, little Hendrick, while a certain horse is featured in the cast. Mr. Lewis is assisted by Cliff Saum. We believe that this is the first time that Miss Brockwell has been seen in a character in which she first appears as a young woman and ends up as the owner of a gambling hell in the far West twenty or thirty years afterwards. From some of the shots we saw taken, we believe that the public will have a veritable treat in sight when Miss Brockwell finally appears before them in the first production she has been starred in since she left the Fox Film Company. We have an idea that this latter company will be metaphorically kicking itself that they were penny wise—after they have seen a few hundred feet of "The Sage Hen."

Dusty Farnum is working on the "Trail of the Axe". Maybe he wants to "cut up".

They say sometime's you're worth your sale, but what about your sugar?



"SHADOWS OF THE WEST"

One of the most unique endeavors in screen production occurred recently when Paul Hurst, who directed "Shadows of the West," which opened at Philharmonic Auditorium yesterday. It is an achievement that Charley Hickman and the director can congratulate themselves upon. Two weeks ago or less the final scenes were being filmed and here you see the finished product. Hedda Nova co-stars with Lieut. Pat O'Brien in this feature, dealing with a vital California problem. Virginia Adair plays an important part, while Seymour Zelliff, who wrote the story, plays a conspicuous role. Among other players are Arnold March, Benny Corbett and Yvette Mitchell.

HE DOESN'T WEAR GLASSES

Al Stein, director for Jack White's Mermaid Comedies, has an artistic eye for symmetrical formed bathing girls.

While on location last week at Balboa one of the mermaids came on the scene with a one-piece, pink silk bathing suit, and asked the appraising Stein how he liked the suit.

"Ah!" he answered. "I see only you."

Doug Fairbanks is working on the "Curse of Capetrano". Sounds as if some very hard language was used.

The latest dance is the "get-away-closer".—Boy, Page Doraldina.

IRENE BLACKWELL

Many years ago a family by the name of Blackwell came into New York state and during the course of time managed to impress their signature upon a certain famous island which is known the world over. Who hasn't heard of Blackwell's Island? It is an island from which sighs of contentment arise, and groans of despair are current. And the family who left this monument upon the American continent had among other members of its family a certain young, vivacious lady by the name of Irene Blackwell. If you will take the trouble to look on one of the covers of this issue you will notice that she is wearing a Lucille gown, and other appointments which can only be afforded by the rich. Frankly speaking, Miss Blackwell, although as it were born to the purple, decided to step out in a democratic fashion for herself. It all started over a trivial little bet made by several of her social friends in her particular New York set. The consequence was that one morning she appeared at a local studio and asked Mr. Robert McIntyre if he thought she was fit for moving pictures, and although she drove to the studio in her own limousine, she was accepted as an extra girl for the munificent sum of \$5 a day. The mere fact that Miss Blackwell is unashamed to proclaim this fact proves how deadly in earnest she is to succeed as an actress. Of course, she had previous stage dramatic experience, but which of our modern stars are proud to acknowledge how they started in their chosen career? After a time the possibilities of Miss Blackwell's beauty and talent were seen and she was given her first important part playing opposite Montague Love. At this writing she is playing the sympathetic lead opposite Frank Mayo under the direction of Jacques Jaccard in "The Throw Back." We have been enabled to witness a great deal of her histrionic ability before the camera and there isn't a doubt in the world but that if Miss Blackwell will continue unwaveringly to follow her career she, like others, will wear the crown of stardom without having the crown made an extra size larger to fit her well-poised head.



UNIVERSAL PICK-UPS

Two important features were started at Universal City during the past week—"Out of the Sunset," directed by Stuart Paton, and "The Flip Flapper," supervised by Rollin Sturgeon. "Out of the Sunset" stars Eva Novak, whose first Universal release, "Wanted at Headquarters," scored so emphatically. Prominent in Miss Novak's support are Jack Perrin as the lover, Leonard C. Shumway as the husband, and Olleta Otis as a home-breaker. "The Flip Flapper" has a splendid cast to surround Gladys Walton, who is featured in the title role. In the company are Lillian Lawrence, Maude Wayne, Fred Malatesta, Grant McKay, Nanine Wright, Fred Andrews and Louis Willoughby. The Palm Beach hotel scenes are now being filmed in Pasadena.

* * *

Jacques Jaccard is approaching the final scenes of his latest story, "The Throwback," which he is producing with Frank Mayo in the stellar role. This romance of the South American rubber country is being interpreted by an exceptional cast, the star being supported by Edward Coxen, Helene Lynch, Irene Blackwell, Dagnar Godowsky, Gordon Sackville, Nick de Ruiz, Max Willink and others.

* * *

Hoot Gibson is working on another of his rapid action western pictures, his latest story being called "Superstition," and directed by Edward Laemmle.

* * *

Erich von Stroheim is well along on his next Universal-Jewel feature, "Foolish Wives" which he not only wrote and is directing, but in which he plays the sinister character of the Russian prince. The scenes of the story are laid in and about Monte Carlo. In von Stroheim's company are Rudolphe Christians, Marguerite Armstrong, Mae Busch, Maude Wayne, Daisy Robinson, Fred Gamble, Earl Martin and Jack Byron.

REEL STUFF FROM REALART

William D. Taylor is cutting "The Witching Hour," his latest special for Realart. He expects to finish by October 4, after which date he will leave on a month's vacation. His next production has not yet been chosen. It is scheduled to start on November 15.

* * *

The Los Angeles Orphanage was the scene this week of location "shots" in the new Bebe Daniels production for Realart.

* * *

"The Snob," by William J. Neidig, is announced as the next Wanda Hawley vehicle. It has been scenarized by Alice Eyton and started at the Realart Studio about October 1. Sam Wood is directing.

* * *

Ruth Renick, much-in-demand ingenue, lost out on a vacation this week. She finished work in Realart's "The Witching Hour" one day, only to begin the following morning in a prominent role of the new Bebe Daniels production.

* * *

Mary Miles Minter is playing a dual role in her current Realart picture, now under way at the studio. In one character a brown wig covers her famous blonde curls. She is growing used to this camouflage, however, as a similar incident occurred recently in the making of "Sweet Lavender."

* * *

William D. Taylor, Realart promoter, was chosen to give the principal address at the Memorial services held Sunday, September 26 in honor of the four film players who recently passed on. The Brunton Studio was the scene of the affair. Father Neal Dodd, "the Motion Picture Pastor," had charge of the ceremonies.

Maurice Tourneur is finishing "The Last of the Mohicans"—I bet he's glad its "The 'Last' of the Mohicans".

LASKY-ISMS

The announcement that Frank Urson has finally won his spurs and is to become a full-fledged director for Paramount is a tribute to the skillful and faithful work of Mr. Urson in his capacity as assistant director to Cecil B. de Mille. Always a close student of the screen technique and possessing a real dramatic instinct Mr. Urson is expected to contribute some really splendid examples of the director's art to the screen. His first work will be with Wallace Reid and while the title has not yet been selected for the picture, it is to be a scenarization of one of Charles Van Loan's newspaper stories. William Parker wrote the scenario for this picture.

* * *

William de Mille is devoting all his energies at this time to the perfection of arrangements for his next Paramount production, "What Every Woman Knows," from Barrie's well-known play. Lois Wilson and Conrad Nagel will have the two leading roles. Olga Printzlau is writing the scenario.

* * *

Cecil de Mille is coming within sight of the ending of "Forbidden Fruit," and if care and attention to every detail go to make a successful production, this certainly should be a record-breaker. With a powerful cast and every facility and an excellent story by Jeanie Macpherson, Mr. de Mille feels confident that "Forbidden Fruit" will measure to the high standard set by his former productions for Paramount.

Buster Keaton is starting on "Paradise Alley"—It will be "Pair-a-dice Alley" if he "makes" it.

* * *

The new production will be started at Universal City next week—"White Youth" directed by Norman Dawn and starring Edith Roberts, and "Gold and the Woman," a stirring tale of the Yukon with a special cast, directed by Reeves Eason.

SCREENING WHERE THE SCREENING'S GOOD

Marshall Lorimer
Editor and Prop.

"CLOSE-UP"

Issued the 5th and
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Annie Imlah, Staff Writer
The Magazine of Movie Land

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SECOND CHRISTIE FEATURE PRODUCTION UNDER WAY

The second of the Al Christie feature productions, "See My Lawyer," is under way with Christie in charge of the direction of T. Roy Barnes, Grace Darmond and others of a special cast. The picture is being filmed from the Broadway play of the same name by Max Marcin, author of the House of Glass, Eyes of Youth, Cheating Cheaters and many other successes besides "See My Lawyer," in which Barnes starred during the New York run.

Christie has lined up a great cast for "See My Lawyer," which includes Lloyd T. Whitlock, Jean Acker, J. P. Looney, Lincoln Plumer, Bert Woodruff, Warde Caulfield, Eugenie Forde and Phoebe Bassor. All of these people have been seen in many feature casts, although Lincoln Plumer, former stage star, is doing his first picture on the west coast.

This is the third picture in which T. Roy Barnes has been cast thus far, he being previously in Scratch My Back and in So Long Letty, the Christie production which will soon be released through Robertson-Cole.

Christie has added to his producing staff for this picture, having secured G. B. Manly, formerly with Goldwyn, as his assistant, and Steve Rounds as an additional photographer, Anton Nagy being in charge of photography with Alex Phillips taking second camera, thus providing three cameramen for the production.

The scenario of Max Marcin's play has been done by W. Scott Darling.

BACK HOME

Dustin Farnum returned to the Brunton studios this week after an extended location jaunt to the big timber country near Fort Bragg, California, where several thousand feet of lake and forest exteriors were filmed for the star's latest independent production, "The Trail of the Axe," an adaptation of the well known best seller of that title by Ridgwell Cullum. Ernest C. Warde is directing this picture and Winifred Kingston is playing opposite the star.

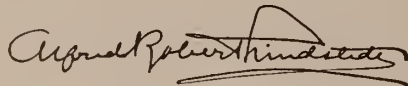
MIND CONQUERS ALL

Barbara La Marr Deely, whose poems are so well known through the columns of this magazine, and who has made an enviable record for herself as a successful screen authoress, has happily recovered from a serious attack of la grippe. At one time things began to look dangerous, as she had a fever of over one hundred and three, but her mind was conqueror at all times, as can be seen from her latest poetical effusion, "The Savage," in this issue.

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Many Stars From Movie Land Are Permanent Patrons

Wanda Hawley is finishing "Her First Elopement"—We hope she won't try it again.

Allen Holubar has finished, "Man, Women, Marriage."—He should do a sequel entitled, "Divorced."

* * *

* * *

Bebe Daniels is finishing "Oh, Lady, Lady."—Has Bebe grown up?

Goldwyn is finishing, "Out of the Dark." Sounds like a movie.

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The rendezvous for supper parties. Where first-class eats are served "24 hours a day"

Reginald Barker finished this week at the Goldwyn studio, the taking of "Bunty Pulls the Strings". Frank Lloyd is putting the finishing touches to "Out of the Dark". E. Mason Hopper is on the last stretch of Rupert Hughes' "Canavan", starring Tom Moore. Mason N. Litson today completed "Fans" the eighth of the Booth Tarkington, "Edgar" series and Victor Scheretzinger is getting well under way of directing "The Concert"... Lydia Yeamans Titus was this week added to the cast.

* * *

Lyons-Moran have started on "Fixed by George".—Sounds like they let George do it this time.

Hand-Outs Along the Rialto

CABARETTING MORE OR LESS

Blue Bird Cafe.—One of the reasons for the particular success of this popular resort of entertainment is the fact that Gus Mann, the proprietor, is always ready to experiment along lines which are bound to please the public. He has a theory that no matter how just a waiter may be, the guest is always right. It is sort of a policy which is bound to make many friends, for it is a well known fact that patrons of a cafe are always in search of the very best. They leave usually "That Sameness" and mediocrity at home and naturally when they appear in public they become at times unusually critical. And for this reason, if for no other, the Blue Bird should be and is patronized to its capacity, enhancing the value to this cafe are four men of the right intelligence to direct your comfort. Carl Heimback is about the most pleasing head waiter in Los Angeles. He seems to understand your temperament and acts accordingly. Burt Sheehan undoubtedly possesses a tact which is largely responsible for your good-natured disposition before ordering your repast. Adolphe Larre, with his immaculate appearance and exquisite manners, naturally becomes the favorite among the particular ladies of taste and refinement, while Charles Swaverly is the kind of a man who can tell you just what you are going to eat and how you will enjoy it. Invariably his superior, Burt Sheehan, is invaluable in this respect. The orchestra has had a few changes since our last issue. There are more men and instruments and more avoirdupois at the piano. By this we mean that Earl Burtnett has gained five ounces since we wrote about him last. Ask him how he did it. Hank Miller plays the saxophone and clarinet effectively. Spike Thomas is the trombone artist, while Eddy Janis is, as you are aware, one of the finest violinists hereabouts. Bill Lambert taps the pigskin. Bob Foxon is about the most versatile musician in the aggregation. He not only plays the cornet, but you should hear him play the mouth organ. Tom Milligan stands guard over the bass viol. Mark Casey handles saxophone and fishhorn. And the music!—well, it is an ordinary thing to hear these boys playing fifteen or more minutes at a stretch, so frequent are the requests for encores.

TAKEN FROM LIFE

By M. W.

A sophisticated maiden
Just out from N. Y. Town,
With a great big baby stare,
And a halfway Parisian gown.

She thought she knew just everything
That anybody could,
But, oh! What wondrous things she
learned
When she got to Hollywood.

She searched our prehistoric clan
For the "IT," but had to wait;
She had looked for an ideal man,
She just longed for a real soul-mate.
To realize her girlhood
When she got to Hollywood.

FINE CAST FOR WARNER PLAY

In selecting players for the different roles in the new Pathe Special, "One Hour Before Dawn," in which H. B. Warner is starred, Jesse D. Hampton the producer, secured almost an all-star cast. Anna Q. Nilsson plays the leading feminine role opposite the star and Frank Leigh is the villain. Others important in the large cast are Thomas Guise, Augustus Phillips, Ralph McCullough, Howard Davies, Wilton Taylor, Lillian Rich, Adele Farrington and Dorothy Hagen.



NOW PLAYING

* * *

LYONS AND MORAN

IN

"ONCE A PLUMBER"

* * *

A HOT, SIZZLING
FIVE-REEL FEATURE

DIRECTORS ARE YOUNG

Motion picture directors as a class are remarkably young, especially so when one considers the importance of their work. A glance over the biographical records of Goldwyn directors shows that forty is the high water mark. Reginald Barker and Frank Lloyd, featured directors, are only 35 and 32 respectively. Alfred Green is the youngest with only 28 years behind him. Victor Schertzinger is only 31. Paul Bern, Goldwyn's newest director, is 30. Wallace Worsley Mason L. Litson and Clarence Badger are 40.

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JUST BETWEEN OURSELVES

Broadsides

By ARGUS

Making your way in the movies is usually a bore—you have to "work" in.

* * *

Indistinguishability is a big word for describing little Viola Dana, but she's got it.

* * *

Ben Turpin says that there's only two things the matter with a formal dinner and that is a stiff clean shirt and not enough to eat.

* * *

FASHION NOTE—The fall suits will not "fall" in price.

* * *

Wanda Hawley, after being back from San Francisco, says that anyway it was a change. Yeh, they have very small "change" up there.

* * *

Larry Semon says he works for a living. He does.

* * *

Victor Schertzinger, the well known Goldwyn director, has grown a moustache. Doesn't that "tickle" you?

* * *

Q. T. means Bull Montana, "Quite Tough."

* * *

Jack Cooper, the "funny man," says in speaking of "heavies," that "the heavier they are the harder they fall." Quite true.

* * *

If you write to a girl in vacation,
And she writes to you in vacation,
Then what the Helvetia, Nova Scotia,
Are you to do
After vacation
When she meets you and says,
"I met the best looking fellow during
vacation."

Wallace Beery went whistling down the street the other night and somebody threw an empty bottle at him. He says he's gonna get a horn and go by again—he might get something in the next bottle.

* * *

The eternal triangle—"The Y. W. C. A."

* * *

Thomas Meighan is doing "Easy Street"—That's one street that isn't on the local map.

Mr. Jack Dunn late of the legitimate stage has just divorced his partner, Miss Rosalie Hager. Before going into the movies.—Well he's starting out alright.

* * *

A young fellow named Dunn
Of girls, he loved but one
He soon married her
She went with a sir.
And now he says he's well done.

* * *

Harry Van Meter is thinking of going on the stage.—Well, here's hoping he stops thinking and continues in pictures.

* * *

Tom Moore's next picture is to be, "Made in Heaven".—Sounds like he's dead or getting higher in stardom.

* * *

"Hoot" Gibson is working on "Marryin' Marion".—That's easy.

* * *

Rex Ingram had a thirsty bunch of extras in his latest, "The Four Cow Boys." They drank "wine" the first shot, and wanted more retakes.

* * *

Baseball Note—Babe Ruth is still running home. He should "run" for president.

* * *

'Jes call me Cream of Wheat, I'm mushy.

* * *

Wesley Barry take notice—A good cure for freckles is to leave them alone.

* * *

Frances Marion and Finis Fox
Have been remiss for days
So I've found the reason why
They're busy writing plays.

* * *

John Sheehan of Fanchon and Marco, and James Liddy of Christie are old friends, Sheehan can't get rid of Liddy since he was caught with "something" on his hip.

* * *

"A movie solution of the movie unrest," they have no standardized conversation, so they talk like Bugs Baer.

* * *

A philosopher nominated Chas. Chaplin for the Hall of Fame for being the only expert loafer.

* * *

A woman is as old as she looks, but a man is never old until he quits looking.

* * *

Hale Hamilton says everything is fine except the weather.



DOROTHY MORGAN
A Clever Child Actress

The latest.—"Birds of all feathers flock on the new hats".

* * *

"Girl will marry lover who shot her and himself."—News item. Well, they might have met anyway if it had been fatal.

* * *

Milkshakes now with a little nutmeg.

No thrill, boys.

Oh, my kingdom for the ole keg.

The hours of this bank are exactly suited to your requirements.

THERE are many advantageous reasons for having an account in the Hellman Bank — and not one reason why you should not.

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SIXTH AND MAIN
BRANCHES: FIFTH AND BELL, TENTH AND FIFTH, SEVENTH AND BROADWAY

PERSONALITIES

WHY BE AN EXTRA?

Claire Windsor, She Waited—and Worried—and Won!

"I worked for a menial's hire,
Only to learn dismayed
That any wage I had asked of Life,
Life would have paid."

Jessie B. Rittenhouse thus bemoans the lack of real effort and indomitable purpose in early endeavors, seeing at the end that all comes to him who has vision.

Napoleon said something about there being a brigadier's baton in every corporal's sack. But a great many wise and successful persons have said similar things, and the majority of us get the idea in our heads that such lines are the bunk and that the best course to follow is the line of least resistance. This story proves that our conviction itself is the thing that might properly be termed bunk. It is the story of a girl who refused to see in a \$7.50 check the final course of her efforts in shadowland, and it is told for the benefit of the great majority of you girls who lug your makeup boxes out in the morning and back at night with an indifference born of lost hope.

Lois Weber, premier woman director, is a woman with great executive ability and the mind to make decisions that will stand. She found herself in a situation not quite a year ago which called for a decision being made quickly. Paramount had signed a contract with her which called for four lavish productions, and at the last moment before starting on the initial picture of the series she was confronted with the loss of her leading lady who had left town. It was the morning of the first date on the shooting schedule, and all hands were assembled in a stage of the Brunton studio.

"I'll not stop at this last minute to spend several days or weeks hunting for another," she declared. "I'm going to comb this lot and find one ready to work."

With characteristic thoroughness, Miss Weber "combed" the lot. By noon she had sent one of her assistants to make engagements with a number of promising young cinema aspirants elsewhere, but she was still

hunting. Deciding that the studio cafeteria at noon wasn't a bad place to look, Miss Weber went there, and, while eating lunch, looked 'em over.

Result was that Miss Weber invited one of the girls eating in the cafeteria to come to her table and join her. Girl's name was Ola Cronk; was working extra in a Holubar picture, and had never done anything but extra work.

"You're a perfect type of blonde American girl," said the famous director. "I don't see how you've escaped getting some sort of a chance."

Final result: The girl's name is now Claire Windsor, and after playing the lead through the picture, "To Please One Woman," she pleased Miss Weber so well that she now has a five-year contract to appear in Lois Weber productions.

"I've always been sufficiently in earnest to have had plenty of crying spells over my luck," says the new leading lady, "but I honestly think it's better to cry than to laugh the way some girls do. No matter how consistently unlucky I was, I never got indifferent enough to feel that perhaps I had no claim on success."

"—any wage I had asked of Life,
Life would have paid."

Jinks Harris, the iron-fisted cowpuncher of filmdom, who has been playing heavies on the LK-O lot, left this beautiful burg to join Henry McRae in Canada, where he will remain for several months.

* * *

Frank Mayo is finishing, "The Throwback".—Sounds as if he found a horse show.

* * *

Belts are the only thing nowadays that have plenty of "give" and no "take."

* * *

Now that the ladies are in politics we've got no chance for an argument—we call them ladies because we're gentlemen.

* * *

Bill Russell, went to see Fanchon and Marco if anybody wants to know.

I asked Bill how he liked the show, he said: "The girls sure had beautiful eyes".—"Say Bill how do you get the 'eyes' stuff?"



GERTRUDE STEVENS
Ingenué

When you go away
On your vacation
And forget your camera
You decide then
That you can't get
Good pictures anyway.

HINT—Never take vanishing cream to the studio, it's sure to uphold its name.

* * *

Mr. Nazimova, who is temperamentally dissatisfied with New York stores, sent back to Los Angeles for a pair of \$30 golf stockings. Here's a new idea, Mr. Press Agent.

* * *

Mildred Moore got a good write-up after investing in the Spirit of the Poppy, that is typographically speaking.

* * *

"Life Below the First Floor" is getting to be a modern drama.

* * *

Owen Moore says that love gives you a far-away look. It does. The farther away the better.

* * *

The hardest thing in the world to do is to eat corn beef and cabbage in the cafeteria on the Vitagraph Lot, especially if you have a stiff neck. William Duncan will supply more cogent information on this subject than we can.

* * *

Lasky is making, "His Friend and His Wife".—Ten to one he lost his friend and not his wife.

Bright Hints For Human Beings

By MARSHALL LORIMER

A GAMBLER'S SOLILOQUY

By MARSHALL LORIMER

*I seemed to meet a thousand friends
whenever I was flush,
And somehow, by coincidence, they al-
ways seemed to rush,
But lately things have changed a bit, my
friends seem out of town,
For tho' I visit my old haunts, or hold
a corner down—*

*I fail to shake one hand of those who
clasped mine oft before,
And seem to realize somehow that
friends were now no more.*

*It's sad to waken from a dream that
brings you joy and bliss;
It's sad to know that you've been IT,
and have come down to this;
It's still far worse to have to feel you've
played the "angel" boys
For roysterers and courtesans, who stuck
to you thru joys—
Who lavished their attention till the day
that you went broke,
And pledged their keen devotion when
you failed to see the joke!*

*Then thru it all to have advice from
other parasites,
Who preached and sermonized and
spoke of moral rights,
And in the end by accident! As if the
thought just came,
They put the borrow on you, and then
forget to pay the same.*

*You find them all together when you
squandered your last check,
And they'll point you out and say, "Be-
hold the living wreck."*

*They've shared your wine and suppers
and theaters to the last,
Then failed to recognize you, say, the
next day, when you passed.*

*Of course, this talk is kind of cheap;
you hear it day by day,*

*And in your hearts perhaps you feel the
theme is worn and gray,
But don't you think that living sermons
such as these*

*Are just the kind of lessons that our
rising manhood needs?*

*I'm not a pessimist by far, for while
there's life there's hope,*

*But show me who succeeds in life who
from his battles cope—*

*Who early has indulgence, or is to
aprons tied,*

*No curse in life is greater to the young
man at your side.*

*But, after all, we know one friend who
sticks and plays the game,
For whom we'd forfeit all this wealth
and talk of fame;
If this is so, then I am rich beyond my
wildest dream,
For he is waiting my return, he is my
daily theme;
His face is puckered, wrinkled much; he
knows a thing or two;
I have my doubt of human folk, but I'll
swear my dog is true.*

A HERO'S DREAM

By MARSHALL LORIMER

*I've often wondered if by chance,
Some accident in sooth,
Would send me realized romance
In overwhelming truth;
For instance, say, a runaway,
With nostrils spurting fire,
Amidst the traffic of Broadway,
Might bring me my desire (?)*

*Suppose within the carriage sat
An heiress, pale with fright;
Then, say, myself, with muscles strong
Leaped forward with my might,
And as the thousands watched with
dread*

*My long athletic leap,
Which brought me to the horse's head
In one convulsive heap?*

*Then as the startled equine sped
Upon his mad career—
Myself—whom thousands thought just—
dead,*

*Would hear a deafening cheer;
Then, with the courage I don't lack,
And with one gasp for breath—
I leap upon the horse's back
And save the girl from death!*

*The aftermath—you'll understand,
While thousands cheer their best—
The heiress offers heart and hand,
Besides her treasure chest,
Then dreamily—my eyes uplift,
And see without a doubt,
A street sign reading, "This is Fifth,"
And find my pipe is out.*

*Molly Madone wears green garters.
She says she is never happy unless
there is some green on her some-
where, and that is the only place it
is becoming.*

The Fern Cafeteria

was the QUAKER—
now co-operative

THIRD STREET at HILL
EXCHANGE BUILDING

SOUNDS LIKE ALL-STAR CAST

The Metro stock company, as now organized at the Hollywood studios is one of the most notable of any motion picture organization. Among those who have signed long-term contracts to appear exclusively in Metro productions are Edward Connelly, Edward Jobson, Edward Cecil, Wyndham Standing, Florence Turner, Cleo Madison and Lawrence Grant.

NOTHING TO DO BUT LOOK PROSPEROUS

To those who have seen Edward Jobson, popular Metro player, cruising around the waters adjacent to Catalina Island, it may be said that he is not vacationing, but is enjoying all kinds of water sports in connection with his present picture. Mr. Jobson is supporting Viola Dana in her newest Metro starring vehicle, "The Offshore Pirate." Nearly all of the action of the picture takes place aboard a million dollar yacht, and Mr. Jobson in the role of the wealthy uncle of the heroine of the story has nothing to do but look opulent.

Jack Holt says that bare-foot dances will be the rage next year if the price of shoes keep on. He's right.

The Elite
CATERERS AND CONFECTIONERS
641 SOUTH FLOWER ST. LOS ANGELES, CALIFORNIA

Pico 1573

On the completion of our new building we added two new departments: the tea room and candy department. You will be pleased with both.

PERSONAL CRITICISMS OF PHOTO-PLAY PRODUCTIONS

Supervised by Emm. Ell.

SAMUEL GOLDWYN PRESENTS "THE PENALTY DIRECTED BY WALLACE WORSLEY

Reviewed by—

Here is a moving picture which hundreds of thousands will enjoy and yet when you ask them why they enjoyed it the majority will probably inform you that it was on account of the weirdness, mysteriousness and superb characterization of Lon Chaney. These three reasons could easily be acceptable as a good valid right to proclaim this picture an unique feature. To our way of thinking, the great secret of the success of "The Penalty," is the undercurrent motive that lies behind. When Gouverneur Morris wrote this book, he must have been thinking of the paramount discontent prevalent among the masses. Social conditions were such that at the slightest flare a revolution might have ensued. This play, like the model bust of Saturn in the story, conceals the depth of mastery beneath. It is that of a man, who, being physically imperfect, strains with his entire mental ability to be a master mind of the lower world of crime. As the story unfolds before us, we could easily grasp that here was a direct parallel with the discontent of the toilers of the earth. Here we could see how one with little knowledge but with great determination can be deflected into paths leading to a reign of terror. And when the doctor eventually decides that "Blizzard" should not have limbs, but that an operation should be performed to remove the pressure on the brain of the man, he worked out our theory—which we are trying to have you understand—that it is the brain of us which can easily become terribly distorted through privation and circumstances.

We would advise any man or woman discontented with their lot to see this masterful production of absorbing interest. It is bound to hold you

CHARLES RAY IN "AN OLD FASHIONED BOY"

Reviewed by G. M.

We could just as easily have reviewed Charley Ray in "Forty-five Minutes From Broadway" and would have been unable to say more for him in the way of our respects for his ability as an actor as in this particular picture, "An Old Fashioned Boy." The reason we take this feature for a review is to bring out the fact that Charley Ray had a perfectly logical reason for producing his own pictures independently. Tom Ince is known as an astute producer, but we fail to see where he showed any particular insight or cleverness when he allowed such a star to get away from him. In this feature this young natural actor is shown at his best. It is the kind of clean, unassuming comedy that brings a healthy glow into the core of an unhealthy mind. It is chock full of laughs—laughs which are not forced—laughs that seem to come from us as naturally as we know the sun will shine some time. We figure that one five-reeler of this kind is easily worth any five-five-reel features turned out by the Mack Sennett forces.

Ethel Shannon convinced us that we were right a year or so ago when we predicted that she had the makings of an ingenue star. She typically portrayed all of those characteristic opposites prevalent in the nature of self-willed girls. Her forceful interpretation made a decided hit with the audience. For the first time in our picture career we were able to see Alfred Allen, who played such a marvelous part in "Hell Morgan's Girl", playing a kindly disposed man with a keen sense of domestic humor. Wade Boteler portrayed a splendid example of farcical revenge as the husband in continual hot water. Sybil, his wife, played by Grace Morsc, did one of the very best examples of domestic incompatibility we have seen in pictures. Little Gloria

spellbound with its technical display and the marvelous acting of its star. The latter we doubt never appeared to better advantage than he has in the part of "Blizzard." He made it a character which stands vividly in our minds as something almost undefinable. He portrayed a man torn between beastly desires and idealism, and how the latter conquered makes one of the most vivid stories ever thrown upon the screen. The direction was smooth and unerring. The photography was clear and well defined at all times. The acting of Charles Clary, as the doctor, was a clever interpretation and showed this popular actor at his best. We think that Ethel Grey Terry deserves the histrionic honors of the feminine portion of the cast. Katherine Adams was also very good. Kenneth Harlan, as Wilmot, was not correctly cast as a physician. He acted like any ordinary young juvenile bursting for a fight, and he made a fatal mistake when he notices Blizzard for the first time, in failing to observe the state of the cripple, confronting him. Most doctors would have concealed their personal feelings in viewing an interesting case of physical disablement. Edouard Trebaol was more than excellent in his part. Milton Ross, as Lichenstein gave a splendid performance. James Mason proved himself, as always, to be a good actor, while Jack Carlisle as O'Hagan, did very well.

If we have given more space to this picture review than seems necessary, it is because we consider that this feature is the kind that we have been advocating as a double standard of story and moral. Anyone failing to see it have deprived themselves of a throbbing lesson in life which they cannot afford to lose in this day and age.

Joy was very good and Frankie Lee, had we had him, would have been spanked quite often for his wicked pranks. Hal Cooley fitted the part he was supposed to play. As we heard someone behind us remark, "At last Hal was playing his own character to the life!" Altogether the continuity and direction showed the highest marks of ability and keen insight into humorous situations. Chester Jones deserves great credit for his photography. Jerome Storm directed.

LINES AND LINES OF LINES

Continued from second cover page)

of the 'Mechanical Stereopticans', for food and taxis go 'blaa' with them. They always have a machine, if it is nothing but a disguised fliyer, and they would rather brew a ham and egg sandwich in your apartment than stop at any victual emporium.

Oh! that is fair enough, but you can't get off so easy the gang cried, how about Larry and his line? "Well, I replied, he is too much like the ice cream he manufactures—'sweet, but so cold'."

Well! then, they said, "How about Dick?" "You mean that horse thief lover of mine?" I asked. Gangway! girls—All those coming in late may remain for the next performance. Only my own fluttering heart will know the intricacies of the slow, deadly poison that he injects through my ear muffs. Why, girls, I continued, if I believed in reincarnation, I always would believe that he played the 'snake' in the little 'Cleo and Anthony' act, for sweet ladies, his line is deadly.

"And after all, don't you all think that men are the natural magicians in the world? Why one good man if he so wills, can change your prosaic existence into an 'Arabian Night's Tale,' and even decoy ducks become sweet singing canaries, the faded roses in the wall paper become a blooming flower garden, and his 'disguised Lizzie' a chariot of gold, and it isn't hard to understand how Polly did her 'quick change' trick. Meeting adjourned."

P. S.—So we all heaved a sigh, came back to earth, and repeated in a chorus the affirmative that "Heaven would protect the working girl, but who would entertain her?"



IRENE BLACKWELL

Playing Sympathetic Lead in "The Throw Back," Directed by Jacques Jaccard

“
Close - Up
”
a nearer point of view

VOL. IV. NO. 8

LOS ANGELES, CALIF., NOVEMBER 5th, 1920

FIFTEEN CENTS



IRENE BLACKWELL

A MAGAZINE OF MOVIE-LAND

PERSONAL CRITICISMS OF PHOTO-PLAY PRODUCTIONS

Supervised by Emm. Ell.

"THE BRANDING IRON"—A REGINALD BARKER PRODUCTION—GOLDWYN STUDIOS.
From the Story by Harriet Newlin Burt

Reviewed by S. S.

"The Branding Iron" sets up the false hypothesis that a man who loves his woman will cruelly brand his mate with a red hot iron in order to tell the world whom she belongs to. Thus placing the fair sex in the category with cattle, dogs, horses and other four-legged creatures of indiscriminate lineage. But—while the iron is hot—let us strike into the cold, dispassionate criticism of what it is all about.

Scenically and histrionically it is a masterpiece. First, we have the slattern daughter—held in great awe by her drunken father (who always had plenty on his hip)—and he forthwith puts the curse on her by prophesying a dire fate should she ever marry. From then on she becomes an itinerant "lady of the snows," trudging here and there in search of succor and shelter from various bipeds of the male persuasion.

She meets ————, admirably played by James Kirkwood. Then she marries him. Enters now the minister, a very heroic and upstanding rendition by Albert Roscoe, who seems destined to become a sort of a perpetual John Storm, et al (we have seen him in three of these roles lately). The minister is a veritable Good Samaritan, but is terribly misunderstood by the husband. Then the pagan playwright in the person of Richard Tucker appears on the scene. He is bereft of ideas, of course—and the long arm of coincidence brings to him this girl who is so horribly enmeshed in the web of woody misunderstanding. (Tucker is superb.) They all lead the poor girl a terrible chase—her life is

just one bad episode after another. Until, finally, in the smashing scene at the opry house (most pictures nowadays delight in showing a play within a play) she becomes hysterical in witnessing on the stage before her every eyes the gruesome details of her own checkered career, which she had confidentially related to the pagan playwright. Caring little for sentiment, and still less for secrecy, he adroitly maneuvers the meeting between her supposedly dead husband (who has also been an auditor at the production of the premier of the great play) and the befuddled wife. Then Barbara Castelton rises to superb heights and proves her right to the starring rank in the cast. Here was as fine a bit of poignant picture acting as we have witnessed in a month of Sundays. Of course, a reconciliation was inevitable—you could see the clinch coming, and thus it ended.

In an all-star cast of celebrities it is odious to make comparisons, but the thought forces itself that one Albert Roscoe is due for stellar prominence ere long. Who will be the movie impresario to sense Roscoe's inimitable gift for visualizing heroic portraiture via the camera? We believe he is due—and then some.

Scenically, there is a world of beauty to the production. And it is admirably negotiated in the rather flimsy theatric quality yecept "The Branding Iron."

The balance of the cast did meritorious acting. Russell Simpson, Sydney Ainsworth, Gertrude Astor, Marion Colwin and Joan Stanley—let us also mention Percy Hilburn, the cameraman, and give the greatest credit to Reginald Barker.

LOUIS B. MAYER PRESENTS ANITA STEWART IN "HARRIET AND THE PIPER"

Reviewed by M. W.

Without going into a great many explanations "Harriet and the Piper" was most ably directed by Bertram Bracken. And when we saw "Renee Guisart's" name on the screen we were prepared to enjoy the photography. We haven't had such a kick out of anything since one memorial occasion when a particular friend brough a bottle of medicine on his hip. Suffice it that we derived a great deal of amusement from a lot of tomfoolery prepared for our delectation ere the feature began. We might also mention that the prologue entitled "A Night in Greenwich Village" was too absurd to warrant any attention being paid to it. The only ones we noticed enjoying it were anti-Vivisectionists. They seemed to be in fear that if they sat through the act longer they would have to start a petition against things of that kind, as they evidently did not wish to see the audience suffer. In the piece de resistance (?) of the evening Anita Stewart as Harriet, displayed her usual ability and smile. If we could do the latter as often as Anita does, something wonderful would probably happen to us. Ward Crane lived up to his reputation as an actor. We have always known the perquisites of a She-vamp but now we know the requirements of a He-vamp; namely a Chinese servant, a very ornate apartment, and a wee bit of turf on an upper lip. Winsome Barbara La Marr Deely as the "Tam o' Shanter Girl" played up so well that we forgot it was not a living scene, and

when she reached her big moment we nearly screamed "Atta Boy." We only wish, though, that she would not spoil her usual smiling mouth by holding her lips so firmly together. It spoils the contour of her face. Myrtle Stedman as "Isabelle Carter" was natural in her artistry. We'd like to tell her "love stuff" isn't being done quite in the same way these days. No better actor could have been selected than Charles Hickman, Irving Cummings could have played up better as "Tony Pappé." Byron Munson seemed to be enacting one of his own "puppy" affairs. He was unsatisfactory, but Margaret Landis playing the part of his sister seemed too sophisticated for her part, although we forgave her when she dropped her stageyness and rose to the zenith in the last big scene. We always liked Layola O'Connor and as "Madam Carter" she did so well we felt very glad that she didn't live at our house. Evidently "Harriet and the Piper" was never intended to revolutionize pictures. Bertram Bracken undertook to make a great vehicle out of a very poor story. Nevertheless you leave the theatre with a feeling that you have witnessed a fairly notable performance. Personally, we like it well enough for thirty cents! but fifty seemed to be too much, and since the man at the Kinema Theatre who used to hand passes out has had another lapse of memory we are slightly tempted to ask for a salary to review any more Kinema Features.



PROVING HIS METAL

Eleven months ago when Marcel de Sano arrived in this country from European shores, people who saw him merely muttered to themselves, "A fine looking young fellow, but one who is not likely to get along where American competition is so keen." Evidently, Mr. de Sano must have sensed this feeling in the attitude of those he met, for without any apparent effort on his part he began to bore his way into the film industry. We saw him first, shortly after his arrival, purely by accident, we believe, playing a very important part in "In the Day She Paid." Seeing his artistic conception in this comedy drama, we came to the conclusion that here was a new type which it would be well for producers to take note of. Mr. de Sano, who is but 23 years of age, evidently decided in his own mind that acting—although interesting—was not quite interesting enough to edge out his career. This may sound strange to our readers, but we did not show the least surprise when we saw this young Italian directing his own company at Universal City. How he did it, and what brought it about, we can't tell you, but we do know, after witnessing the unique manner in which he was getting results, that in Mr. de Sano

the Universal Film Company had picked another winner. The above illustration shows you an intimate social scene in "The Orchid." The seated figure is the subject of this notice. The standing figures are Carmel Myers and Pell Trenton. It is a characteristic angle of Mr. de Sano's minute grasp of the situation that he invariably enters into the full spirit of the scene and atmosphere before he is ready to "shoot." Our dear old U. S. A. has well been named "the land of opportunity," and here we have a practical illustration of what can be accomplished by a stranger unfamiliar with our language who rapidly rises to a position of importance within a short time and acquires English.

DOMICUS STEELICUS

Part of a set fell on a Fox director's head the other day. Doctor says he will have sore feet for at least six weeks.

Clifford Robertson, casting director at Goldwyn's to J. J. Cohn, business manager: "Well, Cohn, how are you feeling today?" Cohn: "If I felt any better my ears would flop and I'd fly!"

WHEN HONESTY VANQUISHED COURTESY

Here's a story that everybody knows who knows the star intimately. It may interest others. It happened some time ago.

One of the best known ingenue stars of the screen was getting her regular hair treatment and shampoo in a leading hair dressing parlor. She herself is a decided blonde; also the girl who waited on her. The star was discursing so that all patrons might hear on the subject of why she had never been kissed except in a picture. She was enthusiastic about her own modesty and virtue. Then she fastened her attention on the hair of the girl attending her.

"You're such a vivid blonde," she exclaimed, "I wonder—would you tell me how you treat your hair?"

When assured that the color was natural, the star said, "Oh, but I can't believe that—it's so gorgeously blonde."

"Well, do you know, I have even more difficulty in believing your story of never having been kissed and all that," the girl replied frankly.

The nice little star relapsed into a mere customer.

Appropos, we would like to suggest that the young Miss Innocence wears her garment of unsophistication very awkwardly off the screen.

VAL PAUL

There are many envious directors today who are wishing that they could stand in Val Paul's shoes, for he has had the distinction of producing and directing "Sundown Slim," starring Harry Carey. Mr. Paul has had a great deal of experience with his directorial ability, but he is under the impression at this time that in the above vehicle, which is showing this week at the Superba theatre, that his best intimate conception is put before the public gaze. Mr. Carey has been so well satisfied with this feature that Mr. Paul will continue to direct him in his immediate future releases for the Universal Film Company.

YOUR CINEMA FAVORITES



In Confidence

Somehow I am reminded that I have an engagement in the middle of a vineyard several miles east of here. There will be moonshine, but not over the cowshed.

* * *

Judging from the amount of space given to the argument, one or two of the local papers are honestly bucking the advertising subsidy rule wielded by the chief rail line.

* * *

Eddie Lyons and Lee Moran have begun work on the fifth of their comedy features. Their newest laugh-compeller, "One Awful Night," is again from the pen of Edgar Franklin. Assisting the fun makers are Lillian Hall, Alta Allen, Lionel Belmore, Clark Comstock, Chas. McHugh and others.

* * *

Under the direction of Norman Dawn, "White Youth," in which Edith Roberts is starring, is progressing towards its lively climax. In this whimsical comedy drama of French Creole life in Louisiana, Miss Roberts is supported by Arnold Gregg, Thomas Jefferson, Alfred Hollingsworth, Hattie Peters and many others.

* * *

Dorothy Woods insists on "shooting" between shooting scenes, and the poor cowpunchers assisting "Hoot" Gibson have to suffer financially.

* * *

Harry Mann is to do twenty-six one-reel comedies for Special Pictures at the Jesse Hampton studio. Joe Weinblatt is the president of the concern financing this project. His first effort will be "Bless Our Home."

* * *

Never use your horn when driving on Franklin avenue before noon. You'll wake everybody up. Except the landlords. They're looking for you.

* * *

Maybe some money was lost when Denton was murdered, but there has been none lost by the newspapers, nor any circulation.

HIS VISION

Spring brought us
Beautiful wearers
Of Chiffons and Taffetas,
And Laces and Furs,
But it d'dn't bring
Us the real g'rl because
You can't tell nowadays.

Hereafter, we may—we don't promise, you understand, but we may—exclude from these pages fish and real estate stories.

Miss Bobby Nye had a birthday the other day.—She is "still" 19 years old.

JACCARD BUSY

Jacques Jaccard, who writes and produces photodramas for Universal and whose most recent productions are the Red Rider Series of stories of the Northwestern Mounted Police, and "Honor Bound," starring Frank Mayo, is at work on an adventure romance of the frozen Yukon, based on a personal experience when he spent two years in the Alaskan country.

Grauman's lobby sign for last week, "Wallace Reid, Always Audacious." —Well, we aren't sure just what you mean.



Autumn Ushers in Trig New Types of I. MILLER FOOTWEAR For Misses and Women

—That the low Shoe will be worn far into the Fall is evidenced by the variety of new models we have just received.

—They are inexpensive.

VILLE DE PARIS
SEVENTH AT OLIVE
E. H. DYAS CO.

PLEASE PATRONIZE—WHO ADVERTISE—IN "CLOSE-UP"

SPOTLIGHTS ON THE KEROSENE CIRCUIT



LOUISE LORRAINE
Leading Lady

A CHANGE IN COGNOMEN AND FORTUNE

Louise Lorraine used to be Miss Fortune. Deciding that such a name as Miss Fortune might have a detrimental effect on her future, she changed it and gained fame and fortune both. It would be awful, we agree, to be called "Miss Fortune."

Playing in the five-reel Universal feature, "The Hermit Hotel," Miss Lorraine is showing all the earmarks of a real actress. Her director, Billy Watson, says she's one of the best, and praise comes from all the cast, including Joe Moore, Laura LaVarnie, Robert Anderson, et al. Even the cameraman, Francis Corby, is an enthusiast for her.

A little over a year ago Miss Lorraine was having a hard time to convince directors that she had the talent for the big parts, being comparatively unknown. But now she has progressed so well that we hear that she is to be featured on the Universal program soon. Wonder how much of it comes from dropping the name "Miss Fortune?"

Candidly, while Miss Lorraine is not experienced in every sort of dramatic work, we believe that she could more than "get by" under the name of Smith or Jones or Brown. Watch her, if you want to see some one go up.

ONE OF MAY'S EASY DAYS

May Allison, Metro's blonde star, says that aside from work in the "movies," designing her own clothes, acting as her own chauffeur, assisting her "ole black mammy" in the preparation of the family meals, helping the landscape artist plan her garden, taking care of her Belgian police dogs (of which she has several), answering daily her voluminous fan mail—she has nothing at all to do! At present, the popular actress is appearing in "Are Wives to Blame?" her latest Metro starring picture.

News Item—" \$3,500,000 worth of hops destroyed in London by fire," which means more hops in prices.

THIS IS TOO MUCH

D. W. Griffith brought "Way Down East" 'way out West to prove his earthly fame. He did this by charging grand opera prices, when ten-twenty-and-thirty would have been more in reason, for although this feature is well supplied with good characterizations, we figure that Louis Gottschalk should be given fifty per cent of each admission charged, for had the prologue and music been taken away "Way Down East" would not have played 'way out West at these profiteering prices.

Instead of Chas. Chaplin being in a close-up, he seems to be in a fade-out.



PRACTICALLY all of those particularly good looking shoes you are seeing on the streets these days are carrying the *Nettleton* label.

Chas. R. McWilliams



PLEASE PATRONIZE—WHO ADVERTISE—IN "CLOSE-UP"

....Flickerings From Flickerland....



ETHEL BROADHURST
Hal Roach Productions

RAISING AN AUTOMOBILE

It doesn't take a good salary to buy a ortermobeel. Take Ethel Broadhurst of the Vanity Maids, f'rinstanee. She's doing it on accidents.

Tother day Ethel was coming out or going into a garage. We forget the exact circumsstancees. Anyway, another motorist of the opposite sex was persuading his vehicle in the opposite direction. Or maybe Ethel was standing still. (Still—still—where have I heard that word before?)

Anyway, to make a long tale less long, there was a mild collision. Ethel's coupe suffered a nick in its complexion. The offender—who, of course, was the other guy—came over to beg her pardon and the privilege of compensating her on her loss. He insisted and insisted and insisted, and finally Ethel manipulated her injured car into the garage (you see—she must have been standing still outside), and there a meechanic condescended to examine it. The patient's injuries were estimated as very slight, so the young man who had done the awful erime of running into her gave Miss Broadhurst six bits (75c) to pacify the garage attendant with, and hurried away.

Imagine the dear lady's surprise when the meechanic asked her for 35 cents for smoothing out the nick! Forty cents clear profit!

Ethel told Hal Roach, her director, that she has been parking outside that garage every day lately instead of inside, but accidents just won't happen!

MYRTLE STEDMAN

BY ANNIE IMLAH

*Myrtle Stedman you are absolutely stunning,
Generous, tender hearted and sincere;
If in a beauty contest you were running,
Your loyal friends for you would loudly cheer.
Then as the audience is sitting waiting
For you to come and shine in many a scene,
Im sure therell be no doubt or hesitating
As "one and all" proclaim you Star and Queen.
I think you have indeed "Life's greatest blessing,"
A talented and splendid young man son,
And surely you are quite proud of possessing
A boy admired and praised by every one.
In his warm tender heart long since installing
You Queen of course he'll always idolize
The one who in his infancy was calling
Her son and sang him pretty lullabys.
Your voice is "Sweet and clear" when you are singing,
Your hearers listen eagerly and thrill;
"Fond memories to many hearts you're bringing,"
Yes memories that cause our own eyes to fill.*

DOING IT FOR CHARITY

The newspapers the other day published an item in which it was stated that Ruth Roland, the serial star, had donated \$500 to the Los Angeles Orphanage. The public reading the item no doubt thought what a nice thing that was to do, but we believe in telling you the real facts of the case so that you will appreciate just how much more worthy her act was than before. The Laundry Associations of the United States, several hundred strong, had been piloted out to the Brunton Studio and eventually arrived on the set in which Miss Roland was working. The spokesman for the party asked her if she would meet these laundrymen and put on something to show how pictures are made. She said she would gladly do so if at the end of her efforts to please they would get together a fund and write out a check for \$500 to be given to a local orphanage, her reason being that the members of the east and others connected with the production might be idle over this period of time, and so it was that this charming lady actually worked harder for sweet charity than she did at any other time.



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OUTFITTERS OF
DEPENDABILITY

PLEASE PATRONIZE—WHO ADVERTISE—IN "CLOSE-UP"

Moving Along In Movie-Land

LAST MINUTE STUFF

Here's another quick one: Ed Slo-man (slow-man) is not as slow as you think. He quit Metro the other day and left May Allison to Phil Rosen.—We're all waiting, Mr. Qu ck-man (as we now call h.m), to hear the latest news.

* * *

John Ince, who directed Doraldina in "But Yet a Woman," has left Metro.—We wonder what Thos. H. Ince is gonna do?

* * *

"Her Mother Is a Better Pal Than Mary" is the latest song riot.—Wonder if Owen Moore is singing this one?

* * *

Well, well, look what happened! Jacques Jaccard quit Frank Mayo right in the middle of "shooting" the "Tiger." Something must have made him tigerish.

* * *

Winifred Westover while in France said that Lyons, France, was a "roaring" little town.

* * *

We hear that Eddie Foy has a new act—Thank Gawd!

* * *

They are continuously Victorious—Directors are never speak-easier.

* * *

Wallace Re'd says he has no use for a slow motor car.—But it isn't well to try any other kind around Los Angeles. Look at the cops!

* * *

J. G. Hawks of Goldwyn scenario staff is gonna have some t'me writing the continuity for Maurice Maeterlinck's story—if he wrote it in French.

* * *

"Mr. Barnes of New York," by Archibald Clavering Gunter, will be Tom Moore's next starring vehicle for Goldwyn. The novel was a sensational success in the 80's and was then put into a play, which also scored a big hit. Victor Schertzinger will direct. Gerald C. Duffy is adapting the story to the screen.

* * *

Here's a biting bit of news for Hollywood dogs. According to a recent court decision, "dogs are entitled to one good bite, but if he repeats, the bitten one can claim damages. Oh, you dogs, sharpen up your teeth!

PREPARE FOR WINTER

Viola Dana and her sister, Shirley Mason, who have recently moved into their new home in the Hollywood foothills, are seeking all the recreation possible in a California winter. The two sisters have purchased handsome riding horses that won prizes at the Los Angeles Live Stock Show. In addition, they have an outdoor swimming pool, tenn's court and several motor cars to aid in driving away dull care.

RIISING TO THE OCCASION

Ruth Roland, the Pathe serial star, is in receipt of a letter asking her opinion of the new yeast-eating fad, which is based on the scientific statement that the "vitamines" contained in yeast are of great nutritive and hygienic value. The irrepressible star's reply was as follows: "I sometimes indulge in a cake of yeast before retiring, and I find that I really do rise more rapidly the next morning."

REEL STUFF FROM REALART

Life with Jack Holt is becoming just one star after another. He finished Saturday with Mary Miles Minter, only to start Monday in a new Babe Daniels production, written by Elmer Harris.

* * *

Wanda Hawley has finished "The Snob," her latest Realart picture, and will rest until November 8, when work is scheduled to start on "All Night Long," from the play by Philip Bartholomae.

* * *

Besides the leads, Maym Kelso, Edward Martindel and Wade Boteler have been signed for character roles in the new Bebe Daniels production. Boteler has just finished with the fair Bebe, playing the heavy in "In the Bishop's Carriage."

* * *

Mary Miles Minter has just completed "All Sours' Eve" from the Ann Crawford Flexner Broadway stage success of last season.



The Irene—

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Smart Shoes for Women
432 SOUTH BROADWAY
Los Angeles Pasadena
San Francisco

With Comedians in Comedy Lane



JACK COOPER
Comedian
Henry Lehrman Studio

SOUNDS LIKE JACK COOPER

Many's the time
I've felt like a dime.
'Twas the other night,
Everything was all right.
I was to take her out,
She was going, no doubt.
I got there about eight;
She told me to wait.
I d'd,
And I slid.
The floor was awful,
And far from softful.
I fell,
And said, "Oh, H-W-'ell."
She stood and looked.
I was about cooked.
I got up quickly,
Oh, I felt sickly;
I was awful red.
She laughed and said,
"You fall again, too,
I think I'll help you."
Now there's the time
I felt like a dime.

Jack Cooper said that he tried to grow up, but something always seemed to keep him down.

THE EXTRA SEAT GRABBER

By Harold Lloyd

Now here's a lady you must know,
Who goes to ev'ry picture show,
Her hair is bobbed, her nose turned
up,
Outside the door she's checked her
pup.

The fate of Mary, Queen of Scots,
We wish would come to Susie Blotz.
She vow'd if they would chop her head
She'd never speak, but cut them dead.

But Susie is a maiden sweet,
Who at the movies grabs a seat,
And on the next one parks her hat—
I ask you—what is worse than that?

William D. Taylor was a pioneer in
the film game. That doesn't mean he
ever directed comedies—he was never
near a pie. (Joke.)

Query: If the heavy falls into a
deep color vat in the first reel does
that make him a villain of the deepest
dye? (Is that original?)

Press agents don't need many ref-
erence books. Their vocabulary is
their li-brary. (That's li-bull.)

You have seen the Highland Fling.
The next number on the program will
be the Mexican Fling. Charlie Fuhr
will throw the bull.

A Smart Aleck walking out of the
"Alec" the other day, on being asked
how he enjoyed the hotel, said "he
thought the James Brothers ran it,
as he had just enjoyed an excellent
cup of coffee for 80 cents."

People are not saving coupons now-
adays; they have acquired the habit
of collecting doctors' prescriptions.

PRACTICAL but BEAUTIFUL

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VELVET
in ALL shades



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Corner of Westlake

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lot?

He's on a keen scent of a Sennett
plot!

* * *

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vertisements. You'll profit.

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— TITLES —

PLEASE PATRONIZE—WHO ADVERTISE—IN "CLOSE-UP"

:-: Trailing Motion Picture Stars :-:

THE INEVITABLE
BY BARBARA LA MARR

Last night I dreamed that I lay alone
In a still, darkened room,
In a casket of ebony black,
Caressed by the heavy perfume
Of lillies, strewn o'er me—
Melting wax from tall candles fell—
And a clock somewhere chimed mid-
night
Like a slow mournful knell.
Peaceful and white and silent
Lay the thing that had been me—
That thing of emotions, sorrow and
strife,
Now cold and dead—and free
From the pleasures it longed for—
Free from the toll of pain—
For death came like Benediction—
While life had been futile—vain.
Weary—tired of battle,
And a world that would not under-
stand,
Eyes that had closed forever
On gypsy dreams built on sand,
Lips that no more would murmur,
Words they were meant to form—
Untamed and wild—yet tender—
A child of moon—mist and storm.
In my dream I fancied I smiled down
At the thing that had been me—
Now so cold and white and still—
Smiled—for I knew I was free—
The candles burned low and flick-
ered—
The flame died out—and there
Was darkness—and the heavy frag-
rance
Of the lillies that died in my hair.

Larry Richardson says that the street loafers may now busy themselves by watching the new traffic signals.

* * *

Pauline Fredericks exclaims that one is never too old to get a divorce—No, not quite.

* * *

If the Los Angeles Symphony Orchestra is to be non-un-ion, there sure is gonna be some wild playing done.

* * *

Wm. Farnum states that if they're gonna attack whales from pony blimps that they ought to get the profiteers while they're up there.—We all agree, Bill.

* * *

**TED TAYLOR HAS KEEN WIT—
THE EDGE IS CUTTING**

* * *

Fred Caldwell has returned from New York from a two months' business trip and announces that he has resigned as director of the Union Label Film Company and has signed a contract with Mr. Milligan to direct Alexander Alt in a series of comedies.



WORKING FOR A LIVING?
Cornelius Vanderbilt, millionaire reporter, visits the Goldwyn Studios. He is shown here opening a fig and talking to Abraham Lehr, Goldwyn Vice-President in charge of production.

"SO THIS IS MEXICO"
(As sung by "Peggy")

Tia Juana, Tia Juana, I love you,
Every night it's my delight
To spend with you.
Games of chance, a merry dance,
A glass of wine or two.
Oh, Tia Juana, you don't know
How I love you.

"MOTHS"

BY BARBARA LA MARR

Moths?—I hate them!
You ask me "why?"
Because to me they seem
Like the souls of foolish women
Who have passed on.
Poor, illusioned, fluttering things
That find, now as always,
Irresistible the warmth of the flame—
Taking no heed of the warning
That merely singed their wings
They flutter nearer—nearer—
Till wholly consumed
To filmy ashes of golden dust.
Foolish—fluttering—pitiful things—
Moths! I fear them!
Yet I watch them fascinated
And realize—many things.
Perhaps they are not useless
Nor the message they convey
To me, a futile one.
They make me see the folly
Of seeking that which it seems
Women were created for—
The futility, the uselessness of long-
ing—
Perhaps you do not understand,
But _____
Moths! — I hate them!

Barbara La Marr Deely has signed with the Frothingham Productions over a long period.

**SCREEN
GIRLS**

Can't afford the costly raiment of a Pauline Frederick or an Elsie Ferguson. A great many of them must count the cost of things, down to the very last penny.

And here is the store that takes this all into consideration.

The Emporium
531 So. Broadway



Shadows From the Silver Sheet

GOSSIP BY THE ROUNDER

A news item stated that on the night of the general election people remaining in their homes would be apprised of the result by the city communicating the news to them through a series of flashes on their electric lights. These were the signals: If Cox wins the light will be flashed on five times. If Harding wins, three times. It seems to us that the city knew it was going to save a little money on its light bill. Question: How much did the city save by two flashes?

* * *

Lottie Cruze has a unique way of being chaperoned. She goes out in public with two men, one to chaperone and the other to dance with, at the Blue Bird.

* * *

If made-to-order "Dieties" are such on earth, then they must be made out of common clay. How will D. W. Griffith accept this truth?

* * *

Many married couples on the stage are now doing "singles."

* * *

Sam Silverman tips a barber liberally who shaved him at the Alexandria, but forgot to pay for his shave. Who was the loser?

* * *

Irene Blackwell defines Los Angeles as: "A city block surrounded by country acres."

* * *

Hosiery manufacturers are making their product so short now, even the best of them, that it sometimes does not reach from the feet to—well, wherever they have to reach to.

* * *

Daniel Cox is having a hard time with his fourteen lions, while Harding is having as much trouble with his anti-league teetotalers.

* * *

Billy Ritchie, comedy player, Got a girl mad and couldn't stay 'er. When she got through he vowed Never again to speak his thoughts aloud.

Note:—This was not a comedy—it was real, not reel.

* * *

Lloyd Talman is said to look like both Charlie Chaplin and Harold Lloyd. Gawsh, it must feel funny!

A HOME AFFAIR

Bonita Godowsky on Wednesday evening, Oct. 13th, gave a dinner at which Antonio Scotti, the opera singer, was the guest of honor. Among those present were Frank Mayo, Universal star, Mr. and Mrs. Pantages, W. R. Clark, Senator Clark's son, Dagmar Godowsky, and other well known members of the theatrical and musical colonies of Los Angeles.

Ernest Truex, who is featured in the Broadway success, "Blue Bonnet," received a bunch of lilies of the valley the other night.—We suppose he wore one of them in his buttonhole like Pell Trenton does.

ASSIGN METRO CAMERAMEN

Cameramen for the new Metro pictures have been assigned. Jack Rose will photograph May Allison in "Are Wives to Blame?"; Arthur Reeves will do the photography for "Mother Love," Alice Lake's new starring picture, while John Arnold is behind the camera for "The Offshore Pirate," Viola Dana's latest picture. "The Four Horsemen of the Apocalypse" is being photographed by John Seitz.

C. R. McWilliams was evidently in Sacramento the other day for the purpose of proposing legislation that all good men should vote for their party and wear Nettleton shoes.

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ESTABLISHED 21 YEARS IN SAME LOCATION

When the director is late to work the star is always on time.—Yeh, but who ever heard of a director being late to work?

* * *

Ben Wilson says that the man who worked a year trying to get the job that paid well and then just when he got it, the wages take a big drop, and he gets just what he was getting before he got the new job.—"Aain't tit 'ell, mates?"

A local realtor is trying to find homes for the tourists.—If he can find any, he's a made man.

Lloyd Whitlock can now be called "papa" by his own.—Here's where Lloyd loses a lot of female admirers, but it's worth it, isn't it, Lloyd?

The only way to arouse your wife is to tell her the truth. She will call you a liar anyway, so what's the use?

Trade a Wrinkle For a Dimple!

4 TO 6 WEEKS' TREATMENT DOES IT
WOULD YOU PAY TEN DOLLARS FOR
DIMPLED HANDS? ...OF COURSE YOU WOULD
MINE COST ME ONLY \$3.00

USE



SKIN FOOD

WATCH IT WORK!

Trial size \$1.00. (10-day treatment) Regular size \$3.00.

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334 Wilcox Building

Los Angeles, California

PLEASE PATRONIZE—WHO ADVERTISE—IN "CLOSE-UP"

:-: On Strips of Celluloid :-:

PERT POINTS

Have faith in Milton Sills. He is at present doing a faith-healing stunt. At the f ghts the other night he looked like the Star in the New Testament.

* * *

The molecules of Hollywood have lately been astounded by seeing **THAT WHITE STUTZ** of Al Roscoe's at all hours of the day standing in front of a church. We hear he has joined the synagogue!

* * *

It takes a man like Harry Beaumont to hook up with a fascinating widow! Oh, yes, he intends directing her on the Robertson-Cole lot shortly. Some job, you'll say? Well, Julian Eltinge will be the **SHE**.

* * *

A U. S. internal revenue officer presented us the other day with the rightest kind of a recipe to make "Home Brew." We feel as if he was working for **U-S**.

* * *

Broad brimmed hats makes splendid masks

For ladies, don't cher know; Perhaps that's why B. Lamar Deely Beneath this headgear basks?

* * *

The best in life is the unguessed half.

* * *

A manicurist has her hands full during the day.

* * *

THAT SERIAL, "The Lost City," should have been named the **LOST SERIAL**—and then should have been **LOST**.

* * *

A sign nowadays of a man's affection for a lady is to present her with a quart of l'quor as a mark of their spiritual alliance. Many more engagements would become popular in consequence.

* * *

Lillian Hall carries her own thermos bottle into the Universal Grabateria, which only proves that she likes good coffee.

* * *

Any girl can be pretty nowadays if she knows a good druggist.

* * *

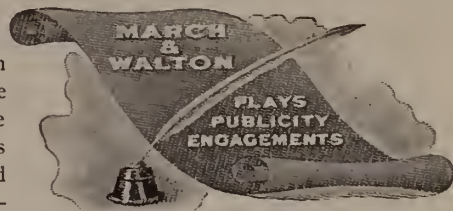
Some bird asked Ben Turpin if he was employed at Sennett's or just the hired help.

LOUIS B. MAYER TO RETURN

According to a wire received from Louis B. Mayer at his studio, the First National producer will leave New York within a few days on his return journey here. It is expected that production activities will be resumed shortly after his arrival at the studio. As he is only going to make a few brief stops en route, this will probably be during the latter part of next week.

Mr. Mayer's plans for the coming year include the making of a number of big all-star productions in addition to pictures starring Anita Stewart and Mildred Harris Chaplin. He now owns the famous Harold MacGrath story, "Drums of Jeopardy," which appeared as a serial in the Saturday Evening Post, and also has the screen rights to a number of James Oliver Curwood's best works. One of the latter, "Isobel," he has already produced and sold to the Rork-Roth concern.

Anita Stewart is now preparing to leave New York for the Mayer studio to begin her new contract year which provides for four pictures. Mildred Harris Chaplin, after a flying trip from New York, has returned East, where her next picture under the Mayer banner is to be filmed.



Guy R. Cockburn

Outside Casting Director
LITTLE THEATER BLDG.,
1324 So. Figueroa
Phone—65527 or 60371

BAYARD VEILLER SIGNS NEW CONTRACT WITH METRO

Bayard Veiller, noted playwright and producer, has just signed a contract with Metro under which he will remain at the company's West Coast studios as chief of productions for a period of years. This is the outstanding feature of a statement just issued by Marcus Loew, chairman of Metro's board of directors, after a tour of the company's West Coast studios. The theater owner and producer expressed himself as highly pleased with the progress being made on big productions now being filmed at Hollywood, particularly "The Four Horsemen of the Apocalypse," which, he said, had exceeded his most extravagant expectations.

You Can't Resist Them!



They melt in your mouth.
Fresh, Pure
Delightful.
The ladies appreciate a box of **BROWN'S CHOCOLATES!**
Telephone your order.

Clara Kimball Young lost a number of gowns not long ago, taken by burglars who entered her house by pass keys. Miss Young ought to be able to play "Aphrodite" with all those clothes missing.

* * *

The only people that are getting cars nowadays are the auto thieves.

Two questions the males are asking this year about the women are "What is to be the length of the skirts?" and "Where is the waist-line to be?"

* * *

The next Reginald Barker production will be "The Bridal Path," from the play by Thompson Buchanan.

Under the Magnifying Glass

BY THE MAN

BEHIND 'CLOSE-UP'

IRENE BLACKWELL

Miss Irene Blackwell really is not needing

*Such fineries as fur and silk and lace
I wish to say to you before proceeding
There's youth and beauty in your form
and face.*

*Altho a Lucille gown Miss Blackwell's
wearing*

*And some times drives a high priced
limousine,
About the only thing for which she's
caring
Is to be a star upon the silver screen.*

*It seems a trivial bet, was the beginning
And making up her mind she would
inquire*

*If in pictures she would stand a chance
of winning*

She spoke to Mr. Robert McIntyre.

*Today how very earnestly she's striving
She thinks fame's ladder rather hard
to climb*

*But she'll receive a welcome when "ar-
riving"*

*At the top, which she'll be reaching in
in due time.*

*"The Throw Back" which Jacques Jac-
card was directing*

*Miss Blackwell played the sympathetic
lead*

*When you've seen her act, I'm certainly
expecting*

*To hear, you think her very fine in-
deed.*

*Perhaps about this climate she's enthus-
ing*

*This charming native of the Empire
State.*

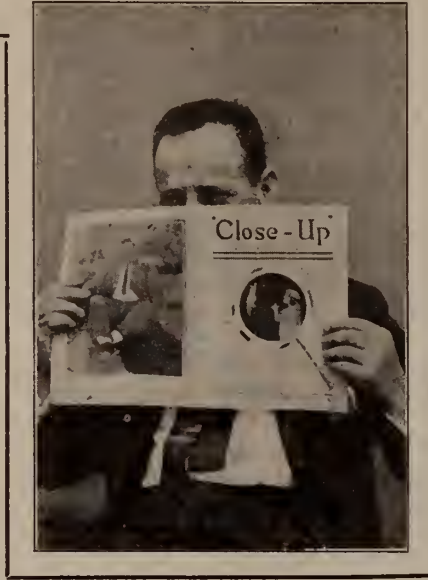
*May tell the Easterners of joy they're
losing*

*Living elsewhere, as Los Angeles is
great.*

By ANNIE IMLAH.

*Coolidge is the man who cooled the
coppers' clash.*

Richard Dix held up production on the Goldwyn lot for an entire day last week because he could not swell out his chest and look like a proud father without bursting his vest buttons. The scene was delayed until a new coat could be cut and fitted.



JIMMIE ADAMS

Of course, Charlie Chaplin stands pre-eminent among fun-makers of a characteristic slap-stick order; then Larry Semon has a host of admirers; then the new light on the horizon, Harold Lloyd, stands out as a clear cut, original laugh-maker, and so we could enumerate many other distinctive funsters, but we must eliminate them for the present to draw your attention to JIMMIE ADAMS. It doesn't seem so very long ago that Jimmie was endeavoring to convince producers that he possessed the real essentials of comedy—whimsicality. He had been known on the stage for quite a number of years as a comedian, who through his voice and mimicry was able to make thousands laugh, but like many others he sought a wider scope; he was in search of a larger audience, and eventually he found them through the means of the Silver Sheet. At this writing he is featured with Syd Smith in Mermaid Comedies, under the supervision of Jack White. His last release of two-reels distance is "Luck." Previous to this he was featured in "Nonsense" and "A Fresh Start." You will notice that in these three titles Jimmie Adams qualifies himself for public approval. In "A Fresh Start" he appears before them in a new unique role. Naturally his theme and action is NONSENSE, so it's evident that LUCK will follow him during his career as a comedian with the Mermaid Comedies.

"GIRL IN TAXI" CAST

The casting was completed this week for the production of "The Girl in the Taxi," Anthony Mars' successful stage comedy which is the second of a series of plays starring Mr. and Mrs. Carter De Haven. Many prominent players will support the De Havens in this First National attraction which will be produced at the Charlie Chaplin plant, under the direction of Lloyd Ingraham, assisted by George Crone. King Baggot and Miss Grace Cunard head the company, while other principals are Leo White, Tom McGuire, Lincoln Plummer, John Gough, Otis Harlan and the Misses Zella Ingraham, Margaret Campbell and Freya Sterling. Ross Fisher is in charge of the photography. The heads of the various departments include Ben H. Cohen, business manager; Bob McGowan, scenario editor; Carlyle R. Robinson, director of publicity, and Joe Van Meter, purchasing agent.

So Bryant Washburn is going to doff his dimple and don the shell rims that go with a business executive's equipment!

The hours of this bank are exactly suited to your requirements.

NOW that the summer days are here — late afternoon — evening or early morning banking is much preferable to the regular (10 to 3) hours.

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Marshall Lorimer
Editor and Prop.

Arthur Quincy
Staff Writer.

"CLOSE-UP"

The Magazine of Movie Land

Issued the 5th and
20th of Each Month

Annie Imlah,
Staff Writer

Editorial and Business Office:
603 Western Mutual Life Bldg., (formerly Exchange Bldg.)
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LUCILE PINSON
(Lucile Stewart)
A Motion Picture Favorite

Cleopatra never knew much about clothes, neither do the vamps of today.—Every man should notice that.

* * *

Gossip in society is titled "From one woman to another."—That's the technique of it.

* * *

All the women seem to be dressing on limited incomes this year. They don't wear much, in other words.

* * *

Allen Holubar says that Fruit Cocktails are very popular this year.—Yes, and they will be from now on. You know the reason why.

* * *

The extra's will sing a clever little ballad entitled "What's In a Name?" Music by Request, Words by Nomb Rains.

* * *

There are two sides to a lace curtain and a dollar bill—but it doesn't mean anything.

WHAT'S TO BE DONE?

When you meet a Girl—and you
Write her phone number on
A Package, and say you will
Call her up that night,
And you lose the package, and—
You can't call her up !!
What's to be done—Eh, D'know?

When you go in a large building,
You declare to yourself that
You won't take off your hat,
But—All the other men do—
And you get nervous and get
Off a floor too soon—
It makes you feel funny, don't it?
(Well, the next time take off your
hat.)

When you're waiting for a street car
On the corner and all the nice
Machines go by—don't it make
You sore when one stops and
Picks up the guy standing next to
you?

When you're trying to cross the
Busy street, and you can't without
Getting run over, and then some old
Dame takes her time in crossing
And gets there safe, but
If you did that you'd get killed—
Because you're a mere man!

The way the people are dancing
nowadays when two couples get on
the floor they're both crowded.

SHE BELIEVED IN HIM

When you go in
A movie show and
Sit down beside
A guy with his girl
And he tells her
All about how
The thing is made—
He knows because
He was a star in
A mob scene once,
And he knows all
the "reel" stars personally,
And he knows all
Their troubles, and
She sits there and
Takes it all in and
Thinks he's wonderful,
And he raves on
About how the director
Talks to the stars,
And you know better
Because you work
In the studio that he
Was an extra for, and
You know it's all
BULL!
But then the feature
Is finished and you
Missed the last part
On account of listening
To him rave,
Don't it make you sore?

Frank Lloyd opines that the silk-shirt craze is over.—Yeh, the ship-builders aren't getting so much money nowadays.

* * *

Just think of the days when we could go to a movie for a nickel.—Yeh, just think of 'em—that's all you can do.

* * *

A New York paper states "that good actors are scarce on the Pacific coast." For once we agree with our contemporary.

MICHAEL KLEMTNER'S

Marine Cafe

617 South Spring Street

NOW is the fish season. The only cafe in L. A. exclusively for "Sea Food."

Triangle Cafe

717 South Olive Street

FAMOUS for Supper Parties. Where first-class eats are served "24 hours a day"

PLEASE PATRONIZE—WHO ADVERTISE—IN "CLOSE-UP"

Hand-Outs Along the Rialto

CABARETTING MORE OR LESS

BLUE BIRD CAFE—It is a peculiar thing that when a tourist enters the hospitable gates of Los Angeles he invariably seeks information regarding the whereabouts of the Blue Bird Cafe. Previous to coming here in the large cities from whence they came, some friend who probably has been out here has undoubtedly informed them of this resort and its hospitality. Besides the usual "regulars," it is a common sight to see evident strangers from different parts of the country dining. We on several occasions have heard vociferous praise from their lips as they departed, and invariably you will see Mr. Gus Mann or his chief attendant, Carl Heimbach, speeding them out with the same cordial smile with which they were greeted on entering. A unique fact about this cafe is that it has refused to cater to special banquetting parties in which from fifty to a couple of hundred wish to partake of the joys of its surroundings. Mr. Mann claims that were he to do so these banquetters would demand more attention or interfere with the pleasures of the individual patrons. From this you may gather that the slogan "Blue Bird" means happiness in its fullest meaning to those desiring a pleasant evening. Carl Heimbach seems to know about every individual by his first name, which proves that he must have had a long experience in meeting the public. Bert Sheahan (who was ill for a few days) has happily returned with more whim and vigor. Adolphe Larre has lately been in an exalted state of feeling which seems to greet you as you enter. Some one said that he was to become a benedict. Charles Swaverly is as efficient as ever. The music under the executive manipulation of Earl Burtnett is maintaining its high standard of excellence and popularity. He is surrounded by Spike Thomas, Hank Miller, Bill Lambert, Bob Foxon, Tom Milligan, Mark Casey and Eddy Janis, who admirably

NAZIMOVA PREVIEW FINANCIAL SUCCESS

Madame Nazimova's preview of her latest Metro production, "Madame Peacock," at the Hollywood theater, Hollywood, Cal., netted the family of the late Eugene Gaudio exactly \$1,415. Madame Nazimova, who had insistently refused to make personal appearances with her pictures, arranged this one solely in the interests of the survivors of Gaudio, her former cameraman.

we feel peeved, because in a previous Issue we contradicted this Wedding rumor. That was some months back, and now US is made to look somewhat foolish, which proves beyond a doubt that Women do change their minds. "CLOSE-UP" congratulates Mr. and Mrs. Cuneo.

We heard the other day where a New York dancer was to be feted in a certain movie now being made.—Now just what they mean we d'know.

* * *



Ethel Broadhurst says that the price of cabbage has fallen.—Not that it makes any difference, but we might be able to eat it again.

SUPERBA THEATRE
520 S. BOWY.

PLAYING—
HUMAN—
Harry Carey
In his greatest C'nema Triumph
"SUNDOWN SLIM"
* * *
Directed by Val Paul

A Bolshevik motto is: Put Coolidge in the cooler!

* * *

If General Wrangel keeps on fighting for a while, he can get a good contract in the movies.

YOUR CAR is always ready here—and—
We are building on service and accuracy

953-55 SOUTH BROADWAY
"Brist'ling" Continuously
Anywhere - - Any Time

most recent appearance was with Viola Dana in "The Off-shore Pirate."

Roger MacKinnon, juvenile, who forgot his handkerchief in the last issue, has titled his poem "Let the Wind Blow Your Nose."

Mason N. Litson is in the midst of "The Country Cousin," the tenth episode of the Booth Tarkington Edgar comedies featuring Johnny Jones.

JUST BETWEEN OURSELVES

Broadsides

By ARGUS

They say immigration is increasing. Means more foreign types for motion pictures, for one thing.

* * *

Lois Weber's latest is "To Please One Woman." There must be a miracle man in it.

* * *

Coquette: Makes men fight and die for her.

Vampire: Makes men pay her bills.

* * *

We used to know a man who had a gallon of—wait a minute! wait a minute!—imagination malt.

* * *

An island home for the drug fiends' cure-house is much talked of. Well, well, you elucidate, Morphine, you possess the dope.

* * *

To prove that a man's heart is in his throat we will sing a ditty entitled—"The ties that bind a man's heart."

* * *

Wm. S. Hart is keeping the titles of his late pictures a secret and so is Tommy Ince.—We wonder why?

* * *

"Practice What You Preach" is Monroe Salisbury's latest and it's a hint to everybody—Directors, take notice.

* * *

News Item—"Jumps six stories; is not badly hurt."—Oh, no, the patient is doing fine, he's expected to die any minute now.—Just like a newspaper.

* * *

Look who's here again, Hazel Dawn is doing the latest, "What Is Love?" D'know, Hazel, but it's awful stuff. Here's hoping you tell us all about it.

* * *

Gee, look! Gloria Swanson has got "Everything for Sale" for her next picture.—What happened? Did they tails are very popular and they will be from now on. You know the reason why.

* * *

The extra's will sing a clever little ballad entitled "What's In a Name?" Music by Request, Words by Nomb Rains.

* * *

There are two sides to a lace curtain and a dollar bill—but it doesn't mean anything.

One of the news weeklies "went up in the air" and got pictures of the ship Avalon from an airplane.

* * *

A casting director is never liked by anybody—that is, until he gives you a job, then it's all right.

* * *

Sir Walter Raleigh was all right, but times have changed, and so have the price of clothes.

* * *

Fashion Note to Women—Paris is still "Undressing." So are the women in the U. S. A.

WHAT'S TO BE DONE?

When you meet a Girl—and you

Write her phone number on

A Package, and say you will

Call her up that night,

And you lose the package, and—

You can't call her up !!

What's to be done—Eh, D'know?

When you go in a large building,

You declare to yourself that

You won't take off your hat,

But—All the other men do—

And you get nervous and get

"Her Majesty."—Sounds like she was

a he.

* * *

William Taylor is about to start on "The Almighty Dollar."—This is a picture of the past.

* * *

"Hoot" Gibson is finishing "The Smiler."—Sounds like a Doug. Fairbanks.

* * *

Edith Roberts says that she's not gonna hide in "Hidden Fires"—when it gets cooler.

* * *

Rex Beach has finished his new novel, "The Net."—Sounds like a fish story.

* * *

Vin Moore is gonna outdo D. W. Griffith and put on a burlesque on "Way Down East."—That'll be easy.

* * *

Oliver Morosco is now a director (he says so, anyway).—Well, there's one thing he couldn't direct! Give a guess.

* * *

The city asked the other day for the "Vacant Room List."—They re-

NOW is the fish season. The only cafe in L. A. exclusively for "Sea Food."

The Fern Cafeteria

was the QUAKER—

now co-operative

THIRD STREET at HILL
EXCHANGE BUILDING

"The Orchid" has been changed to "Quicksands." Pretty deep stuff for the "U."

* * *

A bed bug stopped a street car on West Seventh street last Tuesday. It was later identified as one that escaped from the tenth floor of the Y. M. C. A.

* * *

Cecil B. de Mille has completed his elaborate production, "Forbidden Fruit," and it will probably be some time before he starts on another picture.

* * *

Do they call it the infant industry because it has so many sweet babes in it?

* * *

Pardon me, but you know that a lot of this is not first-hand information, don't you?

* * *

Now that the Ford's are again \$390, there will be a great number more. Here's hoping the landlord tries to cross the street.

* * *

Molly Malone is still playing croquet. Molly, please keep it quiet, so wifey won't hear about it. You know, a mallet is a handy thing for the wife.

* * *

Some bird said that the increased telephone rates were necessary.—We found out later that he didn't have a phone to pay for.—Can you beat it?

* * *

Bessie Love has started on her stories entitled "Bessie Love's Good-Night Stories."—Don'tcha just love to read 'em? Just ask Will Rogers.

FAMOUS for Supper Parties. Where first-class eats are served "24 hours a day"

PERSONALITIES

LOSING WEIGHT

Lincoln Stedman, who has supported Charles Ray in the first three independent pictures from the Ray Studio, is in a terrible quandary. For be it known that Lincoln earns his right to screen fame through his size. The young man weighs 230 pounds, and is one of filmdom's most jovial fat men.

BUT—in each of the Ray productions Stedman has been called upon to do some violent exercise. In the last picture, "Nineteen and Phyllis," Lincoln appears as a rival of Charlie's for the affection of pretty Clara Horton, and the scenario called for Lincoln's running madly through the streets of Hollywood after an automobile. At the finish of his half-mile sprint, Lincoln managed to puff out: "Gee, Mr. Ray, if I get much more of this sort of work, I'll lose my job—I'll bet I've taken off ten pounds this morning."

Lincoln Stedman is the son of Myrtle Stedman, who manages to keep pretty busy at the studios and to look disgracefully young to be the mother of such a big son. They are great pals, however, and Hollywood's film colony sees them nightly at the picture theaters or out for a drive in their handsome car.

A fellow wouldn't insure his life, so the dame wouldn't marry him.—Here's wishing him a long life.

They say you should make up your mind and then do it.—Yeh, it takes a great actor to "make-up" his mind.

SHE DID IT!!

Oh, Yes—the Editor of US was presumed to be a very good Friend of the Billington Family—B-U-T—US was not invited to the WEDDING, nor presented with a piece of the Bridal Cake—which, of course, reminds US that Francelia Billington WENT AND DID IT with that splendid Actor, Lester Cuneo. Yes—Yes—US received a CARD (15) days after it occurred. Probably they were too busy to think of US, but in a way we feel peeved, because in a previous Issue we contradicted this Wedding rumor. That was some months back, and now US is made to look somewhat foolish, which proves beyond a doubt that Women do change their minds. "CLOSE-UP" congratulates Mr. and Mrs. Cuneo.

We heard the other day where a New York dancer was to be feted in a certain movie now being made.—Now just what they mean we d'know.

* * *

If the department stores put "No smoking" signs in their women's rest rooms, they're gonna lose a lot of regular customers.

* * *

Syd Chaplin has lost his appendix.—We hope it has nothing to do with his producing ability. That should be reserved until the last.

* * *

They say that they're not buying copper nowadays.—And the coppers aren't buying nowadays either—they just get in the way.

The Elite
CATERERS AND CONFECTIONERS
641 SOUTH FLOWER ST. LOS ANGELES, CALIFORNIA

Pico 1573

On the completion of our new building we added two new departments: the tea room and candy department. You will be pleased with both.

ETIQUETTE

Blanche Sweet's latest "naughty" story about children was the result of an all night visit she paid to friends in the country, who had recently installed a telephone. The popular Pathe star found Willie and Georgie, the two little boys of the family, already well up on "hellos" and "ring offs," and very much impressed with the instrument. When they went to bed, through their open bedroom door the grownups overheard the following:

"—and bless mamma, papa, brother Willie and Miss Sweet. Ring off."

"Amen," came the rebuking voice of Willie.

"Ring off and amen means 'zactly the same, an' you know it," protested Georgie.

"Not when you're takin' to God," declared Willie. "Nobody tells God to ring off, an' you better fix it up with Him."

Georgie did.

EDWARD JOBSON RECOVERS FROM OPERATION

Edward Jobson is rapidly recovering from the effects of a serious operation on his face. He has been in the hospital for a week, but again is able to be about. He expects to start work in one of the new Metro productions which will start in ten days. Mr. Jobson's most recent appearance was with Viola Dana in "The Offshore Pirate."

Roger MacKinnon, juvenile, who forgot his handkerchief in the last issue, has titled his poem "Let the Wind Blow Your Nose."

Mason N. Litson is in the midst of "The Country Cousin," the tenth episode of the Booth Tarkington Edgar comedies featuring Johnny Jones.

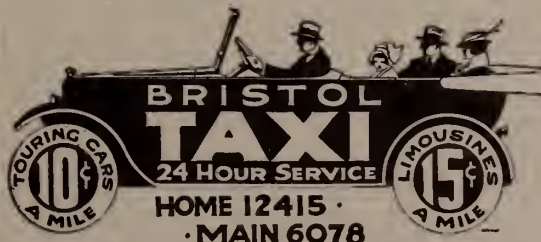
WITH A DRIVER
10c
per mile
1 to 6 persons
Waiting Time
\$1.00 per hour
Minimum 25c
Plus 10% for
increased costs

WITHOUT A
DRIVER
\$1.00 and up
per hour

YOUR CAR is
always ready
here—and—

We are building
on service and
accuracy

We Rent All Standard
Makes of Cars



953-55 SOUTH BROADWAY

"Brist'ling" Continuously

Anywhere - - Any Time

Bright Hints For Human Beings

By MARSHALL LORIMER

GOING OFF

Biff, Bing, Bang!
A shot through the house rang;
Aga n many shots rang,
Bing, Biff, Bang!
Footsteps were now heard,
Yet no murder occurred.

Bing, Biff, Bang!
Shots whist'ed and sang,
The footsteps were near now—
Bang, Bang, Wow!
Above the shots a yell,
The object staggered and fell.

Biff, Bing, Bang!
As if it were a gattling gun,
As if it were more'n one—
Above the roar someone was weeping,
Like a ch'll the sound was creeping.

Now to end this awful story,
It would make you feel sorry
For the poor guy who lost
His all, pa'd the terrible cost—
He lost his "life," that's all true,
But his "life" was only home brew.
—Carlyle Lansford.

CONGRATULATIONS, LOUIS GASNIER

Beyond the fact that its star is one of America's most representative actors, that it is the story in which he won greatest fame upon the stage, and the masterpiece of one of the greatest living playwrights, the Robertson-Cole production of "Kismet" with Otis Skinner claims distinction because of the tremendous fashion in which it has been produced.

"Kismet" was shown to the trade at a special performance given on the evening of Monday, October 25, in the grand ball room of the Hotel Astor.

Few spectacles in the history of motion pictures have offered the exhibitor attractions such as "Kismet" is from the standpoint of lavishness, color and far-flung detail. A reproduction of the ancient city of Bagdad was only one of the tasks of Gasnier, the director, and his large staff of architects, costumers, artists, electricians and other technicians. The making of "Kismet" was a vast undertaking, one which took the entire summer, and came to a close a few weeks ago.



DOROTHY MORGAN
A Clever Child Actress

TELLING THE TRUTH

The Brunton studio lot boiled with excitement for a few minutes the other day. Ben Hampton's production staff, assembled to prepare for the filming of their next feature, "There Was a King in Egypt," gathered around a small, mild appearing gentleman who had just been notified that there was no vacancy for an archaeological expert.

"Gentlemen, I know where you may procure some very fine whisky at two dollars a quart!" he announced.

"Where? Where? Where?" boomed an eager chorus.

"Right down on George street, number 25."

"George street? How do you get there?" came a thirsty, gasping, composite shout from the multitude.

"Take the train to New York, and the boat to Liverpool. George street is in London!"

Larry Semon has written a book entitled "When a Man Forgets."—And we add, "He's Got a Lecture Coming to Him."

Mahlon Hamilton says the weather may be a bit cold, but your wife can make it hot enough for you.

Looks as if Willard Mack is trying to out-do Kid McCoy.

TO GLADYS

In good time to welcome Gladys Brockwell under the Pathe banner as heroine of "The Sage Hen," come these verses from a very discriminating English admirer:

There's film stars great, and film stars small—
It would be hard to name them all.
And some are bad, and some are good
And some that WOULD act, if they COULD.
There's some try "stunts" in search of fame,
But I know ONE who ACTS—her name
Is Gladys!

And most AMAZING things they do,
Things that would puzzle me or you.
So long as they are an attract'ion,
It seems to give them satisfact'ion.
I guess they think it's awful fun
To leave the ACTING, all to one—
That's Gladys!

Their pictures have no rhyme or reason,
It's nothing more or less than treason.
How bathing girls in dramas get,
I never have discovered—yet.
The question that is puzzling me
Is "Do they ever go to see
My Gladys?"

MOLLY MALONE ENGAGED TO PLAY IN PECK FILM

Nate Watt has engaged Molly Malone to appear in a leading feminine role with Jackie Coogan in the forthcoming "Peck's Bad Boy" film now being made at the Louis B. Mayer studios. Miss Malone was loaned the Peck Company by Goldwyn. She will work opposite Wheeler Oakman, who is also cast for an important part in the new picture.

ORA CAREW SELECTED

Ora Carew is the latest screen luminary to sign with Metro. Miss Carew has been engaged to enact the leading feminine role in the all-star production of "What Is the Matter With Marriage?" upon which production will start in about a week at the Metro studios in Hollywood. Dallas Fitzgerald will direct the picture.

THE COLUMN WITH NOTHING IN IT

By Arthur Quincy

Hollywood: The place that made That Something famous.

* * *

Remember—it's always a chicken that has the first responsibility for a hard egg.

* * *

A man went over Niagara Falls as the alternative to going through November without voting for Harding. Make your own joke.

* * *

SUCCESS WITH A KICK IN IT

A little blonde came way out west
From the corn lands of the middle west.
She came to find finance and fame—
To find them in the movic game.

This is the way she won her placé—
'Twas not through her figure, wit or face;
They learned her trunk held good moonshine,
And directors formed in a double line!

* * *

Harding should let COOLidge handle the hot questions. Bla-a-a-a!

* * *

It is reported that H. Ford has been accused of selling his flivver motors, refined, strapped and chronologically tested, as wrist watches.

* * *

Certainly I will say a few kind words in behalf of Mildred Harris Chaplin. I once saw her in a picture called "Home."

* * *

But why blame Mildred with anything when Charlie's first love, the Public, has so obviously fallen for another man?

* * *

Noticing Charlie's anxious care of "The Kid," I give this thought to the poets—"When Charlie goes to London, who will put 'The Kid' to bed?"

* * *

Twin sixes are going out. Pray that the twin six style of living will go out with them.

* * *

Essential equipment of a director: A megaphone and a pair of leather puttees. Attached five feet apart.

* * *

Megaphone: A conical contrivance for the transmission of directorial mistakes to actors or electricians a few feet away.

* * *

Technical expert: The person who knows too much about something and has to be watched by the director.

* * *

Am told Laguna Beach is the resort chiefly of artists and grass widows. Therefore, if subject to paint'er colic or hay fever, stay away.

* * *

Mrs. Peete is one of the best "chief witnesses" we have ever seen. She might play "best friend" parts in pictures.

* * *

If you want the news to spread, don't telegraph—telewoman.

* * *

Which recalls my father's favorite injunction to me, "Never run after a street car or a woman—there'll be another along in a minute." (Note: He never lived in Los Angeles and so was a fifty per cent optimist.)

THE FIRST WOMAN PRODUCER OF MOTION PICTURES

Cathrine Curtis of Los Angeles and New York, president of the Cathrine Curtis Corporation and hailed as the only woman producer of motion pictures in the world, has just secured a First National Exhibitor's release for her first big production now under way, under the direction of King vidor. "The Sky Pilot," which Miss Curtis has chosen for the first production of her corporation, is the most popular of all the novels of Ralph Connor (Major, the Rev. Chas. W. Gordon), having had a circulation of well over one million copies in the United States and Canada. The rights to five of Ralph Connor's novels were secured by the Curtis Corporation, the other four will follow "The Sky Pilot" in quick succession.

When the right to "The Sky Pilot" were first acquired by Cathrine Curtis, she secured the services of Faith Green, the well known writer, who, in company with Ralph Connor, visited all the locations in which the action of the novel takes place. With this picturesque data at her command, Faith Green adapted this famous story for the screen, the continuity for which has been written by John McDermott, formerly co-director with Marshall Neilan. The casting and production manager for "The Sky Pilot" is A. L. Thompson, late of the William Fox forces; the photography is under the skilled charge of L. William O'Connell, formerly camera man for Mary Pickford, assisted by G. C. Peterson, formerly photographer for Fred Stone and the Universal Film Company. The art director is S. A. Baldrige, who went over to the Cathrine Curtis Corporation after nine years' service in a similar capacity with the American Film Company.

But it is upon the All-Star cast engaged for this great outdoors picture that the Cathrine Curtis Corporation prides itself. John Bowers, loaned by the Goldwyn Studios, is playing the part of the "Sky Pilot."

The character of "Gwen," the woman in the case, is in the hands of Colleen Moore, whose services were obtained through the courtesy of Marshall Neilan, with whom she was cast for star parts. The popular leading man, David Butler, is cast for the part of "Bill Hendricks," loaned for the occasion by D. N. Schwab Productions.

Then there are James Corrigan as "The Hon. Fred Ashley," Kathleen Kirkham as "Lady Charlotte," Donald McDonald as "The Duke," and Harry Todd as "The Old Timer."

The company engaged by the Cathrine Curtis Corporation is at present on location at Truckee, California. From there it goes to the foothills of the Canadian Rockies to take scenes in the actual locations depicted by Ralph Connor. There are, as a matter of fact, to be very few interior studios in this great picture, which will be unique in its virility of plot, unusual in its acting, and unexcelled in the grandeur of its natural scenery.

CURSES ON THE FALSE PROPHET

"Now just stay in your treetop a minute. Little Bird, while I investigate your tale."

Investigation.

Completed.

"No, Little Bird, there is nothing to it. Rents are not coming down."

* * *

A well known male star of the celluloid says, "Nobody realizes how good I am except myself, and no one realizes how bad I am but my wife!"



JIMMIE ADAMS

STARRING IN MERMAID COMEDIES

Supervision JACK WHITE

“
Close - Up
”
a nearer point of view

VOL. VII, NO. 1.

LOS ANGELES, CALIF., JANUARY 20th, 1922

TEN CENTS A COPY



William Duncan
and
Edith Johnson



CO-STARS
in
William Duncan
Productions.

Vitagraph

A MAGAZINE OF MOVIE-LAND

Beauty or Brains?

BEAUTY IS DESIRABLE, SAY THE WISE JUDGES OF SCREEN TALENT, BUT BRAINS ARE ESSENTIAL IN THE MAKING OF A REALLY SUCCESSFUL ACTRESS

BY CARMEN BALLEEN

Cheer up, little plain girl!

The day has gone by when you looked into your mirror, and sighed:

"Oh, if the Lord had only made me beautiful like Elsie Ferguson, or Katherine McDonald, or Helene Chadwick, or adorable little Colleen Moore, I might be a screen star, too!"

Cheer up!

Why?

Because the screen is stabilizing itself. By that I mean the screen has passed the place where it requires only beautiful faces. Like the speaking stage, it requires brains, plus personality! Consider the famous women of the so-called legitimate drama. They would not be considered beautiful. Dignified, majestic, compelling, fascinating—yes—but not just—beautiful! Think over Ellen Terry, Modjeska, even the immortal "Divine Sarah." They had what is ten times more valuable than beauty—personality and ability. That is why they might go on acting in their last days, and still thrill audiences.

Today the screen offers the same possibilities for the girl with personality, rather than beauty. In fact, today it not only offers, but is fairly clamoring for new faces, and brains to go with them!

INDIVIDUALITY NEEDED

The silent drama, which for so long offered its public only beauty, has awakened to the fact that the public wants something more substantial. This is not strange when the screen is plunging greedy hands into the classics of all ages, and pulling out the strongest dramas and spectacles of history and fiction. It must then, certainly, have men and women of individuality and brains to enact them.

Indeed, the day has gone by, little plain girl, when you thought because you did not have eyes like a kewpie doll, tresses like a hair tonic ad, or a figure like the sylphs that pose for lingerie ads, that you hadn't a chance on the screen.

The other day Rupert Hughes, one of America's foremost writers, who has devoted the past year to the study of motion pictures, and to writing them, said:

"Beauty is always pleasant to gaze at. I admit it. But the screen today is presenting life and history. Some of the most appealing, admirable, and fascinating figures in life and history and fiction, have not been those of merely beautiful women. The actress of today does not need to be beautiful. What she MUST have, is the ability to see herself as others see her. As Burns wrote:

"Oh, wad some power the giftie gie us
To see ourselves as others see us!
It wad frae monie a blunder free us
An' foolish notion."

"The girl who can see herself as she is and has also the ability to project her personality onto the screen, has the fundamentals of screen acting," says Mr. Hughes.

Now listen to Robert B. McIntyre, young in years, but old in experience and who is now casting director for the Goldwyn studios:

"Beauty! Certainly, if the girl has brains with it, but of the two, give me brains! The girl who has brains is going to be the future screen actress. Beauty is desirable, of course, and there must be always some beauties on the screen, but the girl who can take direction intelligently, and who makes

the most of every opportunity, is the girl who is going to get ahead. When a girl comes to me and says: 'Oh, I never would do atmosphere work, or a small part!', I know that girl isn't the kind we want on the screen, for that girl is not willing to learn or to work.

"Why girls think screen acting is merely putting on a bit of grease paint and powder, and walking about before the camera, I don't know. It is work, as any other profession is work. A woman studying for the operatic stage would not expect to sing 'Aida' after her first lesson.

TAKE HELEN FERGUSON, FOR INSTANCE

"You can't keep back the girl who is determined to succeed. Take Helen Ferguson, for instance, who is now playing in 'Hungry Hearts.' Helen had a hard row to hoe, but she hoed it! She started six years ago, a long legged, big eyed kid in knee skirts and pig tails. She used to stay at the studios all day, watching people act. More than one assistant director has told her to run along home, that she never would be able to act, because, you see, Helen wasn't a startling beauty, though she had promise of being very pretty.

"But Helen would not be discouraged. First she did atmosphere, then she got a small part, and every time she went before the camera, she learned something. Today she has an enviable knowledge of screen technique in her twenty-one-year-old head, and also, today, if Helen Ferguson were not as pretty as she is, she would be just as much in demand."

And here it is again, put very tersely from a director who has just finished Mary Pickford's "Through the Back Door," and "Little Lord Fauntleroy." His name is Alfred E. Green. He directed Colleen Moore—and he knows! He says:

"Give me common sense. I can't do a thing with any one who is dumb and beautiful!"

It is a very wonderful thing, when one considers that old men and old women, who might have been laid on the shelf, so to speak, a few years ago, are happily smearing on grease paint. Their very lack of physical beauty and their old age, has become a thing of value! There isn't a man or woman of any type, or in any condition of health or infirmity, who has not a place on the screen today.

AGE NO BARRIER

A bent little old woman, with toothless gums, and leaning on a cane, was called to play a bit of Irish atmosphere in a Rupert Hughes picture the other day. This is what she said:

"Sure, when I was a colleen I was fair daft about the stage. But I nivver had a chanct! I was red headed, and freckle-faced, and not like the grand stage ladies, at all, at all!"

If that little old lady were young today, she would not feel herself barred out. She displayed an astonishing sense of the dramatic. She reminded one, pathetically, of a flower that had bloomed too late, with just a suggestion of the beauty it might have had.

And again, as a word of encouragement to the girl who has talent, but not great beauty, here is the statement of the vice-president of one of the largest motion picture plants in the world—Abraham Lehr, of the Goldwyn studios, who says:

"Beauty is desirable, but not essential. The screen needs talent and common sense!"

A NEARER
POINT OF VIEW

"CLOSE-UP"

A MAGAZINE
OF MOVIE-LAND

VOL. VII, NO. 1.

LOS ANGELES, CALIF., JANUARY 20th, 1922

TEN CENTS

ROMAN-NOSE PATRIOTISM

Before we get into the body of this subject, let it be thoroughly understood that we are not casting any particular reflection upon any certain member of the Jewish race, as the writer himself is proud to acknowledge that some of this blood flows in his own veins, but we are not to be deterred from uttering a few plain facts regarding the Heads of certain Film Corporations, who have placed the "Almighty Dollar" before an essential Patriotism. During the "World War" everyone connected with the Moving Picture Profession—from the Producer to the humblest "Extra"—vied with one another to prove to the balance of the world that American patriotism meant more than an empty phrase. From this Screen Colony there went forth—in one capacity or another—thirty-five per cent of the Males to do Yeoman Service for "Uncle Sam." Many of these are sleeping "Somewhere in France." THOSE who went were informed that their respective situations would be awaiting them on their return. A few of those who did return—(if they received their positions back again—(?))—held them but for a short period, as they, and others, soon after Peace was declared were given to understand that "there were too many films on the shelves to warrant continued full-power activity." WHAT A SPLENDID EXCUSE this was to cover A DAMNABLE LIE! The truth of the matter was that these keen money making individuals saw an added opportunity to add from 100 to 1,000 per cent extra profit to themselves by buying foreign film importations. Did they consider PATRIOTISM at this time? Why, the INK WAS BARELY DRY ON A CERTAIN HISTORIC WAR DOCUMENT before they were flocking overseas on the

lookout for bargains! It mattered not to them how many experienced individuals were thrown out of work! What cared they (at this time) of the SACRIFICES that had been made? If they had spoken the truth it would have been as follows: "We are buying for 500 per cent less, and realizing at least 500 per cent more." You GENTLEMEN, who have accomplished this money making exchange profit for yourselves, do you think you have endeared your Nationality and Blood in the Goodwill of your Christian Neighbors? Do you think that when the NAME—JEW—is mentioned hereafter that you have helped to keep that name stainless? WE who have fought for ages for the good-will of the world look suspiciously upon such as you, who gain new profits at the expense of REAL AMERICANS, who suffered, and GAVE ALL, making it possible for you TO GO "IN" AND COME "OUT" with "THE SPOILS" to despoil your own Countrymen! LOOK AT THE FILM STUDIOS IN LOS ANGELES TODAY! There is 20 per cent of ACTIVITY, where if these FOREIGN PICTURES HAD BEEN PROPERLY TAXED BY THE UNITED STATES GOVERNMENT, there would be now 90 per cent of prosperous American Bustle. The answer is in the hands of THE AMERICAN LEGION. The same BOYS who fought "OVER THERE" should be capable of FIGHTING "OVER HERE" FOR THE LIVELIHOOD OF AMERICANS, WHOSE INTERESTS ARE ENDANGERED THROUGH THE RAPACIOUS CUPIDITY OF ROMAN-NOSED AMERICAN (?) MOVING PICTURE PATRIOT PRODUCERS!

Signed,

MARSHALL LORIMER.

YOUR CINEMA FAVORITES



In Confidence

GOOD LOOKS AND
SHORT SKIRTS

By Mabel Normand

Mary went down to the beach, there she saw legs and legs and more legs. Everywhere there were legs. There were thin legs, fat legs, ugly legs, funny legs and terrible legs.

Mary looked at HER legs; they were nice legs she thought because everyone told her that she was good-looking.

WHY SHE DID IT

By Gladys Brockwell

Women
Are strange
Beings.
Now I know
One
Who is so
Strange
That she will
Often
Buy a dining
Table because
She
Liked the cover
Which
Adorned the top

A COUNTER MOVE

An original ditty by Jerry Decker of the big Northern studio:

Jack strolled into a hotel bar of fame and ordered a glass of cider. It was hard, but not hard enough to make you want more of it. Then he noticed some small glasses on the counter.

"I say, what are those small glasses for?" he asked.

"Oh, just to accommodate friends," answered the bartender.

"Aw, come on, let's be friends," pleaded Jack as he drew out a five spot.

Ivan Kahn's hair is bringing him a lot of extra letters. Long may it bristle.

Several of Ruth Roland's new riding suits are attracting much attention, even in Calfilmiland, Los Angeles, where the latest modes in sports costumes as worn by the beautiful stars are daily seen. Ruth has departed from the staid tans, blues and blacks and looks especially chic in two new models, which she wears in her latest serial (now in the making), "The Timber Queen." One is of fawn, with a tan stripe, in English tweed, with a cape coat, trousers and tailored hat of the same fabric; while the other is French blue with a hint of gray in the coloring and with this riding suit goes a hat of sapphire blue velvet, small and round as to shape and heavy with gray stitching.



HELENE LYNCH
Ingenué Lead

BROGUE



His Master's
Boots

Shoes Made to Sell With Nettleton's
Now \$7.85 to \$10.85

Semi Annual Sale

Nettleton
Shoes

Now \$11.85
to \$14.85

Chas. R. McWilliams
Nettleton

Boot Shops
Distinctive Shoes for Men
TWO STORES
209 W. 5th ST.
6th AND OLIVE
Opp. Pershing Square

PLEASE PATRONIZE—WHO ADVERTISE—IN "CLOSE-UP"

NIGHT LIFE IN L. A.

(By "The Rounder")

WINTER GARDEN—Lights, music, dancing, food, a general good time. A revue staged by Grover Frankie, that whiles away a well spent half hour. Rose Perfect makes a likable and entertaining Prima Donna, while Ruth Edell makes you like the Soubrette.

GRAUMAN'S—Pola Negri in "The Last Payment." Would it were the last payment that American distributors would make to German producers for film.

PALIS ROYAL—It has a pretty sign out in front, and the patrons all drive up in limousines and taxis. If you haven't a limousine or a fleet of taxis, watch your step.

RIALTO—"Forever" only lasts another week.

KINEMA—Marshall Neilan presents "The Lotus Eater," with John Barrymore, Colleen Moore, Anna Q. Nilsson, Wesley Barry and others in a delightful and powerful love story of the South Seas.

MISSION—No one denies that George Arliss is a true artist and his "Disraeli" in it's second week glorifies his name. A finesse rarely seen. A relief from the commonplace. True art in rare setting. Mack Sennet has Mildred June and Billy Bevan in twenty minutes of excellent relaxation. Richard Spier is the glorifier of the news columns.

SUPERBA—Sergeant Robert Athon and Constable Neil McKinnon of the Northwest Mounted Police, give some very interesting facts concerning the drug traffic which it is their lot to run down. An hour's education and entertainment as their wit is proverbial. Hoot Gibson in "The Fire Eater" is the picture.

CINDERELLA ROOF—Rudy Wiedoft is still knocking 'em dead with his orchestra. The floor is still there. You can sit at a table and drink a malted milk. Thassall!

CALIFORNIA — "Grand Larceny," convicted of being good.

BLUE BIRD — Madelaine Hardy plays wicked piano with the orchestra, but it's tough to meet the cashier if you're short.

JAHNKES TAVERN—I noticed the sign on the way to the Winter Garden.

SUNSET INN—The movie stars frequent this place once or twice a week. I don't because the editor didn't give me the last raise I asked him for.

AMBASSADOR COCOANUT GROVE—This is another hangout of the luminaries of the silver sheet that I can't affect for the same reason. However, it's real entertaining at times. And Maurice is a big attraction. Thanks, same to you!

GREEN MILL—The water still flows beneath thy historic wheel.

LOEW'S STATE—"Fightin' Mad" is a wonderful piece of literature by H. H. Van Loan. It is a story that lifts you out of your seat. The directorial staff has pulled many a bloomer however. The orchestra carries an excellent score. The theatre had good vaudeville one week. This is not it!

ALEXANDRIA GRILL—Max Fischer, you have a darned good orchestra. It's a shame you are so lonesome in that big dining room. Why don't you tell them that prices are coming down.

HARLEQUIN THEATRE — Some real entertainment by nobody in particular, but they put it over. It's home brew, but a hundred proof.

PANTAGES—Alec is putting out a show these days that makes anything else in the line of vaudeville look like the old five a day time. Get in line—'cause you sure have to.

BROADWAY PANTAGES — Will Morrissey was expected to slip one over with his new price list but he didn't. He has a good clean show, with some new "gags," nice scenery, a good cast, and a practically new

theatre. More power! We recommend yuh, Will!

TALLY'S—You'll have to wait 'till next issue. I didn't have time to go up but I did see the—

HIP—Al Watson gets us all excited with his snappy advertising and we go down and see an ordinary picture with some good vaudeville, and for cut rates. It's a good suggestion to follow. Al's a good fellow and he's tell you the truth. Try him!

BROADWAY ITSELF — Even the policemen leave it about 11 o'clock.

(Well, folks, I am afraid I told you the town was dead in the last issue. I apologize. It isn't dead at all. It's asleep. Rip Van Winkle had nothing on it. Twenty years is a long time but—)

Even Movie Stars

Attend Theatres! On your way to, and from them, in seeking a REFINED ATMOSPHERE—



With its ultra-modern Cuisine, With Viands temptingly served, With delicious Pastries, and Cooling Beverages—will satisfy.

**BREAKFAST—LUNCHEON
—DINNER—**

From 60 Cents to \$1.25

821-23 W. Seventh Street

JUST LIKE A WOMAN

By Roy Stewart

He sent her flowers, candy, love notes, taxis, gowns, hats, checks, dogs, autos and everything a woman thinks she must have to make her happy.

Then she sued him for breach of promise and made an extra ten thousand.

PLEASE PATRONIZE—WHO ADVERTISE—IN "CLOSE-UP"

....Flickerings From Flickerland....

WHAT'S IN A NAME?

Harry Brand, purveyor of public information for the Joseph M. Schenck organization which includes the Norma and Constance Talmadge and Buster Keaton companies, Harry, we say, has a grievance against dramatic editors.

"They won't spell the name of Norman's current picture right," wails Harry.

"Now, its correct title is 'The Duchess of Langeais.' Clippings I get back from all parts of the country, however, call Honore Balzac's immortal masterpiece, 'The Duchess of de Langeais,' 'The Duchesse of Langeais,' 'The Duchess of Langois,' 'The Duchess of Lengois,' 'The Duchess of Longais,' and so on—there's about thirteen variations.

"One writer twisted it back into French thinking he would do me a good turn by quoting what (s.. he thought was the original French title of Balzac's story. (S) he had it: 'La Duchesse de la Langeais.'

"Too many la-la's," says Harry.

"Now let's get it straight. Here's the English of it: 'The Duchess of Langais'—I mean 'The Duchess of Langeais' (I left out the 'e'). And this is the French version: 'La Duchesse de Langeais.' As they say in railroad circles, let's all 'please be governed accordingly.'"

John McCormick, western representative of First National, says he isn't going to get into deep water and hereafter will call Norma's latest photoplay simply, succinctly and briefly, "The Duchess."

And that's that.

Marcia Manon, popularly known as "the most wicked vampire on the screen," has been loaned to Richard Walton Tully by J. L. Frothingham, for a prominent role in the forthcoming production of "The Masquerader." Miss Manon will be remembered for her exceptional work in "The Forbidden Thing" and the late George Loane Tucker's "Ladies Must Live." She will shortly be seen in the leading feminine role of "The Man Who Smiled," a J. L. Frothingham production.

* * *

Many a soft pencil, writes hard lines, quotes Ralph Winsor.

HOW ACTORS REALLY FORM THE AUDIENCE

Actors form the audience in motion picture production (they "assemble to listen" to the director). The newest member of William D. Taylor's stellar audience is Agnes Ayres. Following back the chronicles of picturedom with an inquisitive finger we find that Betty Compson, May McAvoy, Ethel Clayton, Elsie Ferguson, Mary Miles Minter, Mary Pickford, Constance Talmadge, Louise Huff, Kathleen Williams and Vivian Martin have some within the vocal radius of William D. Taylor's megaphone.

The best place to find humanity is in the dictionary, says Pauline Curley.

THAT'S HIM

One of Cullen Landis' peculiarities is that he never carries a make-up box. Instead, he has a funny, battered, little old straw luncheon basket, which contains simply—a powder puff! He appeared before Rupert Hughes the other day with his lunch box in his hand, much to the amusement of the author, who directed his story, "Remembrance."

A BARRAGE

By K. M. J.

I'll smoke another cigarette
Before I go to bed,
The Pill may help me to forget
The Headache in my head.



A SWEET SURRENDER

Is Made When You Offer the LADY a Box of "Ragtime" Chocolates
(The Chocolate with the Unforgettable Taste!)

Specially posed by

ETHEL BROADHURST
Hal Roach Studios

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621 S. Olive St.

PLEASE PATRONIZE—WHO ADVERTISE—IN "CLOSE-UP"

Moving Along In Movie-Land

WEST COAST THEATRES, INC.

Coincident with the New Year, Mr. Jack Retlaw assumed the position as assistant general manager of this syndicate with offices in the headquarters office of West Coast Theatres, Inc., in Los Angeles. In this connection, Mr. Retlaw will have the entire publicity supervision of this string of theatres, which includes the Kinema, Alhambra and Burbank of particular note in Los Angeles.

Mr. Retlaw has been connected with this syndicate for some time past, in the capacity as managing director of the two theatres in Pomona, the Belvedere and American, as well as several others. Prior to his appointment to this post, he was associated with various Southern California newspapers on their editorial staffs for some time prior. Mr. Retlaw is a man of broad and varied newspaper experience, having served in the capacity of dramatic critic for several newspapers, and was associated with many eastern papers.

"DOGGONE BAD"

Buster Keaton, who is the proud owner of a Belgian police dog—worth some two thousand dollars in hard earned American money—has demoted his canine. No longer is the dog called by his given name, "Captain." There's a story connected with this, and here it is:

Recently Buster lost the dog. He advertised and offered a reward of one hundred dollars for its return. A civilian, noticing the ad and finding the canine in his backyard, 'phoned the comedian and told him of his "find." Buster was quick in responding and after paying the reward returned with "Captain" to his studio.

Addressing his pet, he wails: "I am about to demote you for your conduct. From now on you're not to be called 'Captain.' It's 'Lieutenant.'"

That's cruel, but as Buster puts it, we must have obedience, even among canines.

Why be the ashes in a grate, why not be the FIRE? By Lloyd Ingraham.



BARTINE BURKETT
Ingenué in Comedies

Lloyd Hamilton of Hamilton-White comedies has returned from a vacation at San Francisco and is commencing his sixth production at United studios.

A Popular I. Miller Shoe The "SCANDAL"



—It would seem untrue that one style in particular should have the ability, in loveliness and delicacy, to out-step any or many of the little models designed and made by I. Miller.

—However, the "Scandal" here sketched is a successful captain. It has an odd and artistic forepart, three graceful straps and dainty perforations. Something to be seen and thought about. Patent Leather only.

\$15

At the Ville—Fifth Floor,
where I. Miller Footwear is carried
exclusively in Los Angeles

VILLE DE PARIS
SEVENTH AT OLIVE
B. H. DYAS CO.

With Comedians in Comedy Lane



VIN MOORE

One of the Most Famous Comedy Directors in the Screen Colony.

"SNUB" ROYALTY

Harry "Snub" Pollard is having the census taken of all the titled characters appearing in his oriental comedy now under production at the Hal E. Roach studios. Mr. Pollard himself is king and the royal retainers include everything from train bearers to food tasters. There is a "smothering" array of oriental rugs and hangings on the Pollard stage, at the extreme end of which is a most pretentious jeweled throne, occupied by Marie Mosquini who is surrounded by so large a court as to give 100 atmosphere people considerable to do.

Unlike most oriental conceits, this Pollard comedy has nothing to do with dreams, the comedian now waking up at the final fadeout and finding "it aint so!"

"The Blockhead," a Mack Sennett-Billy Bevan two-reel comedy, with Mildred June in the featured feminine role, has received its final editing at the Mack Sennett studios and is now ready for shipment to Associated First National Pictures, Inc., in New York.

"The Blockhead" is a wholesome comedy, typical of Roy Del Ruth's style of direction, full of pep and laughter from main title to finish. With one of the best hunting episodes ever filmed for a comedy, and Billy Bevan working at top speed, this latest Mack Sennett two-reel special gives promise of setting a swift pace.

FOUR CHRISTIE COMEDY STARS IN FOUR TYPES OF COMEDIES

Four leading Christie comedy stars are appearing before the camera in pictures of four distinct types. The leading players who are being featured successively in these new pictures now in preparation for early release through Education exchanges are Dorothy Devore, Bobby Vernon, Viora Daniel and Neal Burns.

The release which will feature Dorothy Devore is "One Stormy Knight." This has been practically finished and is now being assembled by Director Hal Beaudine, who is also starting a novelty with Bobby Vernon featured. "One Stormy Knight" is a farce with Dorothy Devore and her screen hubby (Jay Belasco) at a prize fight and further in a jam when Dorothy is caught in boy's clothes as an unwilling guest at a stag party.

The picture with Neal Burns featured is "A Rambling Romeo," which is another development of a farcical idea. Burns is caught between the devil and the deep sea when he gets himself engaged, in addition to his own girl, to another charmer who lives in the flat upstairs.

The Bobby Vernon picture will be "Hokus Pokus," a story by Frank R. Conklin, in which Bobby, playing the chief cook and bottle washer at a small town hotel, gets a job assisting a traveling magician. Disappearing ducks, the "body" of Bobby's girl floating away in mid-air, the great jewelry trick—with the jewelry of the town's leading citizens—are all combined in a plausible story which lends a logical background for the "hokum."

The fourth picture under way is to be called "'Twas Ever Thus" and was written by Robert Hall. This will feature Viora Daniel and is to be directed by Al Christie. The story starts in New York and winds up on the Arizona desert. For this picture Christie has transformed the interior of an entire stage into a western ranch.

Scott Sidney says, "That a certain Negro smoking a Cigar on a Garbage Wagon must have had a fragrant smoke."



JACK COOPER

Comedian, Mack Sennett Studios

It isn't every ingenue who owns her original teeth. A hard knock from Jimmy Adams.



The Turkish Village

A Place to Meet—the Reel Elite!

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Manager**

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Fourth St.
Los Angeles**

**Phone
670-89**

:-: Trailing Motion Picture Stars :-:

"FOOLS FIRST" NEXT NEILAN PRODUCTION

Claire Windsor, Richard Dix and Claude Gillingwater Engaged for Leading Parts—Marion Fairfax Writing Story Based on Saturday Evening Post Plot. Frank O'Connor to Collaborate on Direction

Marshall Neilan has purchased the rights to Hugh MacNair Kahler's "Fools First," which appeared in the Saturday Evening Post and will use this plot as the basis for his next First National picture following the release of "Penrod" with "Freckles" Barry recently completed.

By special arrangement with Marion Fairfax, who has been responsible for many Neilan scenarios, this noted author-producer will write a dramatic story based upon the Saturday Evening Post plot which Mr. Neilan considers one of the most unusual stories of the year.

Contracts have already been signed by the producer with Claire Windsor, Richard Dix and Claude Gillingwater. This trio will portray the leading parts and will be supported by a cast of equal prominence among motion picture followers.

As a result of the exceptional results obtained by Frank O'Connor, who collaborated with Mr. Neilan on the direction of "Penrod" with "Freckles" Barry, the producer has again signed this young director. Another important member also added is Karl Struss, formerly photographer for Cecil B. DeMille, who will be associated with David Kesson and Ray June in photographing this vehicle.

Actual "shooting" on this picture will be commenced within the next week at the Hollywood studios on Santa Monica boulevard which has housed the production of most of the Neilan pictures for First National release.

Constance Talmadge is making the final scenes of her starring production of "The Divorcee" at United studios.

* * *

"The Los Angeles River (?) had a thorough bath during the recent rains," said Roy Marshall.

"SENTENCED TO LIFE IMPRISONMENT"— IT WAS A WOMAN!

By Marshall Lorimer.

My NAME has been lost—
I'm now just a NUMBER!
I'm paying the cost;
I wish I could slumber!

I'm still very young,
And pretty—they say.
I wonder how long
I'll hold up this way?

It seems Ages ago
Since my Baby came—
Let's hope she won't know
The Stain on her name!

I wonder if She
In life's shuffle, or other,
Will wish to see me—
Her heart-broken Mother?

No—No! it won't do
To have her come here—
You won't let her, will you—
Please promise me, Dear?

And yet, I am dying—
(This Mother-Love lingers)
Myself, am denying
To kiss her wee fingers.

My NAME has been lost—
I'm now just a NUMBER!
I'm paying the cost;
I wish I could s-l-u-m-b-e-r!

Oh, God! it seems hopeless
To puzzle your ways!
The Faith One reposes,
New troubles we raise.

Why am I denied
The Sun, Moon and Stars?
Must they always hide,
Now I'm behind Bars?

I worshiped your Hills,
Your Rivers and Flowers;
Why let those old thrills
Fill these lifeless hours?

If errors I've made,
My conscience repays,
You might have forbade
Your weak Creature's ways!

Since you have refrained
From stemming the Tide,
What can you have gained
From Hearts that have died?

These Walls are now hemming
The Good in each Soul;
And Christians (?) condemning,
Who each should console

Many a girl who shimmies gets the shake from the man in the end. Nicely put, Nate Holt.

The most persistent patrons of cafeterias are lazy housekeepers, exclaims a married man.

"Clothes Make the Man"

Is often applied, when speaking of

Lou Groman & Co. Tailors

MR. LOU GROMAN personally supervises the
SUIT built on your body.

IF YOU SEEK STYLE—PLUS VALUE IN
CLOTH!—You will find both at either STORE.

532 SOUTH BROADWAY, or
413 WEST SEVENTH STREET

PLEASE PATRONIZE—WHO ADVERTISE—IN "CLOSE-UP"

Shadows From the Silver Sheet

GOSSIP BY THE ROUNDER

Mrs. Bevan, mother of Billy Bevan, the Mack Sennett comedian, has arrived from Australia to visit her son and little granddaughter who was born early in December. At a dinner given to celebrate his mother's arrival Billy invited the following guests: Edith Roberts and her mother, Mrs. Florence Armstrong, Kenneth Snoke, Mr. and Mrs. Scott Darling, Mr. and Mrs. Al Austin, Miss Eleanor Fried and A. MacArthur.

* * *

Dr. Aldrich Kilton, connected with Dr. Prior in a famous optical company, was good enough to remember a famous toast, which is here presented:

"Drink to the Press!
But never press to drink,
The Gentlemen whose task is slinging
Ink,

They are usually—
Men of sober views,
And should never be full—
Of aught—but NEWS."

* * *

A short story by Edith Johnson:

A well-dressed young and handsome man boarded a crowded street car. At the sight of him, many of the tired shop girls freshed themselves up. His ever-ready smile was one thing that made everyone like him on sight. Many often wondered if he was as happy as he appeared to be.

The car started suddenly and he was thrown back against the rear of the car. His face turned a dark red. Those near him laughed.

He had broken a bottle in his hip-pocket. It really was cough medicine, but you can't tell a story like that on a street car—nowadays.

ALBERT E. SMITH DOES THINGS

After a long conference with Albert E. Smith, president of Vitagraph, who recently arrived from the East, and Larry Semon, "King of Comedy," it was decided to construct for Mr. Semon's exclusive use, the most modern and up-to-date production plant in the world, following the sensational receptions accorded Larry Semon's comedies throughout the globe.

This plant will be the last word in construction, and strictly modern throughout, thus enabling Semon to produce ever bigger and greater productions than he has in the past. Larry not only enjoys a popularity second to none as a star throughout the world, but as a producer, director and writer as well.

Immediately following a decision to build this splendid plant, an army of artisans were employed in readiness, and vast quantities of material prepared so that following the groundbreaking ceremonies, in which Mayor George Cryer was the central figure, and it will be only a short time until a wonderful new studio such as will be a credit to the film industry, will be towering skyward.

Anita Stewart is now working in a dramatization of "Rose O' the Sea," a dramatic novel by Countess Barynaska. Fred Niblo is directing the picture which will be presented by Louis B. Mayer as a First National attraction. The supporting cast is headed by Rudolph Cameron, Hal Cooley, Thomas Holding and Kate Lester. The story originally had an English setting but the screen version has been prepared with typically American surroundings as the background.

EDWIN-CLAPP SHOES

Stein-Bloch Suits and Overcoats

In a Special Purchase Sale

\$40 and \$45 Suits
and Overcoats—\$36.50

\$50 and \$55 Suits
and Overcoats—\$43.50

\$60 and \$65 Suits
and Overcoats—\$48.50

Knowing the quality, you'll
appreciate the reductions

Harris & Frank
STEIN-BLOCH SMART CLOTHES
437-443 SPRING NORTH OF 5TH

OUTFITTERS OF DEPEND-
ABILITY

WHIPCORD TOPCOATS, \$40

ADDRESSED TO
ALL WAMPUSITES

If we would only right the things
We think that should be righted;
We'd gather Editors and Wits
To help us frame our BENEFITS.

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OUR
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For Quality, Service and Efficiency
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PLEASE PATRONIZE—WHO ADVERTISE—IN "CLOSE-UP"

:-: On Strips of Celluloid :-:

PERT POINTS

Bernie Durning pulled this one the other day:

Hick—"You know these city guy's think I'm a rube, but I fooled one the other day."

City Guy—"How come?"

Hick—"Well, one of them tried to sell me the post office, but I wouldn't buy it because I knew it belonged to the city."

* * *

Arthur Bernstein states, "That the money wasted exchanging 15 gun salutes between ranking officers of navy, could be utilized for feeding 9,000,000 poor people three times a day for nine months."

* * *

The following appeared in the Times last Sunday: "Christ wants to take the World to Heaven; the Devil wants to take it to Hell. Where do you want to take it?" As a Reader once in awhile, we answer thusly: I'll take it bit by bit to my bedroom.

* * *

Speaking of Cubist art, as many are, E. Mason Hopper claims to be one of the first to advocate that school. As evidence he quotes a composition of his written at the age of five:

"A horse is a queer animal. It has four legs—one on each corner."

* * *

Marguerite De La Motte, J. L. Frothingham star, is "on location" in sonora with the Thomas H. Ince Company. Upon completion of this production, the dainty little artiste will make another picture for Mr. Inc, the title of which has not as yet been announced.

* * *

Frank Hayes doesn't like California's "bracing" weather. His costume for the last few days consisted wholly of a bathing suit wrapped around with branches, which he wears for the comic-character role of "Wildfire," Benj. B. Hampton's latest adaptation of a Zane Grey novel.

* * *

A western thriller by Norman Taurog:

"Monty Ray is dead."

"How come?"

"The director said 'shoot.'"

"Well?"

"And they did."

**TAKE THIS SERIOUSLY—
THAT IS THE WAY
ETHEL TAKES IT**

"I hate the inside of a house after I've been in it a good while," we were informed by Ethel Broadhurst. "I want to be outdoors as much as possible and I think mighty little of a man who isn't a real man physically—and absolutely unafraid of exercise."

Since we have indulged in all outdoor sports from corn plowing to hoboing, we knew that could not be intended for us. And we also knew from previous experience that an outburst like this from our friend of the Vanity Maids (Hal Roach's flock) presaged a revelation about a personal experience.

"I had a flat tire yesterday when I was away out in the hills, and I was doing my best, all by myself, to change it, when a closed car came by and a man got out. I thought for a moment that he was going to help me—but oh, boy! you should have seen those gloves that he did NOT take off. After he had offered to take me into town and leave my poor car standing there in the middle of the road and had declined to soil himself by touching the tire—well, he just drove away." Ethel told us all this in one breath, and at our query as to the moral of it, she went on: "He said he'd catch a cold if he perspired. Say—he'd have TURNED cold if I had told him what I thought of him."

Allen Holubar has commenced production at United studios on "The Soul Seeker," starring Dorothy Phillips.

* * *

Artful women arrange their hair artlessly. This from Maurice B. Flynn.

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A CRYING SHAME

Three things will make an actress cry for the camera—sad music, glycerine and a strong onion.

But Constance Talmadge, whose crying is so sympathetic that handkerchief manufacturers increase their plant capacities when Connie has a picture with tears in it, says she can do without them and have no difficulty in feeling sad and shedding many, many tears.

"Just think of the high cost of food-stuffs," she said to her director a few days ago. "You know, every time I fix my mind on the grocery bill and the price of tenderloin steak, I can cry without any effort."

"All of which," said Sidney Franklin, the hard working master of the megaphone, "is more truth than poetry."



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Under the Magnifying Glass

BY THE MAN

BEHIND 'CLOSE-UP'

EDITOR'S NOTE—It has been some time since we had the privilege to publish the prose and poetical effusions of Barbara La Marr. This talented lady, who has made such a recent phenomenal success on the "silver sheet" apparently occupied her spare time with decisive results. "BECAUSE," published below, is trenchant with sentimental values, and contains a mental poise delightful in its vibrancy and naivette.

"BECAUSE"

By BARBARA LA MARR

When I met PEDRO, I was thankful that my hair was like pale sunshine through a golden mist at dawn, BECAUSE—His was as black and soft as a moonless summer night!

When I met DAVID, I was thankful that my eyes were dark and deep, and veiled, BECAUSE—His were clear and gray, and searching!

When I met BILLY, for the first time in my life, I was thankful that my nose was retrouse, BECAUSE—Well, BILLY had a sense of humor!

When I met NAIFE, I was thankful that my mouth was tender, with a wistful childish expression, BECAUSE—His was red—too red—and just a bit cruel!

BUT—when I met YOU: I was thankful, oh, so thankful, that my skin was so soft, and white, BECAUSE—WELL, JUST BECAUSE!

"SHE"

By Neal Hart

She was pretty.
She was clever.
She was a vamp.
I fell.

She went to dinner and I went along to pay the check.

She lured me into a taxi and liked to watch the adding machine work.

I paid again.

She had me buy some bootleg stuff.

She was clever. I'll say she was, and married, too.

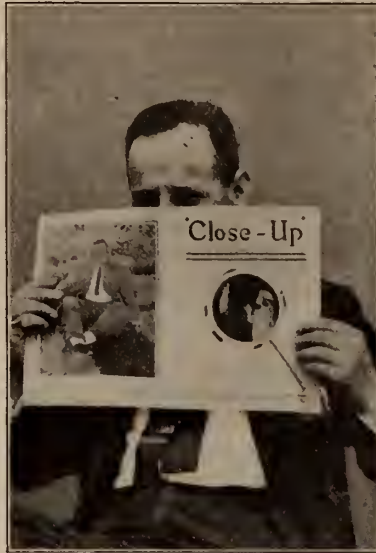
But to tell the truth, so am I.

And I've paid alimony before, so I let her go.

I never saw her again.

But she told my wife.

And I paid again.



EXCLAMATIONS COUNT

Bartine Burkett—"Some game that at Pasadena, New Year's, EH?"

Fred Fishback—"OH. OH!"

SHANGHAI DOPE

A shot in the arm fixed poor old Its Warm.

In his shack in old Shanghai
His sweet wife eloped
And left him dead broke,
That's the reason why—

He's got those doped dopey blues

He can't buy himself shoes.
His cash goes for joy junk,
A wreck of a bird
He never had heard
A shot in the arm is the punk.

But revenge is sweet
And some day he'll meet—
The man that ruined his life,
For whaddy'e think,
It was a Chink
That slipped him the hop and stole
his wife.

—Virginia Williams.



ANN FORREST

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GETTING ATMOSPHERE

Allen Holubar went to San Francisco with his cameraman, Byron Haskins, to take atmosphere shots for Dorothy Phillip's next starring vehicle, "The Soul Seeker," the locale of which is laid in San Francisco. To have taken his large cast and many production aides to the Bay City would have added appreciably to the cost of Mr. Holubar's production. Economy is the watchword in photoplay circles these days. "The Soul Seeker" will be released by First National Pictures.

Jack Pickford is quite busy at United studios conferring with the Pickford organization, including his renowned sister, about the details of Jack's next production, "The Tailor Made Man." It is understood that Anthony Paul Kelley is negotiating with the Pickfords over the writing of the script.

FINDING NEW SCREEN FACES

"New faces are the most pressing need of the screen," says Samuel Goldwyn. Accordingly, he is sparing no effort trying to find them. It appears that the chief difficulty thus far encountered is that most persons look a lot better to themselves than they do to Mr. Goldwyn and his assistants—and to a camera. This search for new screen personalities is as interesting as it is new. Chances are good that there is some young woman or young man to whom life looks rather humdrum and commonplace right now who may awaken to fame before another year is out. There is Patsy Ruth Miller, as one of many proofs that it can be done. Patsy, only seventeen, was an extra girl a year ago. Now she's playing leads with a big salary. Does Mr. Goldwyn know about you?

Jackie Coogan's current production, now nearing completion at United studios, will be called "Lost and Found."

SHORT FILMS EXCLUSIVELY

During the year of 1922 the Christie Company will produce nothing but two-reel comedies, devoting its attention exclusively to developing the short comedy to a high grade from a production standpoint.

Christie has adopted this policy because it is believed that the day of the cheap two-reeler has passed forever. The two-reel comedies which will get into the best theatres this year and in the future will be the kind which are made as "features in themselves," with every detail of cast, stories, settings, direction, etc., etc., carried out with a quality ranking with the five and seven-reel pictures on the bill.

In offering twenty-four two-reel comedies in a twelve-month period, Christie can give the maximum in a variety of stars, a wide variance of plots and a general high average of production.

A unique method of double exposure which will be used for the first time in the filming of Richard Walton Tully's "The Masquerader" has been perfected by Director James Young. Art Director Wilfred Buckland and Cameraman Georges Benoit. Much admiration has been expressed over the mechanics of the dual roles in the stage presentation. Even more startling will be the effect in the film version of this classic which will be released as a First National attraction.

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More than two months will be required in the making of the Norma Talmadge production of the "Duchess de Langeais," which is now in progress at United studios.

Mme. Nazimova is making preparations for her next production, "Salome," at United studios. The cast is now being assembled and actual shooting will begin within a few days.

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Marshall Lorimer
Editor and Prop.

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LYNWOOD CRYSTAL RAPP
Four-year-old Model, and Cinema
Child Actress

NEAL BURNS
STAR IN COMEDY FOR
AMERICAN LEGION

"Oh Promise Me," a Christie comedy starring Neal Burns, which has just been made under the direction of Scott Sidney, was given a preview showing at the Hollywood Post, American Legion, Monday night.

The comedy was written around an American Legion Post setting by Frank R. Conklin, and the band of the local legion, as well as a number of disabled "vets," are prominent in the picture. Among the ex-service men at the Christie studios who are in the case are Burns, Henry Murdock, Vic Rodman, George Burton and others.

Politeness will be a thing of the past as soon as the present grey-headed generation passes away. We agree with you, KING BAGGOT.

HAMILTON-WHITE PRESENT "MIDNIGHT"

Truly a wierd hour to present anything, but whatever time it is presented and wherever, don't miss it. A rapid fire, sure fire, hell fire comedy if there ever was one.

Lige Cromley may not be so well known, but if he sticks around with the Hamilton-White outfit and doesn't get too proud of himself, some day the kids in half the towns in the United States are going to be saying:

"Ma, kin I have a dime to see Iige at the Palace today?"

"Midnight" opens up with a bang, goes through 1800 more feet with a couple of roars and ends up with a "WOW!"

That's the kind of a comedy it is. When Lige thinks he's shot and falls through a skylight into a raging hades in the insides of a municipal wax works, it isn't the plot so much as the way it's done—but dear kind readers it's a riot.

Weep and you weep alone—see "Midnight" and you'll ne'er weep again. And Jack White supervised this comic gem. Thanks!

The annual meeting of the stockholders of the Hal E. Roach Film Laboratories, Inc., was held last night at the studios, when the report read, showed a most successful year. All films are now handled by the laboratories, with Charles Levin in charge. Following are the officers elected for the coming year: Walter Lundin, president; Charles Parrott, vice-president, and J. L. Murphy, secretary and treasurer. Mr. Murphy will attend to the business of the laboratory in connection with the purchasing department of which he has charge.

LOVE REJECTED

*Fool that thou wert!
Why ope the wound to thine own
hurt?*

*Why didst thou not in silence bear
Her cruel shafts—Who did not care
An atom for thy love? Thy heart
An instrument of joy, and smart,
Which bore its throbbing pain so
long!*

*Was it a-weary of its song?
Sought it in outward flow a way
To ease its pent up storm of grey?
Or did it hope from its rare fire,
To kindle in her heart a pyre
Wherein thy flame in sacrifice
Might from her breast some joy en-
tice?*

*If so, thy hopes lie at thy feet
A shattered dream! Thine old retreat
Is now no more; (No solace can
Compare to what first woo'ed the
man*

*The ancient sweetness always is
That man's possession—also his
The stabs, the stings of his old suit
Which linger but to morify
That conscious worth he prospered
by!*

*Thus he will lose his mental poise
Despairing of all future joys.)*

—By Marshall Lorimer.

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PLEASE PATRONIZE—WHO ADVERTISE—IN "CLOSE-UP"

Hand-Outs Along the Rialto

THOSE SENSITIVE FINGERS

The fingers of a violinist's hands are more than sensitive, they seem to be attuned to the actual vibrations of the soul of music. Many women whom we know have often remarked about the beauty and transparency of George Evans' hands, the leader and violinist of the augmented orchestra



GEORGE EVANS
Musical Director

Superba Augmented Orchestra

at the Superba Theatre. They seem to be able by an almost imperceptible pressure to bring forth the echo of the soul of the instrument he plays. Mr. Evans is not a fiddler, for such take great delight in mutilating musical scores. His particular forte is selecting the intricate as well as the ballad type of music to regale and sweep your senses. Many of you are weekly patrons at this Broadway theatre, and a great many of you go there really for an evening's enjoyment in sound revel. At times when you are discontented with the feature film, you go away at least with the satisfaction that you have listened to some very good music.

"The only way to detect a modest girl nowadays," remarks Edgar Lewis, "is when she prefers to put her foot in a street puddle, in preference to taking a long step in a short skirt."

YOUR SAVINGS

*Do you want to become a million-
aire?*

*(You need not read this rhyme
and grin)*

*A good strong savings box prepare
Which may be wood or may be tin.*

*It may be round, it may be square,
With a place to put the money in;*

*Not a costly, just a simple affair,
Now do your level best and win.*

Suppose you have a motor car,

*You'd better walk to work
And do without a good cigar;*

Try hard to save, don't shirk;

Then if you want to see a show

*And take your wife along,
Some cash its sure to cost, you know,*

To see a picture, hear a song.

*Just stay at home, she will not mind,
Nor will she fuss and rave;*

*I think you will be apt to find
She's rather pleased to have you*

save.

At last the box is full, you're glad,

But you will soon be in a pickle;

*Your wife (now don't it make you
mad?)*

*Demands it all, each dime and
nickle.*

—By Annie Imlah.

NOW—THE GREEN

TEMPTATION!

Double April Fool! No sooner had it been intimated that the title of William D. Taylor's production of the Parisian underworld story, "The Noose," would not be changed, than the Paramount powers-that-be did change it. You will see it on the screen as "The Green Temptation." Whether the green temptation is absinthe, Betty Compson, or the monster Jealousy, you must learn for yourself.

CALL A
Yellow--
PEEKO 2

BLANK VERSE

By William Duncan, Vitagraph Star

Fellow walking

Down the street

Sees

A very snappy

Dress or

Undressed

(As fashions run now)

Young lady

Walking down

The street

He has visions

Of a beautiful

Face

Deep blue eyes

And heavy lashes

Her graceful steps

Lead him on and

On

He still had thoughts

Of kissable lips

And

A tiny nose—when

She turned around

!!!!!!!

He nearly collapsed

She

Was just like he

Thought she was!

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SCREENING WHERE THE SCREENING'S GOOD

Broadsides

By ARGUS

Lou Gorman—"Do you know that the extras always eat more than the stars?"

Billy Coe—"Why?"

Lou Gorman—"Because there's more of them."

* * *

Kate Lester had her first stage experience in 1890, when she played the role of the Countess in "The Two Orphans," in New York. She had supported Richard Mansfield, W. H. Crane, Julia Marlowe and John Drew.

* * *

Foolish Question No. 5050 from Jack Cooper:

How many miles does a woman walk in a shoe store trying on a new pair of shoes? Answer Fred White, Bootery.

* * *

An unconscious wise crack by Julius Stern.

Willie—"What will you give me for this knife?"

Johnnie—"Oh, I'll give you a top—and this foot-ball to boot."

* * *

Movie Fan—"What is fate?"

Dustin Farnum—"Why, it's a thing that causes a girl's socks to stay in place until she gets to the busiest corner in the city."

* * *

Paul Bern, head of the Goldwyn scenario department, was an actor for five years, and frequently stage manager. His first motion picture work was in Canada, in 1915.

* * *

Building problem: Wanted, men to dig cellars for new homes. Apply at once.

Suggested by Ora Carew.

* * *

Phil Rosen informs us:

The best business of the season is holding an option on all your doctor's prescriptions.

* * *

Grace Darmond suggests that the big stores should place a mirror where the window panes are, then the ladies might look into the—MIRROR.

Hollywood news from Reggie Barker:

There's many a girl who sprains her hand showing off her engagement ring.

* * *

Richard Dix was a medical student, a bank teller and a lumberjack before he went on the stage. He had his first theatre experience in amateur plays in St. Paul.

* * *

Colin Kenny informs us that army officers can now enter cafes in uniform with Privates.



I wonder if there is anything above me?

A new scenario written by a Hollywood flapper entitled "He Auto Done It Anyway." Kathleen Kirkham entered this.

* * *

Private stock is not in the disarmament committee. This is a dumbbell ditty by Doris Pawn.

* * *

Raymond Hatton is an American and has never been to England. Yet he receives more fan letters from England than he does from this country.

* * *

Getting into society and staying there are two different things, so says Myrtle Stedman.

Another one from Jimmie Aubrey: Engagement rings are the echos of a dumbbell.

* * *

Heard over the 'phone by Marguerite Livingston:

"No, we said Wally Reid was trap shooting, not crap shooting."

* * *

This is a day of hold-ups. Yeh, look at the bridge parties that are going on nightly. We got this idea from George Melford.

* * *

George Hernandez aptly states that "this disarmament jealousy, regarding scrapping and so forth, may in the end lead to the scrap.

* * *

All of the gowns for the gorgeous ball room scene in Leroy Scott's "The Night Rose," recently filmed, were made by the costume department of the Goldwyn studios.

* * *

'Tis a rich man who sleeps in the day time. A wise remark by James Kirkwood.

* * *

It isn't every 'phone girl that answers when she's spoken to. This outburst from Lloyd Hamilton.

* * *

Rollie Asher arises to say that many a lie is told for the sake of conversation.

* * *

Now that most girls dress like vamps, what are the vamps to do? Ben Wilson wants to know.

* * *

Why is it that pictures are hung and never the artists? Malhon Hamilton wants to know.

* * *

J. L. Frothingham is making some final cuts in his production, "The Man Who Smiled," prior to sending prints of the comedy-drama on to the Associated First National exchanges. The production was made from an original story by William V. Mong, the versatile actor and writer.

* * *

Scores of youngsters have roles in Jackie Coogan's latest production "Lost and Found," which is now being made at the United studios. Jackie calls them "My Gang." Jackie's latest photoplay, "My Boy," is enjoying tremendous popularity throughout the country wherever it has been released by First National.

PERSONALITIES

"THE SOUL OF THE ORGAN" DISTANCE DOESN'T MATTER NOW

By Silas E. Snyder

I went to a mid-day concert
At the church 'round the corner
there
To commune with the soul of the
organ,
And to ease my burden of care.

I chose a seat near the chancel
In a vacant secluded pew,
And with soul attuned to the organ
My thoughts flew away to you.

And then a miracle happened,
For down through the skylight wide,
You floated in on a sunbeam
And took the seat at my side.

I felt your fair hand's soft pressure,
Your violet breath on my cheek;
I saw your wild-rose lips parted
As though you intended to speak.

You were going to say: "I love you,"
I knew by your tell-tale eye,
When out from the throat of the
organ
There rolled this thunderous cry:

"She is mine, you shall never have her,
Not for mortals is such as she;
She shall be the bride of the organ,
And her soul voice shall sing for
me."

And e'en as I looked, you vanished;
Vanished into the organ there,
And a mighty paean of triumph
Was hurled on the cloistered air.

Like dungeon bars the massive pipes
Seemed to shut you away from me;
Then came a sob from the organ
Like the moan of a wintry sea.

Then passed my dream and I
pondered
What meaning the vision might
bring;
And a sweet note came from the
organ,
Soft and low like the angels sing.

And I knew why the organ's music
Always lightened my load of care,
For my love has come back from
heaven,
And her soul is imprisoned there.

Hal E. Roach, who is stopping at the Biltmore, New York, had a most mysterious package handed him Tuesday and accompany letter that let him know that the home folks in Los Angeles had not forgotten his birthday. The contents of the package, according to his wire, immediately took Mrs. Roach and himself down to Pathe Exchange to see run off in the projection room a big roll of film which disclosed the daily doings of his little son, 'Gene Roach, 4 years old, and Margaret, 9 months old, and incidental shots of the grandparents and a little cousin Marion. There were both home and studio scenes which were duly titled by H. M. Walker, while the following letter from son 'Gene was also photographed for the silver sheet:

"Dear friends mama and papa'
"Here is some pictures of Margaret, Marion and me mostly me. We let the groan folks in the pictures sos you could C we are taking good care of them. Please hurry home and bring us lots of things. We luv you very much.

"Yours respectfully
"Ugene Roach & Margaret."

Mr. Roach has a most interesting record of the children, for every month or so, Jack Roach, his brother, takes motion pictures of them. The film is all being preserved for the youngsters when they grow up.

According to certain inhabitants of California, when you say anything disparaging about the state, they'll keep you in a state of uneasiness from an eastern point of view. We hold your views, Frank Beal.



DOROTHY MORGAN
A Clever Child Actress

UNDER WAY

For Katherine MacDonald's next production for Associated First National B. P. Schulberg, president of Preferred Pictures, the organization that makes the Katherine MacDonald features, has engaged the following well-known screen players: Nigel Barrie, Charles Gerard, Charles Clary, Mona Kingsley and Ethel Kay.

The story is an original, temporarily titled "Friday to Monday," by Charles Logue. Chet Withey, who directed Miss MacDonald's First National production, "Domestic Relations," will once more wield the megaphone.

The taste of some of this moonshine we get is like sticking an electric light socket in your mouth. Tony Moreno is right!

"EAT—DANCE—and be MERRY"

Especially between the hours of 6 to 1 A. M. (not forgetting the Daily Lunch) served at the

RAINBOW TAVERN

INC.

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Bright Hints For Human Beings

By "US" or "WE"

THE FLIGHT OF THE SNIPE

By H. H. Hepler

Synopsis of the Scenario of the Famous Picture by That Name

Scene 1

Ethelbert Montgomery is shown at the age of 17, milking a cow on his father's farm. Ethelbert is six feet three inches in height, his hair is abundant, has a permanent wave, and glistens like the hide of a porpoise, and his eyes bear a startling resemblance to those of the cow he is milking. As he finishes, the cow raises a hind hoof, and puts it in the milk bucket, then kicks Ethelbert in the abdomen with the other foot, after which Ethelbert smashes the bucket on the cow's head, and departs swearing the farm will know him no more.

Scene 2

Ethelbert has secured a position as a track worker on the railroad which runs through his village. His uniform courtesy toward the hoboes who pass over the section, earns the approving notice of the section boss and after our hero has submitted to headquarters his plan for reducing expenses on the railroad by doubling the number of cars in each train, thus cutting down the number of engines needed, his ability is recognized and in the tenth year of his service he is promoted to the position of section foreman.

Scene 3

The new foreman is here shown directing the labors of his gang out on the track. He is dressed in a neatly fitting suit with a belted coat. He directs his subordinates with languid grace, and they put the hand-car on the track and start homeward. Soon they come to a bridge across a river, and find the bridge has been sawed nearly in two, and is ready to drop into the flood at the slightest touch. A man wearing a black moustache, and carrying a hand-saw, is seen disappearing down the track. Ethelbert glances at his wrist and notes that the road's crack passenger train is due. With corrugated brow and heaving bosom he ponders deeply.

Scene 4

He has decided on a plan of action, and throwing off his coat and hat

with a dramatic gesture, he runs and makes a flying leap up a telegraph pole and with the aid of tooth and nail ascends to the top, where he breaks a wire, and by tapping the broken ends together, warns the next telegraph office, where the receiving operator after writing sheet after sheet of Ethelbert's warning message, and throwing them wildly over his shoulder, stops the train, and informs the crew of the danger. The train soon arrives at the bridge, the general manager's private car on the rear, and with all of the passengers sticking their heads out of the windows. Ethelbert is bidden to enter the private car where he is warmly shaken by the hand by the general manager, and presented to that official's daughter.

Scene 5

The villain is introduced in the person of the division superintendent who sees in our hero a rival for his position, as well as in his suit for the hand of the general manager's daughter, whose name is Estelle. Endeavoring to demonstrate that Ethelbert is not a competent foreman, he requires him to take an examination in plane geometry, domestic science and flute playing, but to his disgust Ethelbert comes out of these tests with flying colors. The villain then orders his hirelings to fasten our hero to his hand-car, and leave it on the track just as the fast express is due. Although unable to release his legs which are chained to the car, the brave boy frees his arms, and pumps the car to the next station ahead of the fast train, and is there released.

Scene 6

Estelle, finding herself unable to forget the handsome foreman, induces her father to order an investigation, and it is discovered that the superintendent, who has been annoying her with his attentions, is the party who sawed the bridge in two. He is discharged and Ethelbert is promoted to his position, and gives a big stag party in celebration of the event. He is shown, surrounded by his correspondence school mates, whose hands he grasps and shakes powerfully every few minutes. He performs a flute solo, and is vigorously applauded.

Scene 7

Estelle, wishing to learn the railroad business at first hand, has taken a position as telegraph operator at a lonely station. She wears a snappy riding habit for the better performance of her duties. Presently she is horrified to learn that the villain has stolen a box car from a nearby siding, and placed it in the path of the train on which Ethelbert is approaching. How shall she save him?

Overlooking the safety signals, she climbs to the top of the station and leaps off to the top of the train which passes at sixty miles per hour. She makes her way over the top of the train, and it is brought to a stop within six inches of the stolen box car. Ethelbert arrives, mirroring admiration, love and kindred emotions, and Estelle faints into his arms. The fade out shows them gazing raptly into the horizon, where an insert reveals a plump infant gnawing the paint off a miniature train.

TESTING FRIENDSHIP

How true that old saying is "ABOUT FRIENDS." I have in mind a bunch of boys, familiarly known as "THE GANG," many of whom until the past week have deluged me as editor with "stuff" they wanted "put over" in the worst way. (This isn't a joke.) Well, a great many of them had an opportunity at a CERTAIN MEETING to at least see that I had FAIR PLAY! As I go to press, this last "filler" occurs to me—and this is the summing up of my thoughts—"There ain't no such thing as newspaper friendship."

TIPPING IT OFF

If you're slangy here's a rumble,
That will help you when you stumble.
Always get it in your Pan,
Every Muck-a-Muck began
Getting somewhere in Life's Jungle—
Even tho' he started humble—
For his Guts made him THE MAN.
—By M. L.

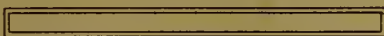
Every fairly in due time starts a
School for Scandal, May Allison re-
marks.

closeup 1-20-22



During the Ceremonies

A very interesting picture taken during the process of laying the foundation stone for Larry Semon's individual studio on the Vitagraph "lot." Among the more prominent individuals who participated in the ceremonies are Mayor Cryer (who started the new building going), Mr. Albert E. Smith, president of the Vitagraph Company; Larry Semon, between both gentlemen, and Lucille Carlisle, leading lady. Among others seen in this interesting group are Mr. Cliff Reid, Mr. Morris Cohen, Mr. Anderson and various members of the comedy company in the regalia of serio-comic make-up.





GEORGE McDANIEL

*One of the Leading Actors in the Cinema Industry, Whose Personality and
Histrionism Are Recognized Factors in Any Production*

“
Close - Up
”
a nearer point of view

VOL. VII, NO. 4.

LOS ANGELES, CALIF., MARCH 5th, 1922

TEN CENTS A COPY



JACK WHITE

Supervising Director

Hamilton-White Mermaid Comedies

A MAGAZINE OF MOVIE-LAND

close-up

3-5-22

PERSONAL CRITICISMS OF PHOTO-PLAY PRODUCTIONS

Supervised by Emm. Ell.

LOUIS B. MAYER PRESENTS ANITA STEWART IN "INVISIBLE FEAR." FROM THE STORY BY HAMPTON DEL RUTH. SCENARIO BY MADGE TYRONE. PHOTOGRAPHY BY ROBERT B. KURRLE. DIRECTED BY EDWIN CAREWE. CLUNE'S BROADWAY THEATRE. REVIEWED BY EMM.ELL.

For several years now it has been our contention that this beautiful star, Anita Stewart, represented one of the highest personalities in emotionalism in the screen world, but unfortunately it has so happened that in reviewing several of her other vehicles, we have seen something either through the story's fault, or through the license of the director, which has helped to spoil Miss Stewart's art. But at last we say emphatically that in "Invisible Fear" this lady has every opportunity to display effectively her histrionism. There are lighter moments and she is gay; there are tense moments and she holds you absorbed with her marvelous acting; there are thrilling situations and you cannot help but hope that the star will overcome her difficulties. So you may gather that in every sense of the word Miss Stewart has achieved a distinct success as Sylvia Langdon. Hampton Del Ruth has written a story possessing unusual settings for its unfoldment. There are two particular scenes bound to arouse your sporting instinct, and your idea of the weird. We have never seen anything quite so perfect as the "PAPER CHASE." From all indications apparently Miss Stewart does her own doubling. If so, she has entered a phase of realism which is bound to excite your admiration. Mr. Mayer surrounded his star with a well balanced all-star cast. Walter McGrail

plays the "heavy" and he does it in such a weird convincing manner that at times he startles you with his cleverness in art. Alan Forrest plays the hero, as usual. He looks the part and acts it in the stereotyped way. Estelle Evans was very effective and natural in the part of the aunt. Hamilton Morse is something of a new type in elderly gentlemen in pictures. You could almost have imagined that Mr. Morse was in his own home all the time, which speaks highly for his ability as an artist. George Kuwa enhances his fame in this photoplay, while Edward Hunt plays the butler with the right degree of aplomb and excellence. The sets were wonderful and magnificent. The continuity has a surprise in it, but in its way perfect. The direction of Edwin Carewe shows a keen knowledge of the subject. The photography deserves a distinction by itself. Mr. Kurrle proved himself in this picture a master cameraman. Stories such as "Invisible Fear" are not the kind that are likely to debase the mind. One may well profit from many of the incidents taken from this story. You will not go away with the idea that you have seen a million dollar production, but you can rest assured that you will feel that the full value of the money expended is represented in a masterly way by the producer in this photodrama.

KATHERINE McDONALD PICTURE CORPORATION PRESENTS KATHERINE McDONALD IN "STRANGER THAN FICTION," LOEW'S STATE THEATRE. DIRECTED BY J. A. BARRY. TITLES BY RALPH SPERA. FROM THE STORY BY CHARLES RICHMAN. PHOTOGRAPHED BY JOSEPH BROTHERTON. REVIEWED BY EMM.ELL.

"Stranger Than Fiction" is aptly applicable to this concoction screened under the cloak of a film production. It is positively inane, baseless of reason, without objective, a presumed story within a story, both of which (if such) merely tend to show you how a lot of social parasites wile away the tedium of expressionless life. A tendency to overdo thrills, laughable in themselves for their very farcicality; an attempt at burlesque or travesty which although starting off in high tempo degenerates into a series of slum situations, in which the CROOK is glorified, and where the heroine is informed at one spot by the Master Crook "That he will blot out her name, and womanhood—do you get me?" while expressing this sentiment to the pseudo "Moll" K.McD. he leers his evil message. (We digress at this point to ask the censors to get the wax out of their eyes as this film as it stands now should be censored acutely to protect better films, so often cut to pieces by them). Anyway, we have indicated enough to show you that again Katherine McDonald has failed in an histrionic sense in a production. If someone would only write a story for her in which she will be allowed to show off her undoubted beauty, in poses and "Close-Ups" of her usually inexpressive face, then this beautiful woman would succeed. Someone in the first place must have told

her that she was an actress, for we cannot otherwise account for her presumption in imagining that she is possessed of acting ability. The titles were amusing at times, the photography was splendid, the technical arrangements perfect, but heaven protect us from a heroine who seeks to depict anxiety and fear for her lover while seated gracefully in a stationery aeroplane! The continuity was very faulty, and WE'D like to know why Wesley Barry was injected into this film? And why the derby hat? Anyway just what is the purpose of this whole darned "Olla Podrida"? Does it teach us anything? Was it meant to help some worthy idea along? Do we gain anything in thought to carry away? The answer is NO! and the sooner production companies realize that the day of drivel is over the better it will be for the industry. David Winter played his part excellently. He looked just sufficiently bored and handsome to interpret perfectly. Jean Dumont gave the best bit of acting as the "Shadow." Wesley Barry bored us to tears. Wade Boteler was just so-so. Harry O'Connor did well indeed. Evelyn Burns and Tom McGuire were satisfactory. We gravely suggest to this corporation, and speaking from an artistic point of view, that they call up an obscure ragman and sell him "Stranger Than Fiction" as junk, as such a picture is an insult to an intelligent audience.

CARTER DE HAVEN'S PRODUCTION—"THEY'RE OFF"—STARRING HIMSELF. SLIGHTLY REVIEWED BY SPECTATOR.

Mr. and Mrs. Carter De Haven previewed the first of a new series of situation comedies a few nights ago at the De Luxe Theatre entitled, "They're Off."

This one got off to a very good start in the first fifty feet, and then led the audience through a clever little story written by Mr. De Haven. There was no slap-stick comedy, no rough stuff, but just clever

little situations.

The audience attending the preview didn't go crazy with uproarious laughter, but they did give the comedy a tremendous ovation after the run.

It speaks well for the comedy, and we are glad to see the De Havens back in the field after an absence of several months.

WHAT ARE YOU GOING TO DO ABOUT IT?

BY MARSHALL LORIMER

We can all understand the law of average; we can all understand kindness, and its reward, but can we understand RETALIATION? If we can, then here is an opportunity for every section, unit, and individual in the motion picture industry to retaliate as humanly possible, to all VILLIFIERS, VITUPERTORS, SCANDAL MON- GERS, "DIRT" HUNTERS and FILTH CARRIERS—THE YELLOW JOURNALS! In other words, the BUILDERS OF GLASS HOUSES who throw BOULDERS where the average person is ready to throw pebbles. Before your eyes is a perfect example of mammoth HYPOCRISY in the publications of WILLIAM RANDOLPH HEARST. You will notice what Hearst has to say in his Los Angeles paper, then compare these same fulsome utterances with what has been said in his Eastern journals! Isn't it an "EYE-OPENER" for you? Are you so vitally interested in these papers as to overlook your own vital importance in a world where the best man wins? Most of you are respectable members of society, owning your own homes, with a loving wife and children about you, each an honest livelihood, with ability, on the screen, you live in HOLLY BOWER of Los Angel tented to live there, bec RESPECTABLE, and allow a certain gang of to interfere with your h children, wives and siste stigma of living in Hol posed haunts of FIL canalian laughter, its de of dope fiends? Are you cent when DEGENER "PENNY A LINERS" environment as beastly? name won't be mention these newspapers? LET SOMETHING CONFIDENTIALITY — when discover that you are INICITY, you will get you will spend money the future! Then if these blacken your name, di it seems to us that there ocated in our midst, who e organs are suitably FLICTED WITH AN A! RID YOURSELF R A DISEASE OF DS, AND IN TIME UR NEIGHBORS! UR HANDS. WHAT DO ABOUT IT? WE RESIDENTS OF

WHAT HEARST SAYS IN LOS ANGELES OF FILM ACTORS AND OF HOLLYWOOD

From Hearst's Los Angeles Examiner of January 1:

"Makers of Motion Pictures, the Examiner salutes you!

"You are the king's jester to all the people of all the world; you are minstrelsy universalized; you are the mummery of the court of mankind and your artistry spreads joy and sunshine, smiles and thrills, ideals and understanding to the farthest ends of the earth.

"But Destiny has made you more than just entertainers. You are the universal educators and all the world goes to school to you. You are the press of the world; your film message, printed in the universal language, instructs and pleases, thrills and inspires far beyond the fringe of the circle of influence of the newspapers.

"Schoolmasters to the world, surely your calling is a noble one and your responsibilities so great that it is fortunate you do not fully realize how great they are, otherwise you would become too grave and lose your gift of entertainment and with it your opportunity to educate.

"Los Angeles is proud of this unique industry and convinced that no other city of the world possesses an industry of which it has occasion to be equally proud.

"So the Examiner salutes you all, and it congratulates Los Angeles that good fortune has made it the fountain-head of this greatest cultural agency the world has ever known."

(It may be mentioned that Mr. Hearst accompanied this outburst of fulsome praise with a verbal appeal to the film studios for advertising in the Examiner.)

(Reproduced from the L. A. Times, February 26th 1922)

WHAT HEARST SAYS IN CHICAGO ABOUT FILM ACTORS AND OF HOLLYWOOD

From Hearst's Chicago American of February 9:

"The tale has ripped open another hidden chapter in the mystery-sheltered past of the slain director and revealed another vile stain on the already well-blotted escutcheon of Hollywood. The story was revealed as Hollywood's thousand and one nights of fevered depravity, the dance of death in which actors and actresses closest to the heart of the great American film public came under the shrewd, unsympathetic eye of the government's secret service * * * not perturbed by the whining threat of the movie magnates to move their colony elsewhere if any of the Hollywood scandals became public property. The shameful stories of Hollywood's 'parties' assail all but the ear deafened by some sort of persuasion."

From the Chicago American of February 13:

"Gangs of drug smugglers and bootleggers have grown rich on the depravities of Hollywood. * * * Taylor, the eccentric, shattered Federal laws right and left at the whim of his dope-dazed, high-stepping actress friends of Hollywood. Frantically they (representatives of motion-picture stars) are trying to assemble the fragments of all Ten Commandments they find all about the place, fit them together and build another shelter for the stars."

From the Chicago American of February 14:

"The arrests (of Taylor's murderers) would bring the sensation, of all sensations that have come from Hollywood—an expose of vice and corruption that would bring the films' fantastic world of dreams crashing to solid earth."

HOLLYWOOD (WE WISH WE WERE). WE HOLD NO BRIEF FOR ANYONE THERE. WE HAVE NOT BEEN SUBSIDIZED BY ANYONE. WE DON'T EXPECT TO GAIN MATERIAL WELFARE BY ADVOCATING THE TRUTH, BUT WE ARE SO RICH IN MENTAL INDEPENDENCE, THAT WE DO NOT HESITATE TO CALL A SPADE A SPADE! AND SO WE HAZARD OUR MAGAZINE'S EXISTENCE BY BRANDING AS DAMNABLE LIES THE ARTICLES APPEARING IN THE CHICAGO AMERICAN FEBRUARY 9TH, 13TH AND 14TH. THESE NEWS ITEMS WERE SENT TO THAT PAPER BY MEMBERS OF THE LOCAL HEARST COLONY. Are you aware that NINETY PER CENT OF THE POPULATION OF LOS ANGELES IS WITH YOU IN YOUR FIGHT FOR THE RIGHT OF TRUTH, AND THE RESULTS THEREFROM? IF YOUR OWN NEIGHBOR STANDS BY YOU, ARE YOU NOT CAPABLE OF STANDING BY YOURSELF AND PRINCIPLE? ARE YOU

(Continued on Page 3)

YOUR CINEMA FAVORITES



In Confidence

Katherine MacDonald started production of "The Woman Conquers." No title has been selected as yet for the photoplay Miss MacDonald recently finished.

* * *

The bootlegger's latest breath: "Yoo-hoo, here I am." Edward Johnson told this over the phone.

* * *

Some men quarrel with their wives, and others have a charge account at a good hat shop. Lucile Pinson sent this in.

* * *

Wally Reid's news:

Tell a woman she looks young and—well, she's your friend for life—sometimes!

* * *

From Shirley Mason:

Mother—"Are you sure you want to marry Jack?"

Girl—"How can I tell until I've married him?"

* * *

Women are all false, exclaimed the cynic as he threw his wife's extra switch into the fireplace. What a hair-raising story from Kathrine M. Johnstone.

* * *

If this is the "City of Angels" then eastern tourists are arriving by every train! A very appropriate observation from Neal Hart.

* * *

We know that boracic powder is good for the eyes, but it remained for C. Fred Harlow to use it on a dance floor. Isn't this an eye-opener?

* * *

There is more danger from WHEELPADS nowadays than from "footpads." Aptly expressed, May Allison.

* * *

Although we didn't have much sunshine this winter, we got some satisfaction from a quantity of moonshine, exclaims Phillo McCollough.

* * *

We might say that movie actors live on paint. George McDaniels' paragraph.

ED. KIMBALL MARRIES

One of the best beloved characters in the cinema world, as well as a prime favorite professionally, is Edward M. Kimball, who supported Guy Bates Post in the Richard Walton Tully production of "The Masquerader." Kimball has just been married again—the bride, Elsie Whitaker, a well known scenario writer who was recently with Goldwyn. The marriage was a complete surprise to the other members of the company working on "The Masquerader"; Kimball took advantage of a day off to consummate the happy affair. Incidentally, it will be recalled that Clara Kimball Young is his daughter.



LYNWOOD CRYSTAL RAPP
Four-year-old Model, and Cinema
Child Actress

Nettleton

Shoes of Worth



Observe the shoes on the next man who comes into your presence. Note how, instinctively, you check him up by the appearance of his footwear.

Shoes made to
sell with Nettleton's
\$8.50 and \$10

Chas. R. McWilliams

2 Shops

6th. and OLIVE
Opposite Pershing Square
209 W. FIFTH ST.
Alexandria Hotel is opposite Us.

NIGHT LIFE IN L. A.

(By "The Rounder")

HARLOWS—A new place to park for an enjoyable evening. Food, music, dancing and all that. Goldie Fife talks a language with a saxophone that your feet can understand. They plan on pads under the tables to keep people from wearing out the flooring when keeping time with their feet. Don't laugh. This is serious! Dolly Leslie also warbles.

WINTER GARDEN—Grover Frankie's Revue from midnight to 1 o'clock still has the New York edition looking like a one night stand. You can go and dance and eat up to midnight and then sit down and watch a snappy girl revue all for the same price. Rose Perfect is back.

PALAIS ROYAL—Another lobster palace with eats, music, dancing and a dancer, only this one hurts a little more—when the waiter brings the check.

AMBASSADOR—Maurice, the famous dancer, and his partner, Leonora Hughes. Art Hickman and his orchestra. Prices that read like the numbers of box cars.

ALEXANDRIA—First prize here—(for prices).

SUNSET INN—One of the most famous of California's midnight rendezvous for the Broadway owls. It is on the way to the beach, but one would save money by keeping on going and visiting—

THE SHIP—At Venice where music and dancing go on undisturbed after the police department have rolled up the sidewalks in Los Angeles and put them away for the night.

JAHNCKE'S—A subterranean sort of grotto where they have food, an orchestra and a few visitors.

CINDERELLA—Here is a roof garden where they have matinee dancing, evening dancing and dancing at all other hours. The real place to go if dancing is all you want to do. No food, no show, no nothing but just DANCE!

BLUE BIRD—Gus Mann's place just falling in line. We read it is to be

a cafeteria. Bright shiny rail, steam tables of show and an orchestra trying to play above the clatter of dishes in the open. HELP!

CALIFORNIA—And now for the theatres. Carl Elinor and a big fifty-piece orchestra that can really play. "The Flower of the North," a James Oliver Curwood story, with Pauline Stark. That's recommendation enough. Ne cest pas?

MILLER'S—"The Silent Call" with Strongheart, the dog, still playing to the delight of countless who like good tails.

SUPERBA—George Evans and a strong orchestra, a series of prize ring short stories by H. C. Witwer and other pictures.

RIALTO—"Moran of the Lady Letty," a story of the sea with Dorothy Dalton, which closes its engagement soon in favor of Cecil De Mille's "Fool's Paradise."

GRAUMAN'S—Nearly three hours of Guterson, his orchestra, Murtagh, prologues, singers, dancers and picture. Wallace Reid as "The World's Champion." Cleverly directed by Philip E. Rosen.

TALLY'S—Jewel Carmen in "Nobody." A mistake made by First National a year ago.

MISSION—"Foolish Wives" well into its third week. See yourself as others see you.

CLUNE'S—May McAvoy. Reviewed.

KINEMA—Freckles Barry in Marshall Neilan's conception of what Booth Tarkington really meant when he wrote "Penrod." A good story, well directed, but with bore-some star.

LOWE'S STATE—The boss looked this one over. You can ask him. I'm deaf and dumb on the subject. But the "vodeville" is great and so is Nate Holt.

PANTAGES—Well anyway, Willard Mack is gone.

BROADWAY PANTAGES—Will Morrissey evidently didn't please

WHAT ARE YOU GOING TO DO ABOUT IT?

(Continued from Page 1.)

GOING TO ALLOW A FULSOME, HYPOCRITICAL OCTOPUS TO SQUIRT FROM ONE OF ITS TENTACLES ITS NOISESOME, DEATH-DEALING MUD? IN HEAVEN'S NAME—LET'S STOP TALKING ABOUT WHAT WE'RE GOING TO DO ABOUT IT, AND GET RIGHT DOWN TO ORGANIZED "TIN TACKS" AND PUT THE KIND OF A CRIMP IN THIS — FATTENER OF SCANDAL AND PROMOTER OF TROUBLE! HAS THIS TRUST BECOME TOO FAT? THEN REVERT TO A BIBLE STORY OF "SEVEN LEAN YEARS" AND INSTEAD OF FATTENING OTHERS, START FATTENING YOUR SAVINGS!! THEN PERHAPS YOU WILL BE SURPRISED TO HAVE THESE SAME NEWSPAPERS PROCLAIM TO THE WORLD AT LARGE "THAT HOLLYWOOD IS A WONDERFUL PLACE! AND THE PEOPLE LIVING THERE ARE WORTHY OF IT!" In conclusion—WHAT ARE YOU GOING TO DO ABOUT IT?

"Alec" because there is now a "pot-pourri" of vaudeville and musical revue of nothing very much.

MAJESTIC—Thomas Wilkes presents an excellent stock company in various different things at different times.

MOROSCO—Oliver Morosco does the same thing here. Why repeat?

ORPHEUM—Business is still good here, so the shows must be. It is standard and safe. So is Monsieur Terry in the box office.

HARLEQUIN—It looks like a run in "silk stockings."

The editing of six future First National attractions began this week. They are: Norma Talmadge's "The Duchess of Langeais," Marshall Neilan's "Fools First," Richard Walton Tully's "The Masquerader," Maurice Tourneur's "Lorna Doone," Thomas H. Ince's "The Brotherhood of Hate," and Katherine MacDonald's latest production, a drama by Charles A. Logue.

PLEASE PATRONIZE—WHO ADVERTISE—IN "CLOSE-UP"

closeup 3-5-22

....Flickerings From Flickerland....

HENRY B. WALTHALL NOW A "FREE LANCE"

The highest salaries "freelance" screen player is Henry B. Walthall, who recently completed "The Able-Minded Lady" for the Pacific Film Company of Culver City, Calif. A screen "free lance" is not under contract with any one production company, but fills parts at the call of the casting director. Walthall's last contract for a series of pictures was with the National Studios, over three years ago, and since that time he has been free lancing. Due to his ability and popularity, Mr. Walthall is very much in demand.

Harold Lloyd will depict a much traveled young man in his next comedy. The script is being prepared by Hal Roach, Jean Havez and Sam Taylor of his scenario staff. Sets, which will occupy the entire dark stage at the Hal E. Roach studios, are now underway. Fred Berry, chief scenic artist, is painting a frieze in tapestried effects for the club room set.

TWO NEW CHRISTIES WILL START WORK

Two new acquisitions to the large list of Christie Comedy players will be working before the cameras within a few weeks. They are George Stewart, handsome young brother to Anita Stewart, who has formerly appeared in dramatic pictures only and who has been engaged under a long term contract by Christie, and Charlotte Stevens, winner of a beauty contest in Chicago, who has come West to fulfill the contract which she won.

Stewart will appear with Dorothy Devore in her next picture and Charlotte Stevens will make her debut as Bobby Vernon's leading lady.

Harry "Snub" Pollard began work last Monday on his two-reel comedies, the first vehicle to show him as a member of the police force, who becomes innocently involved with the wealthy element of the black sheep variety. William Beaudine will direct. The comedian finished this week his one reelers, having 110 to his credit since he was first starred by Hal Roach.



LUCILE PINSON
A Screenland Beauty

A Popular I. Miller Shoe The "SCANDAL"



—It would seem untrue that one style in particular should have the ability, in loveliness and delicacy, to out-step any or many of the little models designed and made by I. Miller.

—However, the "Scandal" here sketched is a successful captain. It has an odd and artistic forepart, three graceful straps and dainty perforations. Something to be seen and thought about. Patent Leather only.

\$15

At the Ville—Fifth Floor,
where I. Miller Footwear is carried
exclusively in Los Angeles

VILLE DE PARIS
SEVENTH AT OLIVE
B. H. DYAS CO.

Moving Along In Movie-Land

THEY'LL BE BACK SOON

Norma Talmadge, having completed filming of "The Duchess de Langeais," left for New York last week for a combined business and pleasure trip, extending over a period of five weeks. Accompanying her was her husband, Joseph M. Schenck, famous producer, and Constance Talmadge. With them went a print of "Smiling Through," which is scheduled for early release through First National. The picture, said to be one of the best films of recent years, is booked for a March premiere in New York City and Miss Talmadge will attend the opening before returning to Los Angeles.

From New York, Norma and Constance will go to Palm Beach for a well earned vacation, while Mr. Schenck is expected to go on to Washington, D. C., to confer with Postmaster General Hays, who assumed command of the motion picture industry on March 4th.

The Misses Talmadge are expected to return to Los Angeles the last week in March to prepare for the filming of their new productions.

Mr. Schenck, it is believed, will remain in the East until April, when he will return with Mr. Haus, who plans a four weeks' sojourn here for the purpose of studying the production and of the motion picture business.

"That Lass O' Lowrie's," Frances Hodgson Burnett's companion novel to "Little Lord Fauntleroy," is in the first stage of editing.

* * *

Another sensation by Jimmy Aubrey:

Finding out that you just paid \$5.00 for a quart of cold tea!

DISTRIBUTING HEAD HERE

E. W. Hammons, president of Educational Film Exchange, is in the city, accompanied by Mrs. Hammons and making his headquarters at the Ambassador Hotel.

Mr. Hammons arrived here Saturday after a convention of sales managers in Chicago, and will among other important affairs make arrangements for the product of Educational Week, April 16th to 23rd, which will be an intensive booking drive for Christie Comedies, Mermaid Comedies, Torchy and Campbell Comedies, and other products which his exchanges distribute throughout the United States and Canada.

LOVE AND RAIN

By Marshall Lorimer

When the night is wet and splashy
And the young man's kind of masy—
That's the time to telephone the girl
you love.

You will gain such information
Which won't give you much elation,
For the girl you hope to roam with—
will not move.

She will tell you she is sorry!
And perhaps invent a story,
That will keep her tootsies warm and
snug within.

Then those tender little currents
In your heart's washed out by tor-
rents

Descending from above, the showers
win.

Myrtle Stedman—"Mary was aw-
fully cold to you."

Lincoln Stedman—"Yes, I know;
but when we went skating, I broke
the ice with her."

Washington, D. C.

New York

Wig Rental

Wigs to Order

Hair Dressing

Shampooing

Massage



Toupees, Permanent Waving,
Marcelling

All water used in treatments
is specially softened and
purified

Hepner Toilette Preparations

Hepner is here to give you the
same service he gave you
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1001 West 7th St. (just west of
Figueroa). No parking
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New York Office
48 W. 35th St.



The
Novel and Authoritative
Unique Fashions

MODES THAT MARK THE
SEASON'S TURN AND DE-
FINE THE SARTORIAL
TREND OF HALF THE YEAR.

PARTICULARLY IMPRES-
SIVE ARE FIRST IMPORTA-
TIONS FROM PARIS DE-
SIGNERS WHOSE PRESTIGE
IS WORLD EMBRACING.

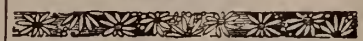
THE SMART FROCK ILLUS-
TRATED IS A HAND-MADE
PARIS MODEL DEVELOPED
IN GEORGETTE CREPE
ELABORATELY DESIGNED
IN STEEL BEADS—AND THE
PRICE IS ONLY

\$97⁵⁰

THE UNIQUE

"The House of Authentic Styles"

725 BROADWAY



PLEASE PATRONIZE—WHO ADVERTISE—IN "CLOSE-UP"

With Comedians in Comedy Lane

CINEMATOGRAPHERS— ATTENTION

Who is the camera man or motion picture director, or both who has covered the greatest mileage going around the world to different countries taking films? The management of the Travel Show and Convention to be held in Grand Central Palace March 25th to April 1st, under the auspices of the Travel Club of America is anxious to ascertain who these interesting individuals are. Prizes in the form of gold medals, or, in lieu of these, trips from their own home towns to some attractive resort point, will be selected according to present location of winners.

Entrants in the contest are invited to send to the Travel Show management particulars as to why they consider themselves entitled to a prize, enclosing with their letters such data as they may have available to back up their assertions, etc. Competitors should state when they began their professional careers, names of countries visited and approximate mileage covered each year. Photograph may accompany, if desired, with permission to publish granted. The judges will consist of a committee of well known persons, including a retired film director, a motion picture magazine editor, a railroad expert, a steamship expert, a well known globe trotter and Woodruff Sutton of Castlebridge, Inc., secretary of the exposition. There is no fee for entering. Provided winners of the contest are within reasonable distance of New York, they will be invited to the Travel Show on a designated night and will receive the formal presentation of the prize. Contestants should address Travel Contest Department, Travel Show, Grand Central Palace, New York City, by letter only.

No one ever saw him weep before. He has made thousands upon thousands of people, both old and young, laugh till their sides ached. He has looked sad, but only on the screen. But—after John P. Carter had finished with him Ben Turpin was sad indeed. He was a most dejected looking person. All he could say was "After you work like — for it, he takes it away and even smiles when doing it." Mr. Carter is the income tax collector for Los Angeles.



BARTINE BURKETT
Ingenué in Comedies

AN ESKIMO FIELD MEET

This is the latest sport to have its inning in California, which almost sounds like a paradox from the land of sunshine and flowers.

But it's true nevertheless, and enterprising film players are responsible for its propagation, which started as the result of idle moments when cinema celebrities were at Truckee, California, making pictures.

Alice Lake, former Metro star; Kenneth Harlan, matinee idol de luxe; Gaston Glass of "Humoresque" fame; Rosemary Theby, Noah and Wallace Beery and others were parked in the little California city for snow scenes for "I Am the Law," a story of the northwest mounted police, which Edwin Carewe is making for B. P. Fineman and his associates, to be distributed via states right market.

Alice Lake won the ski jumping contest; Noah and Wallie Beery tied in the race on snowshoes; Rosemary Theby proved the best Icelandic sculptor, for her snow man was awarded first prize, while Kenneth Harlan invoked his experience as pitcher on his college nine, and proved the best shot at knocking the hat off snow men.

Director Edwin Carewe and Producer Fineman acted as referee and umpire respectively, and the dull cold moments between scenes were made to pass all too quickly.

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Young Men

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\$60.00

There's many a lobster stewed in a cafe. That's a deep one and it's Jimmie Adams' outburst.

CALL A
Yellow--
PEEKO 2

PLEASE PATRONIZE—WHO ADVERTISE—IN "CLOSE-UP"

: -: Trailing Motion Picture Stars -: :

IMPRESSIONS

(Carey Wilson, who recently arrived in California to join the Goldwyn scenario staff, gives these picturesque impressions of celluloid celebrities whom he has just met for the first time.)

Charlie Chaplin: A crippled child trying to teach himself to play the violin.

Katherine MacDonald: Queen Elizabeth at eighteen, discussing lingerie in a cloister.

Cecil de Mille: Reading Jurgen at the Ziegfeld Midnight Frolic.

Claire Windsor: That girl we loved ten years ago—or the one we worshipped twenty years before that.

Mary Thurman: A poinsetta growing from a crack in the sidewalk at Fifth avenue and Fifty-seventh street.

Marshal Neilan: The eternal Pierrot.

Norma Talmadge: Black and gold tapestries shading a stained glass window.

Buster Keaton: The Golem with sad eyes and laughing mouth.

May Collins: The story of Columbine written by Avery Hopwood.

Helene Chadwick: The girl our mother wanted us to marry—the one we should have married.

Cullen Landis: Home-made ice cream served at the high school commencement.

Florence Vidor: A cosmopolitan magazine cover painted by Rembrandt.

Rupert Hughes: A kindly, expert old doctor upbraiding a debutante for smoking too many cigarettes.

Colleen Moore: A quaint little shamrock in a tiffany Favre vase.

Richard Dix: Lancelot playing an all-American fullback.

Jacqueline Logan: The Venus De Milo as conceived by Florenz Ziegfeld.

Samuel Goldwyn: Richard Le Galliene seen through a film.

Clayton Hamilton: Peter Pan—Fla-staff—Jackie Coogan.

"The Land of the Lost," directed by Jack Conway, is awaiting Hoot Gibson's return from a personal appearance tour.

* * *

They say marriage is a gamble. And some men can't "raise" enough courage to take a chance. From H. F. Mile.

ANOTHER STORM ARRIVES

The year 1922 has been one of storms of major or lesser degree of severity. There are many kinds of storms; there is one which starts in with a whistle and ends in a whine; there's another which starts boisterously and ends by giving the earth a battle; then again there is another kind which slips in surreptitiously in the night, that starts with a wail and ends in a squall; the latter partly typifies the entrance into this world of a minor storm in the nine-pound presence of Jerome Griffith Storm. Yes, friend reader, this young husky is the latest addition to the Storm family, presided over by Mr. "Jerry" Storm, the well-known director and his charming wife. We are quite sure that it was the 5th of February when this Storm was deposited by Mr. Stork during a lull in a storm, so it stands to reason that if Storm, Jr., arrived during a storm that as he grows up he will be able to dispense with umbrellas and raincoats. But dropping our metaphores of jest, let us inform you that "Jerry," the proud father, has nearly gone broke buying the "smokes" for his numerous friends scattered on the William Fox lot. So far he has carried home at night to Mrs. Storm, from one hundred to a thousand suggestions offered him for the future upbringing and education of his son and heir.

SHE IS AN ACTRESS

The success that has greeted the efforts of Cecil Holland, masculine Protean artist on the screen, has caused negotiations to be launched whereby the silver sheet will have a feminine Protean player, namely Dale Fuller.

Organization details are being perfected for a company that will feature the actress, who is being acclaimed for her unusual work as the betrayed servant maid in "Foolish Wives" in one-reel comedies in which she will portray every character.

Starting a few years ago as a Sen-nett bathing beauty, Miss Fuller has run the gamut of character roles all the way from Broadway chorus girls to Sara, the wife of Father Abraham in Sacred Films. Her work in "Foolish Wives" has been hailed as her greatest triumph.

CAUSE FOR THOUGHT



ETHEL BROADHURST

A Screenland Favorite

Remembers that she is without her favorite Chocolates and makes up her mind to call at 621 South Olive Street for another box of

RAGTIME CHOCOLATES

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Tony Moreno—"Why are you firing all the pretty girls?"

Casting Director — "I'm canning peaches."



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W. Seventh St. L. A. Athletic Club Bldg.

Shadows From the Silver Sheet

GOSSIP BY THE ROUNDER

Ann Hastings, leading woman, has arrived in Los Angeles from the East and will remain here indefinitely. Miss Hastings recently completed a year's engagement with Pathe in New York.

* * *

Lloyd Ingraham—"That girl is so free and easy."

Extra—"None of the girls wear 'em now."

* * *

One way of keeping a chauffeur is to have your daughter marry him.

Walter Heirs states this.

* * *

A coil of smoke coming from a distant hill has caused many a man to climb up and see if it's "still" up there. Edith Johnson perpetrated this one.

* * *

If a woman gets a man's goat, she can usually get his pocketbook also. King Baggot told this.

* * *

It isn't what a girl wears, it's what she doesn't wear. This was suggested by Lloyd Hamilton.

* * *

Corn is still good on the cob, but it's better on the hip. Gladys Brockwell says that J. B. wrote this.

* * *

Don't be a crank; you'll always be turning around and perhaps you're going the wrong way. Pauline Stark is responsible for this.

* * *

The reason there are so many "blind pigs" is because policemen are blind at times. A true one by Harry Carey.

WHAT HAS BECOME OF—

Homer Scott wants to know what has become of—

The old-fashioned star who "acted her head off" for \$75 per week?

The old-fashioned director who made good pictures for \$150 per?

The old-fashioned author who was glad to sell a story for \$500 and throw in a continuity?

The old-fashioned extra girl, who didn't use rouge, lip sticks, brow pencils, perfume, cigarets and rolled hose?

The old-fashioned dime that used to pay admission to a good picture show?

The old-fashioned title that read—"The next reel will follow immediately"?

The old-fashioned slide that read—"The air in this theater is washed with Old Hootch Cleanser and fumigated with Rag Weed Balsam?"

The old-fashioned theater that had a phonograph out front to coax 'em to the ticket window?

The old-fashioned name, "Nickelodeon"?

And—but what's the use—

THIS CITY IS WELL NAMED

Los Angeles is aptly termed the "CITY OF ANGELS." Here is a list, of another batch of them, transplanted to higher regions via the Traffic Route:

Here is the casualty list of automobile accidents in Los Angeles and vicinity from January 1 to February 22, 1922:

Dead	65
Injured	770
Accidents	4469

YOU can buy a thousand dollar savings account on the installment plan just as easily as anything else.

Resources 40 Million Dollars



Robert Ellis and Wallace Beery are battling their way through their third picture in as many months. They fought all the way through two productions at Universal and now they are at it again in Dorothy Phillips' starring picture, "The Soul Seeker," which Allen Holubar is making at United Studios.



DOROTHY MORGAN
A Clever Child Actress

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Your Eastern Real Estate for California
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California for California

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PLEASE PATRONIZE—WHO ADVERTISE—IN "CLOSE-UP"

:-: **On Strips of Celluloid** :-:

PERT POINTS

Otto Lederer arises to remark:
"That a place of blasted ambition and
luke warm food—a cafeteria.

* * *

Revamped by Helen Ferguson:
One-half of the world doesn't know
the other half's recipes.

* * *

Soaque—"I need a doctor."
Roy Marshall—"What's the matter?
Sick?"

Soaque—"No; just thirsty."

* * *

The greatest sensation of the week
by Jack Cooper:

Stepping from the bathtub on a
cake of wet soap!

* * *

Dorothy Moran wants to know if
the writer of "Leave Me With a
Smile" was a married man.

* * *

"That doesn't look natural," he
said, as he rolled out a four spot. By
A. K. Doe. A Cunningham remark.

* * *

'Tis a strange modern flapper who
is old-fashioned at heart.

Maurice B. Flynn says this.

* * *

IT'S WHAT YOU THINK

By M. L.

*What mean the years that swiftly
pass—*

*That brings you nearer to the date,
When you observe in looking glass
The lines that age relate?*

*Those lines take on your mental style,
If you to brighter thoughts belong.
You conquer age, each time you smile,
And keep forever young.*

We will now sing that little ditty
entitled, "Get up!" from "The Four
Horsemen." Rex Ingram smiles.

I LOVE TO HATE YOU

By Barbara La Marr.

*I love you—!
Your lips, your hair, your eyes,
Your willful, reckless, tender lies. . .
I hate you!*

*I hate you—!
Your smile, your curls, your glance,
You pagan worshipper of Chance. . .
I love you!*

**NETTLETON'S WESTERN
REPRESENTATIVE**

At this writing there is a sort of a
vacuum in the city of Los Angeles,
and why? Because Charles R. Mc-
Williams of Nettleton's is away again
on one of his coast-to-coast tours, in
the interests of this large A-1 boot
concern. And those of you who have
been in the habit of "dropping in" for
a few minutes' chat with "Mac" will
feel in a manner that your day is
partly wasted, although you get your
new pair of Nettleton's. But this is
one of the little disappointments you
will have to put up with for a while.
In the meantime, Mr. Fitzpatrick will
manage to keep you in the best frame
of mind, while Mr. Halsey Elwell,
the Nettleton western representative,
may saunter around to get acquainted,
in which case we earnestly advise you
to do so, for we have Mr. McWill-
iams word for it, "that by knowing
Mr. Elwell you have added a little
more pleasantness into your life." So
don't forget to make your next foot
affair a Nettleton day.

The filming of "Fools First," Mar-
shall Neilan's latest production for
First National release, has just been
finished at the Hollywood studios.
Claire Windsor, Richard Dix and
Claude Gillingwater play the principal
roles.



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PLEASE PATRONIZE—WHO ADVERTISE—IN "CLOSE-UP"

Under the Magnifying Glass

BY THE MAN

BEHIND 'CLOSE-UP'

ROY STEWART

On the front cover of our last issue we showed you a very characteristic picture of Roy Stewart, the famous western motion picture star. As a matter of fact, we intended to give you this story of the man as we know him, had it been otherwise, for it has been our privilege to know this gentleman in an everyday manner. One specific reason for introducing him to your attention is to emphasize to the very yellow journals throughout the country that Mr. Stewart is one of the men whom we know, who represent the highest type of manhood, respectability and morality. Roy has lived in Hollywood and we are positive that Roy enjoyed living there for the wholesomeness, as well as the convenience for himself in his artistic labors. If you went around the studios and mentioned his name offhandedly you would invariably hear from the most unexpected sources the value of his work as a man, and as an actor. To begin with he is HUMAN. This is saying a great deal for anyone who has risen to the top of a particular profession. The mechanics, or the Extras, are just as welcome to a little friendly chat with Roy as are his producers. He has been before the American and European public for many years, and from our last survey of his youthful, manly face and athletic figure, he is bound to remain in their hearts for many more years to come. At this writing he is being starred by the Berwilla Film Company, under the presidency of Mr. Ben Wilson. Incidentally the latter gentleman is also a director of note, and he it is who usually personally directs Roy Stewart in his screen features. Many famous authors have contributed to Mr. Stewart's success. One of these is H. H. Van Loan, who wrote "Ridin' Wild." Among some of the recent five-reel features enacted by this star are "The Innocent Cheat," which you will soon have an opportunity to see (no doubt at the California Theatre), the aforementioned H. H. Van Loan story and "Back to Yellow Jacket." Mr. Stewart is easily approached, is a confirmed optimist, is a believer in home and all that a home means! (He is blessed with a charming wife.) He is a votary of clean, outdoor sports. There are very few sporting



REINCARNATED

By Barbara La Marr.

*Why do I dream at twilight
When the evening sun is low,
Of palm trees that quiver and
Golden waters that glow?*

*Perhaps I have found in some strange
Land a pair of wistful eyes
That haunt me, thrill me, from be-
neath
Distant Southern skies.*

*Perhaps, Adored, that Centuries ago
I knew things that I now not know,
Perhaps on primitive, desert shores
I found you, loved you, was wholly
yours—*

*With Love that all eternity survives;
And am still yours thru all these
lives.*

*So in the Centuries to come I shall be
Wholly yours—tho' you may never
Know me.*

'Tis an enterprising druggist who
sells pretzels. There's a twist in this,
Norman Taurog.

events in which you will not see his strong, manly face expressing approval. He is generous but with a knowledge of conviction. He is a strong upholder of everything that stands for fair play and wholesomeness; in other words, we epitomize Roy Stewart as a type well worthy of emulation in home life and moving pictures.

IT'S BOUND TO BE GREAT

Mabel Normand has been associated for so long with characters obviously of Celtic origin that her admirers were surprised when the announcement was made that her next Mack Sennett comedy-drama would show her as a daughter of Old Castille.

But there is nothing unusual in the announcement. While Mabel Normand herself is of Celtic ancestry, there appears to be no small amount of the Latin in her make-up.

No one who has seen her as "Suzanna" in the Mack Sennett comedy-drama of the same name but remarks the Latinity of her actions, her gestures, her features. These latter particularly so adapt themselves to a characterization essentially Latin that one is prone to wonderment.

In "Suzanna" Miss Normand portrays the role of a peon who is, in reality, the daughter of a Spanish Don of high caste and lineage. Her characterization is so finely drawn as to cause her to appear in truth a daughter of Old Castille and a true Latin beauty.

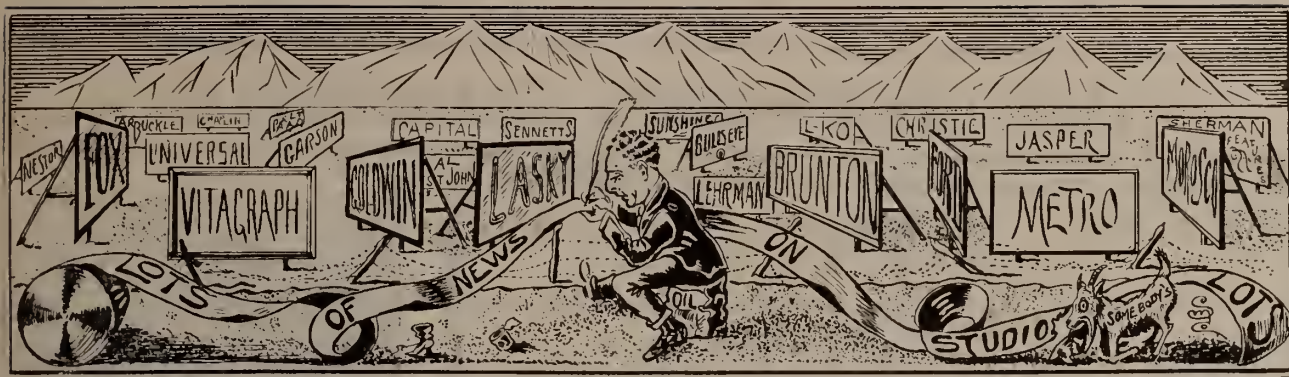
The story of "Suzanna" is somewhat Cinderella in theme, and was adapted by Sennett from the historical novel by Linton Wells, newspaperman, wanderer and student of California history.

No time, effort, nor money is being spared by Sennett to make of "Suzanna" when finally it is completed, an historical romance of California that will stand as a fitting monument to those hardy Spanish Dons who ruled wisely and well from the time of the earliest settlement of California until some ten years prior to the Mexican war.

F. Richard Jones, director of three great Mack Sennett successes—"Mickey," "Molly O'" and "For Love or Money," is directing Miss Normand in what promises to be a masterpiece of screen production.

Charles Ray has finished the filming of "Alias Julius Caesar." The supporting cast included Barbara Bedford, William Scott, Harvey Clark, Robert Fernandez, Eddie Gribbon, Carl Miller, Gus Thomas, Bert Offord, Milton Ross, Tom Wilson, Philip Dunham and S. J. Bingham.

PLEASE PATRONIZE—WHO ADVERTISE—IN "CLOSE-UP"



UNITED STUDIO NOTES

Jackie Coogan is taking violin lessons from a local master as a very necessary preparation for his next starring picture, production on which is about to commence here. Jackie will portray the role of a very youthful violinist in this production, the title of which has not been announced.

* * *

Richard Walton Tully is learning all kinds of new things. After studying the making of motion pictures during the filming of his production of "The Masquerader" he has decided to take up motoring as a recreation, and is learning how to drive a car.

* * *

John W. Considine, former partner of the late "Big Tim" Sullivan in the Sullivan-Considine circuit of theatres, and for years a power in New York politics, is in Los Angeles visiting his son, John W. Considine, Jr., who is secretary to Joseph M. Schenck. Mr. Considine, Jr., is retaining his desk at United Studios during Mr. Schenck's absence in New York.

* * *

Hunt Stromberg is beginning to assemble the cast that will support Bull Montana in the first of the comedies which will be produced here.

LASKY-ISMS

Heavy snows, sometimes so severe as to render it impossible to work, have somewhat delayed the Penryn Stanlaws Company at Truckee, Cal., where "Over the Border" is being made with Betty Compson and Tom Moore heading the cast. A. S. LeVino wrote this picture for Paramount from the story by Sir Gilbert Parker.

* * *

It is reported that William DeMille will return shortly from New York and start work on his new production for Paramount pictures, "Nice People," from the play by Rachel Crothers. Clara Beranger wrote the screen version and the leading roles will be taken by Wallace Reid, Bebe Daniels, Conrad Nagel and Wanda Hawley.

TYPES
ARE WHAT YOU NEED
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Miss Lou Colé

With a vivacious personality
has played in them

**SHE LIKES INGENUE-COMEDY
ROLES**

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Beular Marie Dix has succeeded in making, it is claimed, one of the strongest screen plays imaginable from W. Somerset Maugham's original story for the screen, "The Ordeal." Agnes Ayres is the star, directed by Paul Powell. Conrad Nagel plays the leading male role and among important members of the cast should be mentioned Edna Murphy, Edward Sutherland, Clarence Burton, Adele Farrington, Ann Schaefer, Eugene Corey, Claire DuBrey, Lloyd Whitlock and Shannon Day.

* * *

Thomas Meighan, the lucky star, will undoubtedly again justify that appellation with his new picture by George Ade, entitled "Our Leading Citizen." The dry humor and homely pathos combined, make this one of the most effective vehicles he has had. Alfred Green is the director and Waldemar Young adapted the story which was written exclusively for Paramount.

Arthur Statter, chief of the short reel scenario staff, has a special group of experts including the authors of the serials, Robert Dillon, George H. Plympton and Emma Bell Clifton, busy on research work.

UNIVERSAL PICK-UPS

While three Universal-Jewel special productions are being edited at Universal City, three big smashing chapter plays are requiring the attention of the entire short reel scenario department and a large technical staff in addition to the filming units, two comedy units are hitting the ball at a steady pace and three headline directors are reading scripts of new ventures.

"Human Hearts," a Jewel starring House Peters with the support of an all-star cast, completed a few weeks ago under King Baggot's direction, is nearing the end of its cutting. It is from Hal Reid's famous old stage success and has been characterized by Irving G. Thalberg, director-general at the film city, as "a truly great picture, one of the finest Jewels ever made here."

* * *

"The Storm," starring House Peters with the support of a great all-star array of talent, has just been put into the editor's hands by Reginald Barker, director of "The Old Nest," and a dozen Goldwyn successes.

* * *

The thickest of jungles in the Dark Continent is no thicker than the remarkable one set in on the back ranch at Universal City for the historical continued feature, "With Stanley in Africa," starring George Walsh, with Louise Lorraine in the feminine lead. William Craft is making rapid progress in directing a filming of the most glorious adventure in history.

* * *

The beach towns a few miles from Universal City have the privilege of watching pirates of the seventeenth century at their "dirty work" as sea sequences are filmed under Robert F. Hill's direction for "The adventures of Robinson Crusoe," a costume serial starring "The Connecticut Yankee," Harry Myers, Gertrude Olmsted, Margaret Livingston, Noble Johnson, Josef Swickard, Gertrude Claire, Percy Pembroke and other feature class players support Myers.

JUST BETWEEN OURSELVES

Marshall Lorimer
Editor and Prop. **"CLOSE-UP"**
The Magazine of Movie Land
Issued the 5th and 20th of Each Month

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A SONG RECALLED

*Sing on sweet bird one lonely man can
hear thee
Whose heart responds to thy rare
melody,
And in it hears again a song as
sweet,
Which rose spontaneous from as pure
a heart
As ever beat.*

*Thy amorous lay, to thy full sated
mate
An answer hears; which passions over-
rate—
It stirs the depths where lay as
choice a strain
Yet more divine—for more was in
her song
Than thy refrain.*

*Thine is the song of love's triumphant
hour;
Of passions tranchant as the once
bright flower
And soon, too soon—thy voice will
be as mute
Like the expiring stars that fade or
part—
With one last shoot.*

*Rare throat! which utters such har-
monious ease:
That drunkens the approaching
scented breeze
And carries thy melodious liquid
strain
To one sad heart—which nursed its
sorrow long
Though ne'er again.*
BY MARSHALL LORIMER.
* * *

Many a quarrel over dinner is kept
from materializing by dining out.
Kathleen Kirkham's advice.

* * *

An old-time ex-actor can exact more
with his daily audience than modern
actors. This comes from Francis Ford.

RUTH ROLAND AT UNITED STUDIOS

Ruth Roland is to make two serials
at United Studios. Contracts for stu-
dio space and organization and pro-
duction facilities were signed in the
Pathe offices in New York by Presi-
dent M. C. Levee, of United, and
Paul Brunet, president of Pathe. Mr.
Levee will return to the studios from
the East this week. Gilson Willetts,
production manager of Pathe, has
taken possession of a suite of offices
at United, and will remain in Los An-
geles during the filming of the two
serials. Production on the first of
these will be underway within the
next thirty days. The story is an
original, and was especially written
for Miss Roland by John W. Grey,
who is also preparing the continuity.
The temporary title of the story is
"The Riddle of the Range." Mr. Grey
will also write the second story.

Thomas H. Ince has a photodrama
dealing with California, it's called
"Jim" and has an all-star cast with
Florence Vidor, Milton Sills, Mar-
guerite de la Motte and John Bowers
in the principal roles.



GERTRUDE STEVENS
Comedy Ingenue

Having completed two pictures at
the Louis B. Mayer studios since her
return to Los Angeles from New York
last fall, Anita Stewart and her hus-
band, Rudolph Cameron, are again
about to depart for the East. They
will leave Sunday for New Orleans.
After the Mardi Gras celebration at
that place, they will spend several
weeks at Miami, Florida, before con-
tinuing on to Gotham. The two new
Mayer-First National attractions in
which Miss Stewart starred are "The
Woman He Married" and "Rose O'
the Sea." Both were directed by Fred
Niblo, and in the latter Mr. Cameron
will be seen as his wife's leading man.

* * *

Dorothy Phillips may be a splendid
organist but she is not a left handed
player! We heard the result while she
wore a seraphic expression in the cur-
rent production she is starring in un-
der Allen Holubar's direction.

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PLEASE PATRONIZE—WHO ADVERTISE—IN "CLOSE-UP"

Hand-Outs Along the Rialto

ASK THE LADY

Pat, pat, pat,
Morning, noon and night

That little puff goes
Pat, pat, pat,

I pity it sometimes
Because it goes:

Pat, pat, pat,
All day long

I envy it sometimes
Because it caresses—

Some beautiful faces
But tell me why—

It must go
Pat, pat, pat,

Morning, noon and night?
—Lyle Lans.

Jackie Taylor—"I think baby is going to be a movie actress."

Vera Stedman—"How come?"

Jackie Taylor—"She keeps looking at herself in the mirror."

* * *

One way to discover a lady's appetite is to turn your back when she orders. Who was it, Finis Fox?

Even Movie Stars

Attend Theatres! On your way to, and from them, in seeking a REFINED ATMOSPHERE—



With its ultra-modern Cuisine,
With Viands temptingly served,
With delicious Pastries, and
Cooling Beverages—will satisfy.

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—DINNER—**

From 60 Cents to \$1.25

821-23 W. Seventh Street

IS SHE THE HOSTESS?

We have had so many friends ask us the question suggested by the title above, that we are quite in a quandary as to how to answer it. In the past, when we occasionally visited the "Turkish Village" we were lead to believe by Lucille Joy that she was the hostess, but then we lost this impression when paying our bill, for she hovered around to collect the TIP. The reason we would like to straighten this matter out is that we have received several complaints from young men who were led to believe that this hostess? or waitress? flirted outrageously with them; or in other words, "kidded them along" to such an extent that she knew their first names, family history and their bank balances before they left this cafe. Recently we noticed in the newspapers where this young woman had a young man arrested around three or four o'clock in the morning for flirting with her. He was eventually fined \$50.00 for believing that she was a flirt. But there you go again, isn't it peculiar that so many men who patronize this cafe wander out with the belief that she is one? Speaking from our own experience we can readily believe this—as she has never hesitated to annoy us in the same manner in which she has claimed to be annoyed by the masculine sex. So in conclusion we would suggest that if she is the hostess she confine herself to her duties as such, and if a waitress to render service, accept the tip and depart, and not annoy men to the extent of making them imagine she can be approached. If she follows this advice perhaps a few men may be saved from paying \$50.00 fines hereafter.

AMBITIONS

I wish I were the lipstick of a beautiful girl,
Or even a comb caressing each curl.

If I were a powder puff, fluffy and pink,
I'd pet her soft cheeks quite often,
methink.

Or cake of rouge in gold case—
Believe me, I'd give her zee one beautiful face!

—Ted Taylor.

Tom Santschi will make a series of two-reel western and northwest mounted police action dramas for Universal. The popular star was engaged by Irving G. Thalberg, director-general. He will begin work at once. The first story will be "The Guilty Oath," a western theme with an unusual punch. George Morgan wrote it. A leading woman will be selected at once. Robert N. Bradbury will direct.



The Turkish Village

A Place to Meet—the Reel Elite!

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Manager

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West
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Los Angeles

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PLEASE PATRONIZE—WHO ADVERTISE—IN "CLOSE-UP"

SCREENING WHERE THE SCREENING'S GOOD

It works two ways—the higher priced restaurants are starving for moving picture patronage, and the moving picture profession is starving for another high priced meal.

* * *

Information from William Duncan:

The old forty-niners" looked for gold and the women have now taken up the search. And from the looks of things, they seem to be finding it.

* * *

The latest are pockets in the flappers' stockings! We are very much in favor of seeing women put their hands in their pockets. Jack White's idea.

* * *

Suitcases are not dropped, but picked up nowadays, says Griffin, the baggage maker.

* * *

A great meeting spot after the wonderful bouts at the American Legion Stadium in Hollywood each Friday night is at Harry W. Webber's fountain, on the southeast corner of Gower and the boulevard.

①

ners," if he isn't, then he won't need to bet to keep the wolf from the high rental door! I hope the latter is true, as I have a splendid investment scheme I'd like to interest him in.

The woman who used to paint things around the house, now spends her spare time painting her face. News from Louis Gasnier.

* * *

Jean Calhoun—"Should girls wear hair nets?"

Cameraman—"Well, many a poor fish has been caught in a net."

* * *

Helen Gibson, well-known western star, recently harmonized a quartette to the accompaniment of noodle soup at Klein's Kosher Palace.

* * *

The ouija board has lost its popularity due to the fact that the women found out it kept them quiet. A true one by Ora Carew.

* * *

Mahlon Hamilton says that people who don't meddle with his affairs will be given a medal!

* * *

Out at Universal City polyglot tongues are taboo, as everyone speaks a universal language. This isn't bad, Julius Stern.

* * *

Some women can "kid" a man, but it takes a clever one to get his "goat." Anyway, that's what Cliff Bowles thinks.

* * *

No, it is quite certain that Naaman, the executioner in Salome, never hung pictures. How true, Norman Manning.

* * *

The fellow who stands and grunts while the other fellow works doesn't get paid. Another good statement by Lige Conley.

* * *

They say that money talks, and we know that women do, so what chance has a mere man to say anything? H. H. Van Loan wants to know.

* * *

Women don't marry any more. They just decide who they want to get their first divorce from. Burnie Durning avers this.

* * *

That new song entitled, "When Shall We Meet Again?" should be sung after divorces only, warbles George Wurzburger.

* * *

It has become a passion with some rich men to hire kings, and princes, as servants. Strange what folk will do nowadays, isn't it? Gladys Walton found this out and sent it in.

Changing Numbers

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YOUR BURDEN OF WOE!

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WHEN YOU HAVE ACCOMPLISHED THIS,
CALL MR. LORIMER, OR

"CLOSE-UP" Magazine

IT MIGHT PROVE OF INTEREST

PERSONALITIES

Star Shooting

By Doris Mortlock

It was raining. Two figures scurried down the steps from Theodore Robert's garden and disappeared into the night. Another figure loomed up with a star on his chest. He passed them without a word. Then he scurried up the steps into Theodore Robert's garden and sped around to the back of the house. There was a cellar door. And there was a light over the cellar door— I wonder—

* * *

Bartine Burkett has done it. We were all there to see her walk out of church on the arm of a happy young man. They were leaving the usual Sunday morning service.

* * *

Despair is reigning supreme in the hearts of the blondes. They have a rival. Dorothy Dalton has become a blonde. She wears a wig. It's for her next picture.

* * *

The other day a very down at heel individual drifted into a meat market and gravely considered the display of poultry. The butcher gave him a broad hint that this was no place for tramps. The tramp raised his eyes. It was Ben Turpin.

* * *

A certain leading man was seen rocking in a very small rocking chair in front of a second-hand store. The whole family grouped around while said leading man discussed the pros and cons of purchasing this little rocking chair. Evidently a family event was about to occur. Was it Jack Cooper?

* * *

Lois Wilson had a scene in which she was supposed to shoot an arrow into Dan Cupid's heart. Mr. George Melford did it for her.

* * *

Attention! men who wear jewelry—such as enamel rings and bracelets! Here is a new trick of showing off your jewelry in the most nonchalant manner to the general public: First, you must make up your mind to enter a public market and part with five cents to buy two heads of lettuce. Then after making sure that everyone's eyes are on you, you shake up your cuff so that your bracelet may

be seen and minutely pick over every lettuce in the box, taking great care to expose your best finger and your best ring. Finally, of course, you must take the two lettuces the Jap offered you in the beginning. Then you give another careless unseeing look at your spectators, gracefully shake the water from your hands, draw out your yellow silk handkerchief, throw down a nickel and saunter away forgetting those tiresome lettuces if need be. You think it sounds silly? Well, Rudolph Valentino does it.

Billy from Holland why not for the movies?



HORSE SENSE FROM RALPH WINSOR

How do the people of the motion picture profession ever expect a return to better conditions when they (themselves) go around among their friends in the business and mourn conditions? Why they talk as though the business has gone to the dogs. Holler about "no work for them" and curse the unfortunates who show considerate interest in their affairs.

TALKING, THINKING and FEELING better things will help to remedy conditions by displaying an ignorance of anything wrong in the picture game, and would tend to create more optimism it seems to me. But then I'm not a temperamental artist, but just a plain writer using a little horse sense.

Anthony McCarthy says "That hose are nearest fires." What a blazing line?

* * *

The title of Buster Keaton's latest comedy is "My Wife's Relations."

MOVIES HAVE SMALLEST POLICE RECORD

Movie Industry Cleanest in the United States

A member of the A. S. C. recently pointed out to a wandering public that the motion picture industry had no police record. Since that time the Arbuckle (?) and the Taylor cases have blemished the record, but in eight years, says the A. S. C., he has neither witnessed nor heard of any crime in the West Coast studios.

He declares that he has never heard of a case of riot, burglary, assault, murder, embezzlement, labor violence, or anything more serious than a quarrel between an actor and his wife, and that in eight years' intimate association with the business staffs, actor bodies and working people of seven studios, he has never seen an arrest, a woman insulted or a disgraceful happening on the lot.

Another A. S. C. estimates that during the eight years of his experience in pictures he has been in close association with forty thousand picture workers of all classes, and the worst he has seen in the way of disorder was one fist fight. He adds that the police blotters show practically no offenders from the studios, except for speeding, and few of these.

These men claim for the motion picture industry a cleaner record than any other industry, profession or business in the United States, and they call upon the world to successfully challenge this statement.

Ask the police. They keep the records.

Also divorces have been fewer in proportion. Ask the court clerks. They keep the records.

The greatest injustice has been done the movies by reporters bulletining as "movies stars" folk who get into trouble. Any extra girl or man who happens to get arrested at once becomes a "film favorite" or a star simply because the reporter knows such a statement will add to the interest of his story. Against this practice the whole industry protests.—Reprinted from The American Cinematographer.

Bright Hints For Human Beings

By "US" or "WE"

WHAT THEY SAY

By Donald H. Clarke.

Whenever something is said about making motion pictures talk, a natural question that arises is, what do actors and actresses really say to each other before the camera anyhow; do they speak lines in character, do they say anything that comes into their heads at the moment, or do they just make their mouths go and say nothing?

It would be rather startling if any one of the photodramas completed up to the present writing should be suddenly given the power of speech. There is little doubt that the audience would get an ear full. It might run something like this:

(Scene: Drawing room. Visible characters: Beautiful heroine (Helene Chadwick). Dashing hero (Richard Dix). Invisible but audible characters: Director, stage hands, electricians, camera man, other members of the cast, etc.

Director's Voice. Miss Chadwick, now look sad. No sadder. Tears. (Louder.) Dammit, you with the violin, make that music sadder. That's good, Miss Chadwick, keep feeling sad.

Miss Chadwick. I've had to look sad so much during this picture that I'm tired of it. Can't you dig up something for me to look happy about.

Director's Voice. That's a book of poetry you're holding—sad poetry. Now drop your eyes slowly to the book and keep on looking sad. Hold it. Hold it. Now look off into the distance with a far-away gaze. Imagine you're hungry and there isn't a ham sandwich within a hundred miles. Good.

Invisible Voice. Do you want the spot(light)?

Director's Voice. Shut up.

Dix's Voice. When do I come in.

Director's Voice. Now, Dick, you enter that door, eager, no time to waste. Smile as if you knew you'd just come to propose to the only girl in the world that an unkind fate had kept from you. You cross directly over, take the book from her hand, propose, passionately. Miss Chad-

wick, you register profound emotion. Sadness gives way to joy. Both of you wrap your arms around each other and kiss. Come on! Come on! Come on now.

Dix (plumping down on his knees and throwing away the book, and looking yearningly at Helene). I hope I didn't lose your place. That's one of the best detective stories I ever read.

Miss Chadwick (registering joy). Are you coming to my bridge party tonight, Dick?

Dix (throwing his arms around her). Gosh, I can't. I'm taking a party for a ride tonight.

Miss Chadwick (embracing him). Well, bring them all around. Mother and I will be glad to have them all.

Dix (kissing Miss Chadwick vigorously). That'll be (smack) fine (smack). We'll (smack) make it (smack) about 9 o'clock (sma-a-ck).

Director's Voice. Cut!

Of course, that's only an imaginary scene. As a matter of fact, Miss Chadwick and Mr. Dix, who have been screen lovers so often in Goldwyn releases, their latest appearance being in "The Sin Flood," really do act out the love scenes. That's why they were selected for the sample of the sort of thing that other actors and actresses do every day. It would never do to reveal to motion picture patrons the identities of the leading men and women of the screen who do not talk in character, but decidedly out of it.

There are many of them. One great character actor in a heroic scene recently filmed, and taking a heroic part, delighted in kidding his

CRAZY QUILTS

By M. L.

The gentle little zepthers, that zepher through the breezes,
Is very appropos just now to emphasize our wheezes.

The sun is modest to a fault, akin to maid who teases—

But anyhow to state a fact, it starts our "FLU" through sneezes.

* * *

The sportive little Finnan Haddie loafing in the ocean,

When served to me at breakfast time, fills me with deep emotion;

For every little bite I take somehow cleans out the dish,

And only bones remind me that—there goes another fish!

"Paul" Parrott has begun his one reel comedies, first shots for which were taken on location. The working title of the comedy is "The Joiner," showing the comedian joining lodges for the object of personal advancement. Gilbert Pratt is directing the first Parrott comedy and Al Santell will be at the megaphone in the next, the two to alternate.

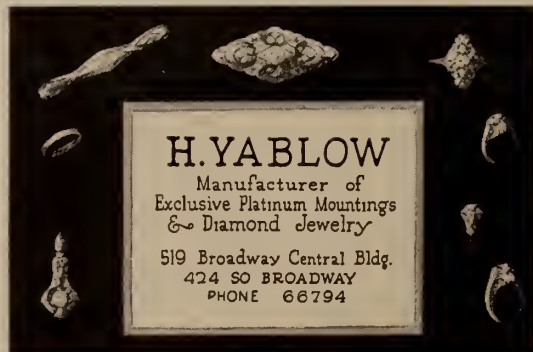
leading woman, making funny comments in the saddest places.

There is one great director, at least, who never lets his cast know just why they are smiling and walking and weeping and making gestures. He handles them like puppets. And he is tremendously successful. About all any one would hear in a talking motion picture directed by him would be the sound of his voice, frequently enhanced by a megaphone.

If talking movies ever are invented—well, let's wait till they are.

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Many MOVIE 'CELEBS are PATRONS Why not YOU?

PLEASE PATRONIZE—WHO ADVERTISE—IN "CLOSE-UP"

UNIVERSAL PRESENTS "HOOT" GIBSON IN "HEADIN' WEST." DIRECTED BY WILLIAM CRAFT. STORY AND SCENARIO BY HARVEY GATES. PHOTOGRAPHED BY ALFRED LATHEM. SUPERBA THEATRE. REVIEWED BY EMM.ELL.

Many months ago, it was my pleasure to predict that as soon as "Hoot" Gibson would be presented with a suitable story he would carry the story away with him in an acting volcanic sense. A few months ago I reviewed his "action." That was a western gem. In "Headin' West" Hoot has the kind of a story in which he has every opportunity to show his qualifications as an actor and rider. The theme is rather novel; instead of the old-fashioned idea of hobbing your way on a freight, Bill Perkins, war veteran, played by the star, gets a lift in an aeroplane, and, of course, he lands in the midst of trouble. How this develops and the thrills that go with it is something beyond my scope to tell you, but you will have satisfaction, and thrills after you have seen this Universal production. Harvey Gates wrote a clever story presenting therein plenty of types to forcibly express it. Although it is a western in a sense you get an idea that you are delving into half

a dozen lives at the same time. The feminine lead, played by Louise Lorraine, conclusively proves to me that my prediction made over a year ago regarding her ability will bear fruit. In this vehicle, she has many opportunities to show emotion, hoydenishness and sweet girlhood phases. She rises to each occasion like the little actress she is. Charles LeMoyné played the villain most effectively, and with the right degree of reckless humor. Gertrude Short has a very fine little characterization in which she makes the most of it. Jim Corey was more than excellent. George A. Williams gave a splendid interpretation. Frank Whitson usually renders a conscientious performance, and Leo White rounds out the program—as far as this western is concerned. The photography was unusually fine, clear and picturesque. This is a program picture, bound to make money for its producers, and will certainly add to the laurels and fame of "Hoot" Gibson.

REALART PRESENTS MAY M'AVOY IN "A VIRGINIA COURTSHIP." DIRECTED BY FRANK O'CONNOR. ASSISTED BY FRED J. ROBINSON. PHOTOGRAPHER, HAL ROBINSON. FROM THE STORY BY EUGENE PRESBREY. SCENARIO BY ED FRIED BINGHAM. CLUNE'S BROADWAY. REVIEWED BY EMM.ELL.

This feature represents the second or third starring vehicle for this talented and beautiful girl, May McAvoy. Personally she has never had a story to equal her artistry as displayed in "Sentimental Tommy," but we are inclined to believe that there is but one other star in the country who would compare favorably with this dainty little lady as Prudence Fairfax. This is saying a great deal. We will go further and tell Realart that if they present the young star with the right stories she will become the biggest box office attraction in the very near future. There is a naturalism, force and earnestness about all her work. She seems to live the part she portrays. It is unnecessary to go into the story, as this you can see for yourself. We are merely concerned with objectionable matter that may be in a picture, or bad acting and incidentally you will find neither in this picture. Frank O'Connor, who directed, shows a thorough grasp of the situation. He must be humorously inclined for how otherwise can we account for the number of humorous situations brought out? The continuity was very smooth; the

atmospheric locales are true to nature. The photography includes a series of gems of their kind. Alec B. Francis presented a very human character in Colonel Fairfax. Jane Keckley was very fine. Casson Ferguson plays the masculine lead opposite the star with a wholesome, boyish enthusiasm. This young man is a very earnest student of his art. L. M. Wells is acceptable. Kathlyn Williams, although relegated as one of the supports, renders as fine a piece of acting of its kind to be seen. Guy Oliver carries conviction in every movement and expression. Richard Tucker is cast as a villain, and those of you who have seen him in other productions will be more than delighted with the force of his acting in this one. George Reed shows a thorough understanding of the role. Washington Blue is not a dye but a human being who makes the most of his part. Vern Winters is as usual very good. He injected in the earlier scenes plenty of boyish humor to Miss McAvoy's tomboy feats. This is a very pleasing picture and will be acceptable by the public as a wholesome story, well rendered and cleverly interpreted.

We Respond to Your Sorrow

TO MR. CHARLES EYTON

and KATHLYN WILLIAMS (Mrs. Charles Eyton)

THE EDITOR, MR. MARSHALL LORIMER, AND
"CLOSE-UP" IN BEHALF OF ITS READERS, EXTEND
TO YOU A DEEP, HEART-FELT CONDOLENCE IN
YOUR GREAT BEREAVEMENT, IN THE LOSS OF
YOUR SON, VICTOR KAINOR EYTON, WHO "PASSED"
INTO THE PORTALS OF GOD'S GRACE, FEBRUARY
25TH, 1922.



LIGE CONLEY

COMEDIAN

(As He Appears Off the Screen). Personally Directed by Jack White.

“Close - Up”

a nearer point of view

VOL. VII, NO. 10.

LOS ANGELES, CALIF., JUNE 5th, 1922

TEN CENTS A COPY



JOHN P. McCARTHY

Who produced and directed "OUT OF THE DUST," an epochal classic of the Western Plains. This film feature is a complete vindication for independent productions. After two years it broke thru the barriers, and showed to tremendous throngs at the California Theatre, where it was originally reviewed by the Editor in a most favorable way, when this theatre was created.

A MAGAZINE OF MOVIE-LAND

"Angelenos, You Can't Laugh This Off!"

BY RUTH LOWREE SMART

Dear Boss Man nee Father Confessor:

Well, it won't be long now! Use your influence, old dear, and see if you can't have a rear door annexed onto Patton—'cause I'm enroute there just as sure as we are all sure that every bottle of "real" Gordon Gin is only the brain child of our favorite boot-legger. There jest naturally ain't no such quadruped in existence.

Nope, I don't drink Postum, but "there is a reason" for this l'ttle billet-doux. I am afraid to come and see you in person for fear you might strike me, and then you would be arrested for cruelty to animals—because of all the original gold brick customers, I get the celluloid fire-tongs and no foolin'.

Dos't thou remember, sweet petunia, that in my last letter I was giving you a realtor's masterpiece on the beauty, comfort and peace of our mounta'in home, and that even you may yet be proud of me? Well, I guess that was all noncompos mentis—because you should live so long that that could happen. The only sensational or worthy thing that I will ever do will be a chloroform glide or an ether struggle at the old age of thirty, I guess.

We hadn't enjoyed the beauties of our mountain domicile but two short months when the sad news came in the shape of her "Royal Shyness," the landlady, and so one beautiful morning we put the old "Indestructo" on roller skates and skidded out of "Immoral Canyon" down Sunset Boulevard and parked our tin hips in a lovely bungalow court below Western. Then—the first Saturday night—Same Girls—Different Location—Something Happens. So many personages oozed into our dobie shack that night with a bottle protruding from their coats and dolmans, that the neighbors began to enquire "who fainted?" The party waxed warm and merry and the Horse of Dawn came riding down the beaten Track of Night, and Jerry, our little Sister in Revelry, suggested we cut the mob scene and shoot when the lights burned brighter. Grace, the other angle of the triangle, was loudly banging out "Home, Sweet Home," on the banjo as a gentle hint, but nothing happened. While I was doing a batik weep on the shoulder of the heavy lover, for he had just informed me that the "sympathy panic" was on and he was going back to the wife, as she had been ill and needed his protection, and Mister he could do it—register that statement. So, you see, I was "doing my stuff" and couldn't be annoyed by the mad rabble.

So when Jerry passed around whisk brooms and told the gang to brush themselves off and out, the loud lamentations could be heard in the next county. They "shaid it wash a nisch party and home wash never like thish." Jerry, being an athletic young Amazon, gently but firmly ousted them. Say, talk about that statement of "Biting the hand that's feeding you"—well, it was a case of boycotting the orchestra that plays for you, for as those gangsters passed through the court (of course our lottery ticket called for a rear bungalow) they whooped and hollered and broke empty bottles on the sidewalk and took the bungalow court sign and tossed it into the street.

Two days later two masculine shapes in brass buttons called on us and told us to tune up for we would surely be singing "Good Morning, Merry Sunshine," to His Honor, if we didn't tone down. Now, the neighbors give us the sign of the "Royal Raspberry" every time we step out of our door.

Now, B. M., I am Justice herself, even if I am not beautiful and don't wear ballet skirts, and after reading George Ade's article in American, I have decided that George was right. It wasn't our hard-working, hard-drinking or hard-playing picture folks that were the cause of commotion at all—because of the twenty-seven honored and dishonored guests present that Saturday night, only five of the mob were in any way connected with pictures, and those five conducted themselves with credit and departed as silently as second-story men. Also, of the entire twenty-seven, we were acquainted with only eleven. One chap whom we had met for the first time the evening before, came out that Saturday night and brought five men with him, without even calling and asking our permission to do so. Incidentally these were the ones who made an otherwise sociable party a disgrace to real frolic worshipers, and I made it a point to ascertain that they all lived and worked in L. A. They must needs jump out of their character and pull the plebeian stuff in Hollywood. They knew they couldn't get away with it in L. A. for the police would have been on their trail. They felt safe in "our" Hollywood, for they knew that real blue-blooded Hollywooders do not need a bluecoat on every corner.

Continued on Third Cover Page

A NEARER
POINT OF VIEW

"CLOSE-UP"

A MAGAZINE
OF MOVIE-LAND

VOL. VII, NO. 10.

LOS ANGELES, CALIF., JUNE 5th, 1922

TEN CENTS

It is Hardly Possible for Moving Picture Temperaments to Stand Prosperity

By EMM. ELL.

Sometimes I get to wondering whether the Moving Picture business represents a legitimate profession for, were I to believe that such is the case, I would shortly become convinced that many Stars, and would-be Stars, in this silent firmament, are possessed with abnormal temperaments, who are ever striving to get into the limelight of diseased publicity notoriety!

I can well understand the value of dignified publicity. This is something which every business requires, as well as every individual striving to get into the good graces of the general public, but what I cannot understand is so many of our leading stars, who consciously or unconsciously provoke a systematic odium upon themselves, their private affairs, and the industry in which they are making their living.

Disease usually runs in epidemic form. I venture to say that these scandal loving seekers of notoriety can be called a nauseous epidemic. The main reason for a great deal of this is the fact that many individuals in the profession are unable to stand prosperity; in other words, the moment they get (nigger rich) they lose their poise, common sense view of things, and eventually their normalcy. When they get to this stage, a committee of the whole industry should relegate these individuals into institutions where softening of the brain is cured, or alleviated.

The worst offenders have recently burst into public print. They happen to be so jealous of their standing in the community that, unless their names are continually resorted to by their neighbors, they feel slighted, and no doubt imagine that they are (going backward).

In any other profession the individual acts, leading to success, form the actual basis of the continued success of any individual, but no doubt (our stars) imagine that the fickle public will soon forget them. In many cases this is true—and deservedly so. There are many today who are in an unsavory limelight, who should be utterly obliterated from the minds of every right-thinking man, woman and child, and those who are forgotten should justly be forgotten. It matters not, it seems, to these diseased individuals, whether they are belittling the dignified bearing of the profession, from which they are drawing their Dollars and Cents, but, Alas! like the famous dog in the fable, they are quite willing, in turn, "To bite the hand that's feeding them."

When are we going to awaken out of this salacious tinged notoriety? When are we going to parade our dignity and normalcy before the public? When shall we get away from these notorious lip-to-lip scandal currency? When shall we be able to look the public again in the face and say, "We are honest-to-God human beings, seeking your favor in a legitimate manner without having to resort to illegitimate ways to focus your attention upon us?"

When we arrive at this stage, then indeed we might be deserving of the public esteem again, and, in the meanwhile, you Producers and others, take warning and get rid, post-haste, of the seekers for undue publicity notoriety.

YOUR CINEMA FAVORITES



In Confidence

MERELY MAKE-BELIEVE

Rudolph Cameron, one time matinee idol of the legitimate, who won the heart and hand of beautiful Anita Stewart in real life, is not to be so successful as a Romeo in Miss Stewart's next First National release, "Rose O' the Sea."

The hand Cameron won against all comers a few years ago is to go to another in this thrilling drama directed by Fred Niblo. Cameron, besides being the real husband of Anita, plays the leading role and looks like a surefire winner until the last reel of the picture when he has to step aside and surrender the heroine to his rival.

However, "Ruddy," can't be blamed for losing. The script demanded it!

WHOM DID SHE PICK?

Close-Up awards Reginald Barker a handsome box of electric-lighted golf balls for this prize story.

Alva was an unusual girl. She was in love with six nice young men. She was awfully pretty, clever and really naughty at times. That's why she had six nice, young men to be in love with.

The six nice, young men all said they loved little Alva with all their hearts, which only makes it interesting. One was an automobile salesman, one a bank teller, one a movie actor, one a saxophone player, one a short story writer, and the last was a man who had nothing to do but find something to do with leisure.

Which would get the darling Alva?

Go on, you just guess who she married.

Yeh, you're right!

MAYER TAKES TRIP EAST

Louis B. Mayer is in New York for a business conference with his associate and counsel, J. Robert Rubin, and his sales manager, Paul G. Mooney. While East the producer expects to visit Boston where he formerly owned and operated a chain of motion picture theatres.

ANTHONY WILL TITLE

"OLIVER TWIST"

Can't keep a good man down!

Walter Anthony, well known musical critic, newspaperman, and publicity representative for big stars, is now a title creator.

Officials of the Jackie Coogan Productions announce that Anthony has been engaged to title Jackie's latest feature production, "Oliver Twist." Mr. Anthony is now hard at work on this task.

In addition to writing the titles for the Dickens story, he will write an apropos prologue to accompany the film wherever shown. The Jackie Coogan officials were highly pleased when they heard Anthony's services were available for this capacity.


SHE MAY MAKE GOOD

Virginia Brown Faire, who is to appear opposite Guy Bates Post in Richard Walton Tully's film version of "Omar the Tentmaker," has just returned to Los Angeles from San Francisco where she was on location with another picture company. In order that she might return in time to enter this production her director "shot" all the scenes in which she appears.

Miss Faire first gained fame by winning a beauty contest conducted by a big fan publication. That she has brains and ability to act, as well as physical pulchritude, has been proven by her short but brilliant screen career.

She has played a large number of important parts in various films.

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NIGHT LIFE IN L. A.

(By "The Rounder")

MISSION—"Monte Cristo." What's in a name, is truly exemplified in this picture. Had poor James O'Neill seen this performance, he would have died much sooner than he did. John Gilbert, the lead, evidently forgot to age himself as the story progressed, although he did wear long wigs as the play proceeded. The acting generally was very fine, but the continuity and the play fell far short of our conception of what "Monte Cristo" should be. That wonderful thrill, which I always had when O'Neill said, "Save the treasure of Monte Cristo—the world is mine," was lacking completely in the film. The following deserve the very best that a critic can say of them: John Gilbert, Estelle Taylor, Robert McKim, William V. Mong, Maud George, Renee Adore, George Seigmann, Spottiswood Aitken, Ralph Cloninger, Harry Lonsdale, Gaston Glass, Virginia Brown Faire, Al Filson, Albert Prisco, Francis McDonald, Jack Cosgrove and Herschel Mayall. The photography, by Lucien Andriot, was in a class by itself. The adaptation and scenario by Bernard McConville showed that he had studied his subject deeply with that love of the play which has characterized McConville's adaptations in the past. Nevertheless, this play will run for many weeks at this theatre, because it happens to be the best version—so far, given us, although I feel that some day a better version will be presented.

LOEW'S STATE—Nate Holt, wearing as nifty a suit as they turn out on Broadway, must have had glass houses in his mind, for Viola Dana showed in "Glass Houses." This vehicle needs no criticism, as it hasn't a story worth while. It is merely farce, but it is good and very amusing. Harry Beaumont directed, and he did a very good job of it. Gaston Glass was fine. Mayme Kelso was just right. Helen Lynch was satisfactory, while the balance, including Claire De Brey, Ellsworth Gage and John Stepling, rounded out a splendid performance. The photography, by John Arnold, was more than excellent, and great credit is due A. F. Mantz, for the admirable and satisfactory sets which he invented for this farce comedy.

DALTON'S BROADWAY — The Smith-King Players, with Betty Brice and J. Anthony Smythe in "Miss Lulu Bett." This is a play which should be seen to be fully appreciated.

SYMPHONY — Harold Lloyd in "Grandma's Boy." There is just enough material in this comedy to make a good two-reeler. It becomes boring as the five reels unwind.

PHILHARMONIC—Will King. They change the bill here every week but the title isn't worth the price of admission, and the presumed comedy is in keeping with the title.

MAJESTIC—"In Love With Love." Here is a play which has every element of sentiment and comedy. It also serves as the last vehicle for Mary Newcombe before her departure for New York.

MOROSCO—"Abie's Irish Rose" has played the 130th performance. Although the New York critics spoke illy of it, we, in Los Angeles, have taken it into our hearts.

SUPERBA—Last week, Edward Gibson in "Step On It" gave an admirable performance of pep—and more pep. On the same bill, it was a pleasure to witness an old film, called "Going Straight," featuring Mary Pickford and our favorite, King Baggot. It went straight to the heart.

ORPHEUM—I noticed in a recent copy of the Herald that Guy Price has discovered certain charming proclivities on the part of Billy Hucknall. He claims the latter is becoming the Don Lothario of Broadway, and of late there have been more women in line than formerly. Signor Perry, his immediate chief in the box office, is beginning to brush his hair more freely, in consequence. The bill is good.

CLUNE'S—Mr. Haas, the manager, occasionally is in hard luck for a good feature, but last week, in playing Buster Keaton in "Hard Luck," and May McAvoy in "Through a Glass Window," he presented a splendid dual bill.

NEW GARRICK—Presented "Frivolous Wives" with Valentino. The thing isn't worthy of criticism.

MILLER'S—George Arliss in "The Ruling Passion." A cleverly conceived story with an unadulterated artist of no mean power.

GRAUMAN'S—One of the very best pictures I have seen on Broadway in some time, called, "Over the Border," co-starring Betty Compson and Tom Moore. It was cleverly directed by Penrhyn Stanlaws, with some splendid photographic shots and acting of a very high order. Keep it up, Sid!

RIALTO—That sterling actress, Vera Gordon, returns in "The Good Provider." Usually one feature makes a reputation, but here is another which certainly enhances Miss Gordon's reputation. The play was unusually fine and the cast super-excellent.

CALIFORNIA—A little over two years ago, John P. McCarthy previewed "Out of the Dust." Everybody, who was anybody in pictures, attended. At that time, I wrote a long, descriptive criticism of it, in which I claimed that one of the greatest pictures which had ever been made independently was shown on that night. No doubt, Mr. McCarthy had his innumerable difficulties trying to pull this picture through the barrier of the various syndicates, which control the releases for the exhibitors, for after this length of time he has managed to present it at the same theatre where it was originally pre-viewed. The waiting line outside of the theatre was conclusive evidence of my description of the picture originally. Russell Simpson was made for the part; Dorcas Matthews enlivened her reputation; Master Pat Moore was at his best. Robert McKim was never so goodly bad. Jane Talent showed that she possessed a tremendous lot of talent, but whatever has become of this young, blonde lady? Edward Jobson gave a masterful characterization, as Jim Smith, a dive keeper. Mickey Moore, Frances Powers and Bert Sprotte, all did their share towards making "Out of the Dust" a complete success.

KLEIN & WEISS—No doubt you get tired of always eating steaks and chops. If you do, my advice is to ask the advice of B. Klein and Joe Weiss, just what Hungarian food to eat that night. You will find them at 331 South Spring street, and, believe me, they are a couple of nice Jewish boys, who know how to provide for your stomach.

....Flickerings From Flickerland....

KINEMA—This theatre didn't have much trouble in keeping Jackie Coogan in "Trouble" for at least two weeks. The boy is always good, although the story might have been better to suit the proclivities of this star-let.

THE SHIP—Although I did not personally attend the maiden voyage of the new "Ship," I understand from a friend who represented me that it was a swell affair. The waves on the outside helped to make it so. Morrie Rauch and Bill Paine proved themselves able skippers, and the passengers found a great many things to amuse them on the initial trip.

SUNSET INN — Claude McElhany drove me past this much advertised resort at about 7:30 one night and I saw exactly two machines lined out in front. Evidently, Sunset Inn is becoming very popular?

WINTER GARDEN—There is a very nifty show going on at this place at this writing, which is really worth while, with a clever comedian, or two, and some splendid individual dancing numbers. I also saw an old favorite of ours, Claire Vaughn, the noted "Coon Shouter." Of course, as King Baggot says, "If they do steal other people's stuff, they should at least give Gus Edwards or Richard Karle credit for it, when putting any of those kind of numbers on."

VICTOR HUGO—The only thing I can tell you about this cafe in this issue is, that its proprietor is to be seen on Tuesday night at Jack Doyle's, and on Friday night trying to get a decent seat from Roy Marshall in the Legion Stadium.

NEW MOONLITE GARDENS—This place opened the first of June and there is nothing especially attractive about it, nor is there anything within its doors to recommend it particularly to the discriminating.

JAHNKE'S—The music in this beneath-the-sidewalk cafe is being much talked of by the discriminating musical public. Jackie Taylor, Lou Stepp and Schomberg are responsible for these favorable vocal criticisms.

GREEN MILL—Is still doing a good business and serving a splendid chicken dinner.

PALAISE ROYAL—This place got a little free publicity last week. A well intentioned burglar got away with \$1600 or \$1700. If this sum represents the intake at this place each day, here is an arithmetic problem for you. How much profit was made out of this amount, presented the eritical public with a presuming this amount had not been stolen in the first place, or the last place I spoke of?

MARCELL'S—Well, it opened! and, although Brandstatter figured that society would turn out because he asked them to, he must have received the jolt of his life when he saw the congregation. Quite a number of Jewish society people were conspicuous for their loud voices and shirt fronts.

As my night life article has been rather prolonged and boresome in this issue, I am leaving my beautiful stenographer to her deadly task of typing these notes, while I go out and ask Charles Lockhard, the business manager of the Los Angeles baseball club—why his (Angels) didn't win the second game last Sunday against Charles Lorenz' (Tigers). You can say what you please about your major clubs, but the major operation in my young life is to go and see these two battle-scarred teams fighting it out for the Pacific Coast baseball supremacy. I hope while witnessing the Monday game to be able to return to my said "B. S." and tell her that Charles Lockhard certainly answered my question.

Paul Powell has practically completed "Borderland," but some of the trick episodes in the remarkable picture by Beulah Marie Dix, starring Agnes Ayres for Paramount, required considerable time to film. It is a novelty picture in every respect.

* * *

Bertram Bracken says that telling a woman's age and being polite are two different things.

* * *

"Ah, I've been tripped," he said, as he fell for the girl. Monroe Salisbury must have his little gag.

* * *

Larry Semon again!
Intermission between the cast should be called: "Flask openers."

Arrowhead Ginger Ale



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Moving Along In Movie-Land

"A SEASON PASS" IN LIFE

By Marshall Lorimer

We're all just striving Students,
 Each of us out to win,
 The Prizes that we strive for—
 Health, Happiness and "Tin,"
 Most are rich in one of these,
 But few can gain them all,
 While Laggards only hurt themselves—
 For such can only crawl.

You've got to wear your thinking Cap,
 In everything you do;
 For Fortune never willingly
 Comes to one of you.
 You've got to work like blazes!
 (It's Play—once you break in):
 But Gee, it beats Creation—
 When you spell the Word—I WIN!

So get your little hustle on,
 And don't forget to smile:
 While handing out the "High signs"
 Of triumph all the while.
 Forget your stomach when you're
 broke,
 (A Rest will do it good),
 And never say—"I can't today,"
 When it's not understood.

Just read your Daily Papers,
 Then pick your Items out,
 You'll hardly see a Headline there—
 Except of some good "Scout."
 All Failures are an Eye-sore
 In any kind of print,
 The mould of your own coining
 Is impressed in Nature's Mint.

LONDON A BIG PLACE

Al Christie has sent his brother and his studio associates his first bulletin from London, immediately on reaching the other side last week. He says London is a fine town, and in his judgment a place with a future.

Among other observations he says it reminds him of his birthplace, London, Ontario. He thinks the Londoners copied a lot of things from the Canadian town.

Christie was also surprised to hear such a great number of people speaking English.

"There are almost as many English actors," he adds, "at the Savoy Hotel here as there are at the Hotel Hollywood."

His first night in London he saw a preview of Harold Lloyd's "Sailor-Made Man," which is knocking the English for a row of Brown Bowlers.

PRODUCING INDEPENDENTLY

Jack Coogan, senior, father of the famous starlet, has announced himself in the role of producer. Mr. Coogan has created two production units at United Studios, each to make a series of twelve two-reel pictures.

Rodeo Productions, under the direction of George Marshall, former Tom Mix director, are working hard with their first picture nearly ready. All-star casts will be featured in the entire series with stories by W. C. Tuttle.

The Fred Hibbard Productions will feature novel comedies with all slapstick methods omitted in production. Fred Hibbard is directing this series and both Mr. Coogan and Frank Lloyd, who directed Jackie Coogan in "Oliver Twist," are interested in this unit in the roles of producers.

Mr. Hibbard "discovered" Baby Peggy and created many pictures with this little star and "Brownie," the dog, for Century Comedies. Prior to his association with Century, Hibbard was with Mack Sennett where he directed such stars as Sam Bernard, Eddie Foy, Ben Turpin, Polly Moran and a host of others equally as popular.

According to Mr. Coogan, distribution on the two units will be settled in the very near future. Mr. Coogan plans a trip East in a short time. Acting as production manager is Arthur Bernstein, who is in a similar capacity with the Jackie Coogan Productions.

All work will be done at United Studios where Jackie makes his feature productions. Mr. Coogan has made a careful survey of the motion picture industry in the three years that Jackie has appeared before the camera and in that time has amassed a world of information pertaining to the inner workings of the studios.

The building of a great ship to represent one of the vessels in which the colonists were conveyed from England to Virginia in the old days, has been a considerable task for the Lasky craftsmen. The ship is for George Fitzmaurice's production, "To Have and To Hold," adapted by Ouida Bergere from Mary Johnston's novel. Betty Compson and Bert Lytell are featured with a splendid cast which includes Theodore Kosloff as the heavy.

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Palm Beaches, Wash Silks, Crashes

—and those other warm-weather suitings that keep a man comfortable and cool.

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FASSAR SUMMER "BRIEFS"



GERTRUDE STEVENS
Comedy Ingenue

With Comedians in Comedy Lane

ALMOST THE RIGHT ENDING

Not so many years ago Harold Bucquet left England to seek his fortunes in the new world. Crossing the Atlantic he made the acquaintance of Daisy Ashley, a beautiful young woman—a fellow passenger also in search of new world fortunes.

Years fled and the couple neither saw nor knew just what befell the other. Success came to Bucquet in the picture game, where he is assistant to Director Allen Holubar, and has been on all that director's big productions during the last four years.

And in the meantime—Miss Ashley settled in Canada where she, coincidentally, got into the exhibiting end of pictures. She plugged along until her merit was recognized and she became a well-known reviewer of pictures at Toronto.

In the guise of cupid a First National publicity writer quite innocently furnished Miss Ashley with the information that Bucquet was working on the production of "Hurricane's Gal," starring Dorothy Phillips. And then a dainty, scented letter came to Harry asking if he were not the young man she met in mid-ocean.

And then Harry hurriedly penned her a note saying: "Yes, I'm the man. Have been married almost two years and am the father of a chi-e-l-d. Am happy."

It was a plain case of cupid getting behind his schedule. This story ought to end with Harry and Daisy taking honeymoon passage back to merry England, but—curses—it can't. California is full of bigamy laws.

P. S.—Miss Ashley didn't propose in the letter and she may be married already for all this writer knows. But, anyway, it's near-romance.

Sam Wood, on his arrival from New York, will proceed with his work on his next production, "The Impossible Mrs. Bellew." Gloria Swanson will arrive about June 7th and is to star in this picture. While in New York Mr. Wood obtained some splendid scenes, including shipping, street and other views. David Lisle wrote this story which Percy Heath adapted.

MORE IMPRESSIONS

(Carey Wilson, associate editor of the Goldwyn scenario department, recently wrote a series of impressions of famous film folk which were published in newspapers all over the country. Here are a few more.)

PAT O'MALLEY—Penrod with a grown-up soul.

MAE BUSCH—Coles Phillips and John Held collaborating on the portrait of a vampire.

NORMAN KERRY—The nightmare dreamed of by most any hard-working husband.

AGNES AYRES—A white marble villa overlooking the Italian lake Como—a 'cello throbs with Tchaikowsky.

PAUL BERN — Hamlet lost in Gopher Prairie.

BEBE DANIELS—Vivid carmine lip rouge in a green-gold jar.

MABEL NORMAND—Peter Pan in Tiffany's.

MAURICE TOURNEUR—An artistic Columbus proving that the screen world is not flat.

MAY McAVOY — June sunshine casts the shadow of a Tanagra statuette on the cover of "Town and Country."

ERNEST TORRANCE—Mephistopheles in riding boots grinning at human happiness.

BESSIE LOVE—A blue gingham sunbonnet in a bed of panies.

RALPH BLOCK—"John Storm" preaching Bolshevism from a soap-box in the shadow of the First National Bank.

MARIE PREVOST—A composite of all the late Raphael Kirchner's drawings in the lobby of the Century Theatre, New York.

LON CHANEY—The "tyronnosaurus" of screen acting. (See Wells' C. of H.)

ELINOR GLYN—A matinee whirligig in which may be discerned flashes of Paquin, a Ritz menu, a suffragist Eve, jade amulets, and the fourteen foremost business principles of success as laid down by the Standard Oil Co.

Director Victor Heerman has completed the script of the original story which will be Owen Moore's next Selznick vehicle.

CAUSE FOR THOUGHT



ETHEL BROADHURST
A Screenland Favorite

Remembers that she is without her favorite Chocolates and makes up her mind to call at 621 South Olive Street for another box of

RAGTIME CHOCOLATES

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BARTINE BURKETT
Ingenu in Comedies

An enormous temple ruins has been constructed for the Pathé serial, "The Riddle of the Range," in which Ruth Roland is starred.

PLEASE PATRONIZE—WHO ADVERTISE—IN "CLOSE-UP"

:-: Trailing Motion Picture Stars :-:

SLAVEY PROVES VALUABLE TO LEATRICE JOY

Leatrice Joy's newest character in Marshall Neilan's "Her Man" recalls to mind that popular screen actress' earlier days in her career when she found it no easy matter to keep the well-known wolf from her vestibule.

Back in New York when Miss Joy received an occasional "bit" in a picture, she lived in a small boarding house on Eighty-fifth street with her mother and little brother. Here she became attached to a typical boarding house slavey of the Sis Hopkins style who came to the actress with her many trials and tribulations.

In "Her Man" Miss Joy plays just such a slavey character and transforms her pretty self into a homely little boarding house drudge. In rehearsing herself for this character, Miss Joy recalled her former acquaintance and mimicked the mannerisms and general appearance of her little slavey friend which she claimed is the secret of the success with which she handles this part.

Unlike her recent appearances on the screen in rich velvets and silks, Miss Joy gets away from the type of part which has established her as a popular movie actress by wearing work-worn clothes in "Her Man." Instead of the beautiful leading lady, as we have been accustomed to seeing her, she appears as a very homely girl, ungraceful and ungainly. Because of this departure from her usual type of work, her new character—according to Miss Joy—would have indeed been difficult had she not had such an intimate acquaintance with the genuine article.

HOW DARE YOU, ORA!

Ora Carew tries to outdo H. H. Van Loan in a short story:

They were still in the lovey dovey period.

When Reginald heard his little bride dramatically weeping in her boudoir, he rushed in frantically.

"Oh, my dear, 'ittle honey bunch o' sweetness—what's the matter wif' my poor 'ittle dear?" he implored, beside himself for fear he had committed some ignorant and unforivable crime.

Dolly giggled through the tears.

"Silly old Reggie!" she explained, "I just wanted to see if my new face powder was really waterproof!"

THE FUTURE WILL TELL

Famous beauties, great character men, leading men and stars of definite position pass in review before the eyes that guided "Foolish Wives" as Von Stroheim casts his new story at Universal City.

One and all, they have the same thought what is there in the new venture for them? How big a role—what chance of dominating the picture?

Straightforwardly and with masked faces, frankly or subtly, they seek to find this out. They might all be frank, if they only knew, for the man who can see talent under an exterior that the casting director gives only a casual glance can see through "professional" talk as a cat sees through Stygian gloom.

In their various ways they seek their main object; though many celebrated ones are willing to play "bits" with the master director.

And to them all he has one answer: "My new story I wrote with Mary Philbin in mind; in fact, I wrote it around her. It is for her. Her role will dominate; what she cannot do, I will make her do. She is not simply a beauty contest winner of a year's screen experience, she is one of the most promising girls the screen ever saw.

That is the answer that famous artists of filmdom get from von Stroheim.

FINIS FOX TO

DIRECT FEATURE

Finnis Fox, screen writer, director and producer, has been engaged by the Cosmopolitan Film Company to direct "The Bishop of the Ozarks," an original story by W. M. Howard, noted Congressman, author and lecturer.

A strong cast of notable players will be selected for the leading roles and production will start just as soon as Mr. Fox finishes the continuity. "The Bishop of the Ozarks," says Mr. Fox, "is the most unusual, the most daring story I have ever read. It explores realms of the imagination never before filmed and promises to be one of the most sensational pictures ever made."

T. Roy Barnes had started on "The Old Homestead"—News item. Never knew he was a carpenter before.



The hours of this bank are exactly suited to your requirements.

Now that the summer days are here — late afternoon — evening or early morning banking is much preferable to the regular (10 to 3) hours.

There are many advantageous reasons for having an account in the Hellman Bank — and not one reason why you should not.

Aside from the fact it is one of California's largest and fastest growing institutions—it's the only bank that has a service exactly suited to your requirements.

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Fred Tyler is assisting Director Dave Smith in the production of "The Gammon Girl," starring Alice Calhoun at Vitagraph lot.



IVA FORRESTER
A Screenland Beauty

Shadows From the Silver Sheet

GOSSIP BY THE ROUNDER

IT SHOULD BE COLORFUL

Charles Bryant, director of Mme. Nazimova's production of "Salome," reached New York just in time to witness somebody's maltreatment on the stage of the original Wilde version of the story which was, the critics agreed, about as badly mangled as it could be. But the public's interest in even a poor performance is such as to add to Mr. Bryant's confidence, he says, in Nazimova's exquisite, fantastic and colorful production. Arrangements for the release and distribution of the Nazimova film are being made by Mr. Bryant in New York and a far reaching campaign of exploitation is planned.

A THOUGHT

If rhyme which wins the eye for brief
respite
Gives one dull mind relief in reading
it,
'Tis serving same with Verse of high
repute
For sadness had not smiled—had it
been mute.

—By M. L.

THE HEIGHT OF DUMBNESS

Can you imagine the dejection of Richard Walton Tully's press representative when he ran across the man who he now proclaims possesses the height of dumbness: this man thinks Guy Bates Post is a branch of the American Legion!

Wisdom isn't the dominating thing in the character of the heroine of "They're Off," a Universal picture starring Marie Prevost, just finished by Stuart Paton. In fact, she's rather a light-headed person at times, and she is a married girl. So Universal has changed the title to "The Married Flapper," which expressed the whole situation.

* * *

Scot R. Beal has returned from Boulder Creek with the John Wray Productions and is now shooting at Ince studio. While that company was on location they worked with a four-ring circus for ten days, starting from Oakland.

JUST DROPPING AROUND

As a child Buster Keaton, well-known First National screen comedian, was perhaps the most vociferously pitied youngster in the country. This was especially the case in the stage of New York, where the Gerry Society repeatedly accused his father of cruelty. Buster was a member of the act known as "The Three Keatons," which was of the knockabout variety. He was known as the human football, for his father used to throw and kick him around, all for the edification of the audiences.

Managers of theatres at which "The Three Keatons" appeared, would be deluged with notes from sympathetic women protesting at the manner in which "that poor child" was treated.

"My father used to carry me on the stage and drop me," said Buster. "He would pick me up and hurl me at a piece of scenery, sometimes knocking the scenery down with me and sometimes not. He would often throw me as far as thirty feet. I liked it and I was never bruised, for he taught me early in life how to fall and break them."

On one occasion in New York, the protests were so numerous that officials took action. He was taken before the governor of the state and stripped, just to prove that he had no broken bones. As a matter of fact, he didn't even have any bruises.

He had been thoroughly taught how to take his falls, and that is the reason that today Keaton is considered the best tumbler in the movies.

Nothing hurts him and he'll try anything—once.

George Webster returned with the Tom Mix productions from Lone Pine and they are now finishing their current picture at Fox studio.

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Just Quality Clothes

WHAT'S WHAT—SENNETT LOT

Billy Bevan and Mildren June, featured players in the latest Mack Sennett comedy, "Oh! Daddy!" are forced to show everything they possess in the way of talent, owing to the particularly good performance offered by the specially picked cast supporting them. Dot Farley, Kewpie Morgan and Jim Finlayson need no introduction to the picture going public who will no doubt be glad to learn that this trio have been engaged by the Comedy King, Mack Sennett, to appear in a number of forthcoming comedy specials. Teddy, the wonder dog, too, takes an important part in the cast of this latest laugh-maker as does a trio of very clever young children.

Roy Del Ruth, who has been meeting with such success in the direction of Sennett comedies lately, directed "Oh! Daddy!"

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PERT POINTS

Richard Dix has been given the leading masculine role in the film version of "The Christian," which Goldwyn is preparing to make. He is now on his way to New York, thence to England, where some of the scenes will be taken.

* * *

Edith Roberts has been added to the cast for "The Sunshine Trail," the Douglas MacLean comedy vehicle now in production at the Ince studio, under the direction of James Horne. Horne has directed three of the unreleased comedy specials featuring MacLean.

* * *

Allen Holubar has been engaged by Goldwyn to direct "Broken Chains," the scenario by Miss Winifred Kimball, which was awarded the \$10,000 prize in the recent Goldwyn-Chicago Daily News contest.

* * *

Virgil Hart has been engaged to assist Howard Mitchell at Fox in the production of a William Russell film. Their troupe is preparing to go to Yosemite.

* * *

Among others to support "Strongheart," dog hero of the Jane Murfin-Larry Trimble production, "Brawn of the North," will be the hero's half brother, "Cuno," a famous Belgian police dog.

* * *

Joseph M. Schenck is now selecting Norma Talmadge's next starring vehicle, which will follow the release of "The Eternal Flame."

* * *

"Fools First," Marshall Neilan's latest production, is soon to have its western premiere at the Kinema Theatre, Los Angeles.

* * *

Katherine MacDonald's next starring vehicle, after completing the filming of "White Shoulders," is to be "The Lonely Road," a story by Charles Logue.

* * *

John M. Stahl is now casting for "The Dangerous Age," an all-star Louis B. Mayer production. Lewis Stone has been signed for one of the principal parts.

* * *

James Kilgannon leaves for Balboa with Director Fitzmaurice this week.

MABEL LEAVES THREE NAMES BEHIND

By MARSHALL LORIMER

There was a time when "MICKY" was on everybody's tongue,
From Children barely toddling, and Old Folks nearly done,
Until there came our "MOLLY-O" as charming as a song,
With its hidden veil of tear-drops, and true whole-hearted fun.
Each came at that right moment, when we wanted it the most,
Then having entered in each heart, in turn gave up the ghost.

Now comes a most romantic theme, to add to MABEL'S fame—
With Spanish backgrounds to enhance our dear "SUZANNA'S" name.
Our MABEL NORMAND there disports from Peon, to greater heights,

Until she takes us step by step, with loveliness, and ART,
In such a manner that we feel, like she the new delights
That only ARTISTS feel—who know they've really played the part!

No one of us can say we did three things in life just right;
Not so with Mabel Normand, for three NAMES she leaves behind,
To carry forward thru the years to greet our Children's sight—
You've guessed them—"MICKY," "MOLLY-O" and "SUZANNA"
in your mind!

Such Pictures cannot fail to leave an impress on each Age;
What more can one do, than to leave behind her such a Page?



LUCILE PINSON
Popular in Pictures

Outside companies producing at Universal City include the Irving Cummings Productions, Campbell Comedies, Herbst Productions, Phil Goldstone Productions, Warner Brothers, "Broncho Billy" Anderson and Sunset Productions. Harry Myers is the Warner Brothers star. Franklyn Farnum and Richard Talmadge the Goldstone stars and Jack Hoxie the Sunset star.

Harold Lloyd has been working all the week on a faction in his current comedy where the action all transpires in the wee sma' hours of the morning. The scenes are full of excitement and the work of the comedian has both comedy and drama. Mildred Davis is appearing opposite. The rest of the support includes Eric Mayne, John T. Prince, Norman Hammond, Florence Mahon, Joy Winthrop and others.

PLEASE PATRONIZE—WHO ADVERTISE—IN "CLOSE-UP"

Under the Magnifying Glass

BY THE MAN

BEHIND 'CLOSE-UP'

A. D. A. SMOKER

GREAT SUCCESS

Fifty-five members and eighteen guests attended the second quarterly smoker in the Association Club rooms, May 25, and were entertained by Oscar Van de Steyn and pupils of his Hollywood School of Stage Dancing with the following program:

Hazel de Vere, original dances and songs.

Helen Goodreau, French toe dancing and a gypsy dance.

Florence Melrose, songs.

Irene Allen, songs.

Tom Price, ballads.

Eunice Howard, pupil of Kosloff, series of interpretive dances.

Little Vivian, twelve-year-old Oriental dancer.

The Misses de Vere, Rambeau and Howard in song and dance number, "California Poppies."

Mlle. Mildred Galt, artist model, group of poses.

Frank Koch, pianist; Frank Mack, trombone; Walter Pickering, comedian.

Pete Gerald in characterization, "Hop Head's Dream."

Al McKinnon, Scotch song "Louder Harry, Louder."

H. A. Barrows bursts out again:

Fellow sat in the first row at a leg show and said:

"I can't see a thing; I'm too far back." Speaks well for the girls, doesn't it?

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WHILE THE BOSS IS AWAY

While Al Christie is away in Europe production is humming along at the Christie Comedy Studios, with directors William Beaudine and Scott Sidney on the busy list.

Beaudine has already started a comedy which will feature Bobby Vernon in a college and prize fight story called, "Pardon My Glove," which was written by W. Scott Darling. He is now taking fight arena scenes every day. In addition to Vernon there are in the picture such well known players as Vera Steadman, George Pearce, Ward Caulfield, Tommy O'Brien, Harry Burns and "Zack" Williams, a colored heavyweight who does a good bit of the "heavy lifting" in the picture.

Scott Sidney is directing "The Son of a Sheik" with Neal Burns and Viola Daniel playing the leading roles. "The Son of a Sheik," it is said, is the fourteenth Arabian desert picture to go into production in Los Angeles this spring, only this will be different in that it is a two-reel comedy and will find the funny side of romantic Sahara love.

Dorothy Devore is taking jockey riding lessons for the first comedy she will appear in after Christie's return early in July. George Stewart will play opposite her.

Ed Hearn says we certainly import a lot of raw material.

FRIENDS ARE GREATER

THAN WEALTH

Gentle folk can never disguise their breeding, which leads us to Claude McElhany and Katherine McElhany, his more than charming wife, who lately have taken a very cosy and roomy house near the "Sad Sea Waves" at Ocean Park, California. Now, although they live at least 45 minutes from Broadway, Los Angeles, we emphatically assert that the time is well spent visiting this delightful couple and their 9-year-old healthy son. These gentle folk come from the thriving city of Springfield, Mo., and although they are never tired talking about their good friends left behind, they still bear in mind the fact that they have made many new ones (including the writer). Now as space is valuable, it stands to reason that they must be worthwhile to beget the space we allot their attributes. In conclusion (although we suspect that Mrs. Wilson had a hand in it) Mrs. Katherine McElhany is the Champion Marble Cake Maker in the World! We wouldn't dare say this, but for the fact that "Mac" happens to be a real-honest friend of ours.

Mary Miles Minter will start in the near future, with Tom Moore, in a production for Paramount of "The Cowboy and the Lady," Clyde Fitch's play which offers a new angle on the boundless West. John Robertson is to direct the picture.

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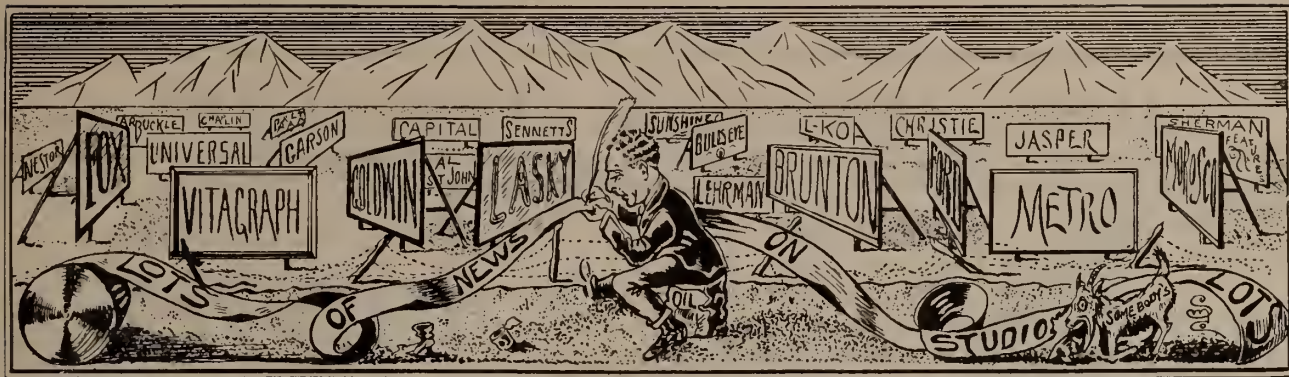
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UNITED STUDIO NOTES

Al Werker, assistant director with Mary Pickford for three years, has become identified with Joseph M. Schenck Productions. He is acting as general assistant under Lou Anger, Mr. Schenck's general manager.

* * *

Elaine Hammerstein, who just finished "Under Oath" at United, is having her first peep at San Diego and Tia Juana.

* * *

Harry Meyers has been engaged to play the principal male role in the J. L. Frothingham production of "The Vengeance of the Deep," an original story by A. B. Barringer, which Mr. Frothingham will personally direct. Meyers' recent appearances have been in "The Connecticut Yankee" and "Robinson Crusoe." "The Vengeance of the Deep" will be filmed at United.

* * *

Lloyd Hamilton, of Hamilton-White Comedies, will resume production on June 15. He will make six big special comedies this year. Jack White will also commence work on the first of a series of twelve Mermaid Comedies.

* * *

Milano Tilden, for several years personal stage manager for Guy Bates Post, will supervise the properties, wardrobe and makeup for the Richard Walton Tully production of "Omar, the Tentmaker."

* * *

James Whipple has sent his wife and daughter to New Orleans to visit.

UNIVERSAL PICK-UPS

The feminine fans who wonder where their favorite leading men are might well look over the casts of pictures under way at Universal City. Here are some of the film beau brumels working there:

Frank Kingsley and Philo McCullough, with the current Marie Prevost vehicle; Reginald Denny and Kingsley Benedict, with the Universal-Jewel special, "The Kentucky Derby," directed by King Baggot; Edward Hearn, Lloyd Whitlock and Harold Goodwin, with the special directed by Hobart Henley, "The Flirt"; Harry Myers and Ralph McCullough, with the current Gladys Walton picture; James Kirkwood, John Davidson and Stuart Holmes, with the Priscilla Dean vehicle, "Under Two Flags," and Wallace MacDonald, with Frank Mayo's current effort. Some are playing "heavies."

This does not include the male stars, Herbert Rawlinson, Frank Mayo, Art Acord, Hoot Gibson, William Desmond, Neely Edwards and Roy Atwell. Denny is really a star also, but is being used in an all-star cast by Baggot.

* * *

Hugh Hoffman, a picture inspector and member of the story committee at Universal City, wrote a Northwest Mounted Police yarn that would transcribe nicely to two-reel films. He has written many scenarios.

He had an idea or two that directors generally looked askance on. His story wouldn't get filmed exactly as he wanted it by some other director, so Carl Laemmle, president of the Universal company, made him a director, in order that he can try out his own ideas in his own way. He will be a director for one picture and if it is worth while, more will come. Art Acord will be starred.

Who says producers don't listen to new ideas?

* * *

According to reports from the East, Anita Stewart will leave for California in about a month.

LASKY-ISMS

Cecil B. DeMille took a portion of his company to Santa Barbara this week for scenes in "Manslaughter," his latest production for Paramount pictures. Some of the sensational incidents leading up to the big situation in the picture were made. Thomas Meighan, Leatrice Joy, Lois Wilson and others appear in the fine cast and Jeanie Macpherson is author of the adaptation of Alice Duer Miller's novel.

* * *

"Pink Gods," in which Bebe Daniels, Anna Q. Nilsson, James Kirkwood and others have the prominent roles, is a Penrhyn Stanlaws' production for Paramount, dealing with the diamond industry and the attendant romance and adventure in South Africa.

* * *

"The Old Homestead" was formally started this week at the Lasky studio, under the direction of James Cruze, and today the company went to the Lasky Ranch where one of the most complete villages ever used in a motion picture has been constructed. Something like forty houses were erected for this set and much credit is due to Art Director Max Parker and his staff, as well as the set builders, for the excellent work that has been done. A veritable all-star cast with Theodore Roberts, T. Roy Barnes, George Fawcett, Fritz Ridgeway and others will appear in this new version of the American classic which was adapted by Perley Poore Sheehan and Frank E. Woods—continuity being by Julien Josephson, while Walter Woods supervises.

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Editor and Prop.

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THRU THE EYES OF LOVE

By Marshall Lorimer

*Each wayward fancy has for me
A zest beyond mere words,
Each breath of spring that's blown
to me
New strength my heart engirds.*

*The shades of green which meet mine
eyes,
Hold something far beyond;
Their tints recall that fresh surprise!
(When we, their beauties conned!)*

*The sapphire sky seemed mighty nigh
The color of your eyes!
The sordid, seemed to pass us by
In wonderment and sighs!*

*The rankest weeds held odors sweet,
The grass seemed beautiful!
And music was the lambkins bleat,
To hearts ecstasical.*

*For earth and sky combined that day
In sheer felicity,
To place fresh beauties in our way,
As by conspiracy.*

*And when the shades of gloaming
spread
Their many varied hues
Of russet gold in sun-set red,
Commingled with strange blues—*

*When birds in liquid melody
Gave voice their thousand notes,
To wild triumphant rhapsody
That charmed their gurgling
throats—*

*'Twas then my halting tongue gave
vent
To love's great master stroke,
My sluggish lips grew eloquent
As if to magic woke.*

*Thy thrilling lips an answer graced
Where language seemed amiss,
Your dear existence you there placed
Within your spring wooed kiss.*

"Paul" Parrott's next vehicle will be a laundry story, with the working title "The Tail of a Shirt," which J. A. Howe will direct and which will be a costume picture. Mr. Parrott will be a "cop," Jobyna Ralston will don oriental garb and be a Chinese beauty and Eddie Baker will be a "hard boiled" Chinaman. The comedian is now finishing work on a tenement story which Jim Davis is directing.

A NEW COMPANY

Another Los Angeles independent motion picture producing concern has renounced its eastern distributing affiliations and has added a distributing branch to its local headquarters.

The latest concern to market its own wares is the O'Connor Productions, producers of a new series of Billy Franey two-reel comedies. These productions, of which the first six have been completed, will be twenty-six in number. They will be published bi-monthly and delivered direct to the state rights exchanges throughout America from the O'Connor plant at the Caswell studios, Hollywood.

F. E. Samuels, former manager of the Los Angeles Clune exchange, is general sales manager. He will arrive on the eastern territory the first week in June to establish a branch office in New York.

Billy Franey's principal feminine support in this series consists of Gale Henry, Vera Reynolds and Ena Gregory.

Robert O'Connor is head of the firm bearing his name, while Gus Schumacher is general manager.



HELENE LYNCH
Ingenué Lead

J. L. Frothingham is about to produce a picture entitled, "The Vengeance of the Deep." Has this anything to do with the three-mile limit? queries H. H. Van Loan.

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IT'S ON ITS WAY

The negative and masterprint of "Hurricane's Gal," Allen Holubar's latest First National attraction, starring Dorothy Phillips, is scheduled to be shipped East this week where final laboratory work is to be done.

The work of editing and assembling this sea-thriller has been going on for the last three weeks at the United Studios where the interiors of the melodrama were "shot."

In this picture Miss Phillips is supported by an excellent cast containing such names as Robert Ellis, Gertrude Astor, Wallace Beery, Jack Donovan, Frances Raymond and James O. Barrows.

The following extracts are reprinted from the San Francisco Bulletin and each speaks for itself.—(The Editor.)

And now it appears that "Salome" isn't to appear alone. William Fox threatens to parallel the Nazimova production with one of his own. He has gone to his archives and brought forth the "Salome" that he made about three years ago, the star of which was the ample Theda Bara. When the Nazimova production is released in a town or a city the Fox production will also be shown, though there isn't much likelihood of their causing much confusion in the public mind wherein it won't be possible to distinguish between the Russian's daughter of Herodias and that of Theda's.

* * *

Henry M. Lehrmann's period of mourning was brief and the funeral statements of the picture producer concerning his devotion to Virginia Rappe were hardly cold before his nuptial announcements were made. Justice Cox of the city of Santa Ana tied the knot that binds more or less securely. The bride is Mary Alice Simpson. New York reported his engagement to Jocelyn Leigh, a member of the Ziegfeld Follies. Jocelyn Leigh was the stage name of Miss Simpson, so Lehrmann isn't so fickle as the confusion of names made him appear.

"Palaise Royal Cafe robbed"—news item. Who said anything about honor among thieves?

\$50,000.00 PAID FOR OLD NEGATIVES

Sol Lesser, vice-president of the West Coast Theatres, Inc., and one of the main guns in the firing line of Jackie Coogan's productions, advises that on his recent trip East, he contracted for and bought outright, the old negative of "Oliver Twist" for which he paid \$50,000 cash.

The print is twelve years old and could well be regarded as an antique in film circles today. Lesser states he made this deal to protect exhibitors throughout the land from film pirates releasing the old Twist prints in opposition to the new production which Jackie Coogan has just completed under Frank Lloyd's direction.

This was a big price to pay for a piece of film that was absolutely useless but Mr. Lesser felt he must be secure with the big production of Dickens just completed, and feels that even \$50,000 was not too high a price when protection in the future was guaranteed.

The old negatives of "Oliver Twist" which starred Nat Goodwin, will be burned at United Studios—and forever forgotten.

SONGS WILL BE CHEAPER NOW

The yellow peril threatens Hollywood.

In fact eight new babies all of them of yellowish complexion were born there this week.

Don't be alarmed, however, for the babies were all hatched out of tiny eggs, and are the latest addition to Dale Fuller's collection of canaries.

Having just finished at Lasky's and awaiting the start of Von Stroheim's new picture. Dale has plenty of spare moments to give the little birdlets personal attention.



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GENOA AT HOME

Casting directors are quite used to meeting members of every race on the globe, but Director James Young and his assistant, Jim Ewens, claim they are learning a lot of ethnology these days. Persians, Turks, Magyars, Czechs and a lot of people of racial groups still harder to pronounce have been offering their services to support Guy Bates Post in "Omar the Tentmaker." This will be the second Richard Walton Tully production to be distributed through Associated First National Pictures. The gang around the casting office looks like an overflow meeting from the Genoa conference.

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SCREENING WHERE THE SCREENING'S GOOD

Broadsides

By ARGUS

Female: I like that dress you have.
Ditto: Thanks. This is my divorce suit.

Edith Johnson is right there describing modes!

* * *

Harry Carter figured this out:
From 20 to 40 yards of braid are required to make a straw hat. From 70 to 174 square inches of dollar bill are required to purchase it.

Any more of this sort of stuff and we'll go crazy.

Anyway, figure it out for yourself if you don't believe it.

* * *

Eileen Sedgwick and Leonard Clapham both deserve credit for this:

Designer of Fashions—A photographic model with your face? Impossible!

Applicant—But madame, I was successful as a bathing beauty in the movies!

* * *

Colleen Moore told this to Antonio Moreno at Goldwyn:

"What's your grandmother doing?"

"Oh, she's in the first row at the follies."

* * *

Frank Lloyd and a bit of United Studio wit:

"Well, I'm in tune with the world now," he said, as he arranged his radio.

* * *

Shirley Mason's latest:

"Why so sad?"

"My girl is dyeing."

"What?"

"Her hair."

* * *

Jessie McAllister: Oh, you know I have the loveliest new vacuum cleaner! It cleans out anything!

Mr. Ben Wilson—So? That's what went over my clothes last night!

* * *

Grace Darmond submits her little joke:

"Conductor, do you go to the beach?"

"Only on the days I have off."

* * *

Ruth Roland's new picture, "The Riddle of the Range," is a great story. But why make a joke out of the title?

Philip E. Rosen finished directing Betty Compson two weeks ago in, "The Bonded Woman." Wonder if she came from across the border?

* * *

Gladys Brockwell says that years ago we used to look for the divorce cases in the papers. Now we can't find anything else.

* * *

D. H. Branham said this after eating a "Ragtime Chocolate."

The Girl: Oh!

The Boy: I'm a burglar!

The Girl: Oh!

The Boy: I'm gonna hold up your lips.



a close up

No, Agnes, you don't need a telescope to see "Beyond the Rocks."

James Farley does pick up the strangest things.

* * *

Word has been received in Los Angeles that Anita Stewart, star of "The Woman He Married" and "Rose O' the Sea," is to return to the west coast some time next month.

* * *

Billy Tummell and Director Vekroff, who is directing Bill Desmond in a serial for Universal, returned from Truckee Friday, went to Balboa the next day and are now back in Truckee shooting the final scenes.

* * *

Norman Taurog wrote this:

Two men were talking. "Please let me finish the sentence," said the prisoner to the warden.

* * *

No matter what the weather, the latest style is always out, says Bernie Durning.

Seen in local paper: Marshall Neilan's newest production — "Fools First," featuring Claire Winsor and Richard Dix. That's a nice thing to say about anyone, and then just name two people.

* * *

William Duncan's latest:

"Why get married?"

"Oh, I do want a divorce so much!"

* * *

Tom Forman: Ah, I know where my collar button is.

Mrs. Forman: Where?

Tom Forman: In the shirt at the laundry.

* * *

Jean Calhoun turns Y's Kracker:

Is he a professional man?

Yeh, a cubist.

What?

A crap shooter!

* * *

Scott Sydney read in the paper where a man married a girl and then borrowed five hundred dollars, and never came back. "I'd get married, too, if I could do that," said the office boy.

* * *

Lige Conley heard this in the Hamilton-White office:

"Jack's moustache certainly tickles me."

"It did me too, on Wednesday night!"

* * *

James Kirkwood is in a new photo-play entitled, "Pink Gods." Wonder if this is supposed to be before prohibition or not?

* * *

Gertrude Stevens heard a girl ask if "Oliver Twist" was a new dance.

* * *

At Tally's "Reported Missing"—news item. What the picture or the theater? inquires Pauline Curley.

* * *

Charles Ray, whose latest production, "Alias Julius Caesar," is scheduled for First National release, is prouder than ever of his pet wire-haired terrier, "Whiskers." This patrician pup recently won one first prize, two seconds and a fourth prize at the dog show of the Los Angeles Kennel Club.

* * *

Of course, Harry Van Meter understands that undertakers do not run the dye works.

PLEASE PATRONIZE—WHO ADVERTISE—IN "CLOSE-UP"

PERSONALITIES

Star Shooting

By "Hee Nose"

Mickey Daniel has been added to the array of juvenile talent in the new vehicle for "His Rascals," a "Lady Bountiful" story which has gone under production. "Sunshine Sammy," Jackie Condon, Peggy Cartwright and Jack Davis, young brother of Mildred Davis, as well as a pair of twins will be among those present. The same featured animals will be used as well as a monkey, a cat and a rat. Bob McGowan is directing, with Tom McNamara, author of the script, on the set.

Sidney Algiers, who has been with Director John Stahl for the past twelve months, will assist him in the production of the "Dangerous Age" at Mayer Company.

* * *

Roy Stewart's best joke this week: "This is sure a great case," said the judge, as he smacked his lips.

* * *

Charles Chaplin is now making his eighth First National two-reel comedy, as yet untitled.

* * *

Gordon Hollingshead and Director Ed Kennedy spent last week at San Pedro Harbor using Submarine "L 8" with Captain Kruger and Crew.

* * *

Wally Reid overheard this at Lasky's:

"Where's the snubbing room?"

"The what?"

"Oh, I mean the cutting room."

* * *

"You've certainly got a case on that fellow."

"Well, he's got the best cellar in the city."

William Worthington has been listening to flapper slang.

* * *

No, "The Nervous Wreck" at the Majestic was not a flivver. Helen Dowling adds this to her column.

* * *

Everett Sullivan has just finished assisting Director Wesley Ruggles direct Alice Lake in "Over the Wire" for Metro studios.

* * *

Sandy Roth is scheduled to start as gag man with Al St. John at Fox studio in a series of comedies.

STRANGE THINGS HAPPEN

Tom Forman, director, and Charles French, well known screen actor, met for the first time in almost ten years the other day when the Preferred Pictures' production of "White Shoulders," in which Katherine MacDonald is starred, was commenced under Forman's direction.

When motion pictures were, in reality, in their "infancy," when the one-reel was the principal type of screen productions, Forman and French were associated in the filming of western thrillers which were issued to the "fans" throughout the world under the F. and F. brand.

In these early F. & F. pictures French always played a leading role and, as a rule, Forman was his screen son. In addition to acting French was the director of the pictures, and it was under his instruction that Forman acquired his earliest knowledge of megaphonic activities.

Curiously enough, in the last picture in which Forman and French appeared together, the former was forced, by the exigencies of the scenario, to shoot French. And in "White Shoulders," Tom Forman, who enacts one of the chief roles as well as directs the production, is once more called upon by Lois Zellner, the scenarist of the George Kibbe Turner story, to shoot his former partner.

Besides Forman and French, the cast of "White Shoulders," which will be released by First National, includes such well known and capable screen players as Bryant Washburn, Richard Headrick, the hero of the John M. Stahy production, "The Child Thou Gavest Me," Nigel Barrie, Lillian Lawrence, James Barrows, Fred Malatesta and Lincoln Stedman.

Jimmie Aubrey says a smile on the hip always wins.



DOROTHY MORGAN
A Clever Child Actress

Thirty reels of "The Kentucky Derby," the all-star Universal-Jewel special directed by King Baggot, are in the editorial department, though King Baggot is but fairly started. Reginald Denny, Lillian Rich, Gertrude Astor, Lionel Belmore, Kingsley Benedict and a dozen other popular players are in the cast.

* * *

Sometimes a good deal of time is spent on one reel comedies, but seldom is money lavished. What is believed to be one of the most expensive sets ever used in a comedy is being staged in a full reel at Universal City starring Roy Atwell and directed by Gil Pratt. A magnificent ball room set is the scene of a masquerade dance, with scores of beautifully costumed figures obeying the pulse of syncopated music. Lila Leslie is the leading woman opposite Atwell. The title is "Ain't Love Grand?"

* * *

Claude Camp reports that the five-ton truck which hit him last week is slowly recovering from its injuries.

Balloon
DYE WORKS Inc.

Bright Hints For Human Beings

By "US" or "WE"

HUGHES VS. MORENO

During the making of "The Bitterness of Sweets" at the Goldwyn studio, Major Rupert Hughes, the author-director, and Antonio Moreno, playing the leading masculine role, engaged constantly in good-natured but brisk repartee. Hughes and Moreno were indulging in a friendly argument when Tony said:

"No, Major, you're trying to make me out a liar."

"No, Tony, God and long practice did that before I ever knew you," said Hughes.

Hughes, who is as tireless a director as he is writer, on several occasions kept his company working until after 7 p. m. Moreno, a bachelor, said: "The Major is a married man; he doesn't care what time he gets home."

What Hughes said to that is not a matter of record.

Neal Hart just got a recipe by radio. That's the old "gin-ger."

MORE HOLLYWOOD GOSSIP

Along Hollywood boulevard, gossip is rife to the effect that Miss Patsy Marks, aged 7, is "officially off" one Mr. Jackie Coogan, aged 7. The reason is said to be that Miss Alma Lloyd, aged 7, daughter of Frank Lloyd, the director, was seen in Jackie's company too frequently to suit the dashing young Miss Marks.

It appears that Miss Lloyd made her film debut in Jackie's "Trouble" production and that the young star was heard to tell her she could be his leading lady any old time she so desired.

"He plays too rough," said Miss Marks.

"Patsy is a nice girl—she should not be mad at me because Alma worked in my picture," was the only comment coming from Mr. Coogan.

Miss Marks is a decided brunette. Miss Lloyd is a fair-haired maiden with blue eyes.

BACK IN HARNESS

Bubbling with enthusiasm and glad to get back off the road, Phyllis Haver, talented Mack Sennett comedy star, has again taken up her grease paint and mirror, again in the studio dressing room.

Phyllis, in company with Ben Turpin and Kathryn McGuire appeared in a vaudeville sketch on "Pantages" time in several of the coast cities, and while she claims that the life of a vaudeville artist is all that may be expected, she, nevertheless wants no part of it in spite of the fact that at one performance in San Francisco, the theatre management had to answer to the police authorities for overcrowding the house due to the anxiety of the public to get a close-up of her.

Miss Haver is now hard at work with Ben Turpin, under the direction of F. Richard Jones, with the production of the next Sennett-Turpin special for First National release, to be known by the title of "The Frozen Trail."

A Popular I. Miller Shoe The "SCANDAL"



—It would seem untrue that one style in particular should have the ability, in loveliness and delicacy, to out-step any or many of the little models designed and made by I. Miller.

—However, the "Scandal" here sketched is a successful captain. It has an odd and artistic forepart, three graceful straps and dainty perforations. Something to be seen and thought about. Patent Leather only.

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SEVENTH AT OLIVE
B. H. DYAS CO.

"ANGELENOS, YOU CAN'T LAUGH THIS OFF!"

Continued from Second Cover Page

Then on thorough retrospection I discovered to my amazement that all the "pig-iron" stuff that had ever been pulled at our various places of abode had been pulled by an Angeleno, or a back-east yokel who wanted to start something and was disappointed when we Hollywooders did not sit up, jump through or do our tricks when they snapped their fingers. Of course there are a few exceptions in the colony—but then, you know, you can't keep a cockroach or two even out of the best Cafeteria. So I apologize to a degree for my tirade in my last letter to you against "my folks" here in Hollywood.

Well now, B. M., since I have that off my chest I must tell you of my unrequited latest love. Even at that, old dear, the nude little infant with the bow and arrow doesn't use me as his ingenue lead very often, but when I am featured in that great farce comedy "Love" I am usually booked solid for fifty-two weeks, but—this was "different." You see, I was playing opposite another star (who cares), who doubles for Joe Morgan, and, believe me, "Ten Nights in a Bar-Room" are union hours compared to the time that boy spends with his most cherished friend, his "boot-legger." Even at that he was a twin-six boy and when he got to hitting on all twelve his line made the Sheik's tent patter listen like Annie Laurie compared to Caruso's "Pagliacci." So now when I heave a deep sigh and get that far-away look, the girls put "It's All Over Now" on the Victrola and I come back at them with "Memories, Just Memories," and absorb my chatter, old dear, for that is about all I have left, just "memories." But even at that I get to thinking of the saccharine blanks that grand boy used to whisper in my shell pink ear and I don't even have to bring in the funny paper to get a laugh.

Well, no one will put another nickel in the slot, so I am just about due to run down. So some day when thou hast dined well, won on the ball game and your disposition is at par, give me a buzz and tell me what it is all about. Commence!

RUTH LOWREE SMART.

P. S.—Please, B. M., start a matrimonial column and see what you can do for me. Any nice, rich, old man with plenty of money and clean habits wishing to get a description of me can call at the nearest police station and get my Bertillion record. R. L. S.

TO THE PUBLIC---ESPECIALLY EX-SERVICE MEN AND WOMEN--

Do you want to know the trend of the best minds in relation to the Soldiers' Bonus Bill, what the U. S. Veteran's Bureau is doing, and many other matters of vital interest to you? Do you **really know** what the Boy Scout Movement is? These subjects are thoroughly discussed in The Veterans Journal.

What Is the Veterans Journal?

It is an independent weekly newspaper, devoted to the social, political and legislative welfare of American veterans and their friends. By independent we mean that we are not affiliated with or controlled by any political faction or veteran's organization. We do not discriminate between race or creed—we are a 100 per cent red-blooded American institution, and as such will endeavor at all times to impartially discuss all matters of public interest, especially as they affect the ex-service man.

Sometimes we may be wrong in our opinions—we may make mistakes—but to err is human. However, we are trying to give the public something they have long wanted—a veterans' paper that can speak for itself and not be dictated to. The Veterans Journal asks no quarter, but it does ask for your support as a solid business institution.

In the past we have published articles written especially for this paper by Gov. W. D. Stephens, Mayor Geo. R. Cryer, and many other highly respected citizens, and you will continue to find them in every issue. Our subscription rate, \$2.00 per year, brings to you fifty-two copies of the best veterans' paper west of the Rockies, and in addition a free copy of the "Journal of Operations," 364th Inf., 91st Div., in the late war. Can you think of any veterans' paper that will give you more for one of Uncle Sam's two-dollar bank notes? Of course you can't—so mail the coupon with \$2.00 today, before you forget it—or if it's convenient call at the office—you'll always find a welcome hand here, no matter where you're from.

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JACK COOPER

FILM COMEDIAN

There is a possibility that this famous English Comedian will spring a startling and pleasant surprise upon the Play Loving Public in the very near future.

“
Close - Up
”
a nearer point of view

VOL. VII, NO. 11.

LOS ANGELES, CALIF., JUNE 20th, 1922

TEN CENTS A COPY



KING BAGGOT

WHO DIRECTED "HUMAN HEARTS"

In preparation, the JEWEL-SPECIAL PRODUCTION—"THE KENTUCKY DERBY"

A MAGAZINE OF MOVIE-LAND

The Undercurrents that Lead to the Sea of Despair!

HOW INDIVIDUAL ACTS CAN GIVE THE MOTION PICTURE INDUSTRY A BLACK EYE

By Emm. Ell.

Since Will Hays has been elected (Czar) of Motion Picture ethics, movement, exploitation and conduct, perhaps, the charter members of the aggregation which elected him to his high office will ask Mr. Hays to engage the Wm. Burns Detective Agency as how best to prevent irresponsible individuals, who, by their private misconduct, serve to cheapen and blacken the name of the Profession through which they gain their livelihood.

As one knows, it is the easiest thing in the world to criticize, but even the critics are assigned a certain lot in life, if they are capable of giving constructive criticism. If, for instance, they are capable of showing you where the fault lies and how to overcome it, then that critic has accomplished something which the other fellow would, perhaps, have been unable to perform.

The Motion Picture industry, as yet, is in a stage where Type has given way to essential, necessary talent and, for this particular reason, many people have been introduced into its circles who possessed very little more than a certain natural beauty, or a handsome physique. For this reason, the various black eyes, which have lately befallen the industry, can assuredly be ascribed to a majority of such individuals.

On the legitimate stage, which is one of the oldest known Professions in the world, it has rarely come to the notice of the writer where these gentle stage folk have, in any way, besmirched, by their personal conduct, the Art which they were following. The same cannot be said in Film Circles.

Here, only recently, we saw in a semi-public cafe's backroom a young beautiful maiden, who had received much publicity, showing her numerous male and female companions how prettily she could do the Jazz Shivers, in which every muscle of her voluptuous body was in continual motion. People sitting at nearby tables whispered to one another, "Why, that's Miss So and So, from the Gold-Mount Film Studio.

On other occasions we have seen several of our handsome leading men at various times giving wild parties, which usually terminated in brawls and orgies—and all this in fine residential districts; then, is it any wonder that the neighbors become captious critics; and don't you suppose that the neighbors have innumerable friends who carry these debauching tidings to their innumerable friends?

What is the consequence? Sooner or later the newspapers get hold of a distorted story and publish it as basic news, and presently the entire country is flooded with the makings of another scandal in Motion Picture Life! Now, that we have criticized, suppose we attempt to show you, Mr. Producer, how to curtail, or eliminate entirely, future scandals of this kind. In the first place—why not file a brief history and reference appertaining to the integrity and moral caliber of each individual you employ? This is done in every other business—why not in yours? Should it so happen that any particular applicant for a position in pictures is morally besmirched, you will at least be in a position to indicate to that individual how he, or she, can best avoid a repetition of it while in your employ, giving these parties notice that if any scandal should at any time touch them while in your employ, this would constitute a perfect cause for instant dismissal. In keeping with this line of constructive prevention, why shouldn't you start cleaning house at once? Why not begin to investigate the antecedents of your Stars, near-Stars, would-be-Stars and others? Even if you do not take any action in the matter the mere fact that you are in possession of these vital, salient facts would act in a 'nth degree to curtail certain sportive activities on the part of your employees.

The picture game is a wholesome one. It is attempting to do many big things. It must have big thinking men back of it and, like a college, it should have its various classes wherein one may acquire better knowledge, as one becomes older—and, for this reason, the people in it must be educated along good, wholesome lines to be able to do justice to a wholesome thought back of a wholesome character they are attempting to portray.

If pictures are to become an educational factor in the world, the people in Pictures should be above reproach. To our way of thinking, this can only be approached when the Producers—and in many cases the Directors—have arrived at a stage when they will employ for their current releases only such people who have actually acquired histrionic talent through practice on the legitimate stage, or, if not from this source, the same to be recruited from legitimate schools of acting, in which no pupil will be accepted who does not possess a clear, clean record for integrity and a fair-sized conception of what the words Morality and Responsibility mean.

KING BAGGOT HARD AT IT

It seems that the life of a director is work—more work, and plenty of it, for how otherwise account for the continual grind of that prince of good fellows and unusual director, King Baggot, on his current special film feature, "The Kentucky Derby"? He has been back some time now, but either the continuity is being amplified, or King is engrossed putting in a few masterly touches. The other day, although we tried for an hour to speak to him, and although he evidently saw us, still we failed to get speech with him. His mind was just simply engrossed with his work. The reason we mention it is because it shows the assiduity to duty of the man. That old pun of directors having all the time at their disposal to kill, is falsified with a vengeance in the case of King Baggot. Go to it, King. We'll see you at another time when the ponies won't interfere with our contemplated discourse.

BARKER TO FILM "TIMBER"

Louis B. Mayer announces the purchase of the famous Harold Titus novel, "Timber," as the story for Reginald Barker's first independent unit production. The director is now selecting an all-star cast for the picture which will go into production within the next two weeks. Noted for his expert handling of big, spectacular dramas, Mr. Barker plans to film "Timber" on an elaborate scale, sparing neither time nor expense in the effort to make it one of the outstanding photoplays of the year. J. G. Hawks, for three years managing editor at the Goldwyn Studio, and now managing editor of all Mayer productions, is preparing the scenario.

HE IS DOING FINE

Clarence Bricker is back again in films with a vengeance. Dr. Jas. F. Holleran claims that Bricker never did better work than what he is doing at this writing, with Frankie Lee at the Robertson-Cole studio. We are glad to note this, because Clarence is a conscientious man, and well thought of in the profession.

MABEL ON WAY TO EUROPE

Mabel Normand has joined the grand hegira Europeward.

She has foresworn the quietude and comfort of the City of Angels for the vicissitudes of travel and the diversities incidental thereto.

But only for a period of two months; that's about as long as she can stand to be away, she declared before leaving.

Slipping quietly out of the city one Sunday morning, Mabel boarded the Santa Fe Limited with her secretary.



MABEL NORMAND

Who Arrived in London Yesterday, Being the First Lap of Her Tour of Europe.

Once in New York the star visited with her parents for a week at their Staten Island home, and then, on June 13, sailed for Europe on the Acuitania, in company with her mother and secretary.

Mabel's passport called for visits to almost every country on the Continent, and while she may not visit them all, she has declared her intention to see England, France, Germany, Italy, Greece, Turkey, Northern Africa and Spain. She has not any set itinerary, for she desires to jump from place to place as the spirit moves her. But she is going to see as much as she can, for this is her first trip abroad.

Practically the last statement Miss Normand made before leaving was to the effect that she is going to keep a diary of "impressions"—impressions

AT LEAST, A BUSY PERSON

The young Jewish immigrant girl whom Helen Ferguson impersonates in "Hungry Hearts" is always talking about her desire to become a "person," that is, to make a name for herself and amount to something in the world. Miss Ferguson herself has become quite a person. In addition to acting before the camera, she writes articles for newspapers and magazines, is active in the formation of the new Leading Women's Club in Hollywood, and is supervising the education of two boys who played with her in "Hungry Hearts." She has outlined a series of fiction stories she expects to write, and in her spare time paints pictures.

of people and places. Not only that, but she intends compiling those impressions into book form when she returns, having already entered into an arrangement with Brentano's, New York, to publish them.

Mabel intends commenting on the foibles and idiosyncracies of the erudite ladies and gentlemen of the other side; an accusation of lese majesty will not prevent her from commenting freely upon how royalty strikes her. And Mabel's wit, being somewhat caustic and penetrating, gives the book-reading public something to look forward to.

However, her impressions will not be entirely sarcastic or ironical. Mabel is capable of penetrating beneath the surface, and there is no question but that impoverished Europe will find in her a sympathetic appreciation and wholesome response.

Miss Normand's latest Mack Sennett photoplay, "Suzanna," which she completed recently, will have its local premiere at the Mission Theatre at the time of the star's return.

During her week in New York, Miss Normand conferred with Mack Sennett, who has been in that city for the past four months. The subject of the conference, it is declared, was the star's next Sennett photoplay, work upon which will begin immediately after she returns.

Ruth Roland heard of a Chinaman by the name of Chew Hay. She wants to know if Al. Falfa?

YOUR CINEMA FAVORITES



In Confidence

Sydney Algier, John M. Stahl's assistant in the making of "One Clear Call" and "The Song of Life," will again be with the director on the production of "The Dangerous Age," Mr. Stahl's next picture for Louis B. Mayer. Previous to his entry into the film industry, Mr. Algier was an actor on the speaking stage, playing leads in musical shows and vaudeville sketches.

* * *

Reginald Barker is casting for "Timber," based on the Harold Titus book, at the Mayer studio.

* * *

Cecil B. deMille has finished his elaborate Roman revel scenes for "Manslaughter," his Paramount production adapted by Jeanie Macpherson from the novel by Alice Duer Miller. He is now doing the courtroom scenes where the heroine is found guilty of manslaughter and sentenced. Thomas Meighan is the District Attorney and Leatrice Joy the girl in the case, while Lois Wilson and others make up a splendid cast.

* * *

Fred Niblo, former stage star and internationally famous lecturer, now has a company of his own under the Louis B. Mayer banner, producing all-star specials for Metro release. His first picture, the story for which is now being selected, is scheduled to get under way within the next month. Among Mr. Niblo's latest successes are: "The Three Musketeers," "The Woman He Married," "The Mark of Zorro" and "Blood and Sand."

* * *

Carl Gantvoort, playing the masculine lead in Benjamin B. Hampton's picture, "Golden Dreams," achieved his first renown as a singer. His first operatic experience was with the original "Madame Butterfly" company. Then he sang in "The Girl From the Golden West" and later in light opera.

* * *

The man who talks to himself aloud, and answers his own questions, saves paying the bill of the usual lady opposite at table, asserts H. A. Barrows.

COMEDY GIRLS RETURN

Dorothy Devore and Vera Steadman turned up at the Christie studio after their roving automobile vacation trip along the coast.

After horseback riding and swimming for three days at Wheeler's Hot Springs, the comedy stars drove to the Oliver Ranch near Monterey, where Miss Steadman was born some twenty-one years ago, and there rode all the western ponies in sight.

George Siegmann has been engaged to play the "heavy" in "Captain Blackbird," R. A. Walsh's first Goldwyn production, and is the only member of the cast so far selected. He will be seen also in Goldwyn's forthcoming production of "Hungry Hearts."

Considerable night work has been accomplished recently by James Cruze for "The Old Homestead," a Paramount picture, based on the famous classic. During the last week village shots have been made which included the robbery of Holbrook's store and a number of other interesting episodes. This picture has practically an all-star cast, with Theodore Roberts play Uncle Josh; George Fawcett, T. Roy Barnes, Fritzi Ridgeway, Harrison Ford and others. It was adapted by Perley Poore Sheehan and Frank E. Woods, with scenario by Julien Josephson, while Walter Woods is supervisor.

* * *

Ethel Broadhurst's little Bon Mot: Is love a joke? Not if you're married.

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NIGHT LIFE IN L. A.

(By "The Rounder")

RIALTO — A re-issue of Thomas Meighan in "The Bachelor Daddy." This Paramount photoplay certainly deserves several re-issues. Leatrice Joy is unusually good and Meighan was never more happily cast.

GRAUMAN'S — For the past two weeks there have been two splendid pictures shown here. "For the Defense," directed by Paul Powell, showed a very keen appreciation of the dramatic element. Ethel Clayton was at her very best; Vernon Steele is at all times satisfactory; Zasu Pitts gave a splendid performance; Bertram Grassby was ideally cast and gave a clever performance in the prologue; Mayme Kelso, as usual, was good; Mabel Van Buren and Sylvia Ashton completed a splendid cast. This bill was succeeded by George Melford's production, "The Woman Who Walked Alone," in which Dorothy Dalton did one of the best bits of work in her life. She was splendidly supported by Milton Sills, Wanda Hawley, John Davidson, Charles Ogle and Maurice B. Flynn. This production at all times showed the painstaking care of its director, George Melford.

KINEMA—Marshall Neilan's "Fools First." Here is a Hugh Kahler story in which it seems the principle is the glorification of crooks, and crime! Murder is apparently justified before your eyes. This is an (Olla Podddrida), in which Neilan is continually striving for gruesome effects. Some writers termed him the Dickens of the screen. The Dickens he is! If any picture ever deserved to be strenuously censored, this is the one!

There were no lascivious scenes, but if you wanted to encourage your young son to enter a life of crime, he would certainly gain a thorough knowledge of it in this vehicle. The police are made to look foolish, while the crooks are made to appear as the super-men in the picture. There were several clever situations, one of which should have been entirely cut out, namely, putting a corpse in a game of poker. This is demanding too much of the public. The acting generally was very fine, although this cannot be said about Claire Windsor. This woman's ability has been over-exaggerated through publicity channels. Claude

Gillingwater gave a clever characterization, although the director allowed too much buffoonery to enter into his part. Richard Dix depicted the right shades of emotion and humor. George Seigmann was very satisfactory; Leo White looked and acted inane; George Dromgold was splendid; Helen Lynch didn't look or act quite crooked enough to play such a part. Although mis-cast, you could see that she possesses talent. The winner of the histrionic talents went to Raymond Griffith. This ex-Mack Sennett comedian showed the public a forcible picture as "Tony, the Wop." We would like to see Griffith in many more dramatic productions. We cannot speak too highly of the wonderful photographic shots by David Kesson and his assistant.

If "Fools First," which has been press noticed as Neilan's best picture, is considered to be his best—then, for Heaven's sake, give us an example of his worst effort. This may be more satisfactory.

SUPERBA—One of the best things that can be said regarding the future of this Broadway theatre is, that Mr. Noble Hearne has returned to it in his former capacity as manager. This young man, before he went to various other cities in the interest of Universal, made the Superba the most talked-of show house on Broadway. His lobby displays showed more novelty and uniqueness than in any other house. There isn't any doubt but that as time elapses Broadwayites will again become accustomed to the feeling of astonishment and wonderment as they pass this theatre. Mr. Hearne seems to be a veritable genius in placing his ideas before the public.

Unfortunately, he returned in time to have "The Black Leg" thrust upon the public. The only thing that can be said about this film affair is that it was cleverly directed by Stuart Paton. Mr. Hearne must have felt some compensation in having on the same bill that clean-cut English actor, Reginald Denny, assisted by Molly Malone, in a north-western thriller. Nor, must we forget that Lee Moran did his share towards balancing off a weak bill in "3 Weeks Off." The trade welcomes Noble Hearne back into its bosom.

LOEW'S STATE—I have a feeling, and this is a personal thought, that Nate Holt, the manager of this very popular playhouse, must have been terribly disappointed when he had to play "The Face Between," starring Bert Lytell. Now, the majority of us like this square-jawed, wholesome actor, but Miles Forman is certainly responsible for the damndest lot of drivel ever presented to the public. Bayard Vieller, who directed, must have felt as if this vehicle could never succeed. This picture starts off with a bang—and ends with a blow-out. Bert Lytell, playing a dual role, gave a much better characterization as Tommy Cartaret, Sr., than he did as the son. Andre Tourneur was just plainly insipid, but very pretty. Sylvia Breamer did some fine acting. Joel Day was a much-misinterpreted character. This type either doesn't exist, or should not exist. Girard Alexander was fair; Frank Brownlee, as usual, overdoes his part. This man succeeds about one in every twenty pictures in making good, and yet many directors consider him to be a great actor! What's the answer? Burwell Hamrick is a very clever and natural boy actor; Hardy Kirkland gave a good interpretation; Dewitt Jennings can always be relied upon to do his natural work. Bert Lytell is good and can be depended upon to please the public, if he is presented with the right story, but things of this kind will never enhance his fame and he should know it. The vaudeville bill this week is more than excellent. It was so good, in fact, that we actually caught Billy Shoup laughing. The State is packing 'em in.

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....Flickerings From Flickerland....

CALIFORNIA — "The Wallflower," by R. H., and directed by Rupert Hughes, starring Colleen Moore, assisted by Richard Dix. This is a picture which should be placed in the rustic country life hall of fame. It brings out the splendid bewitching ability of vivacious Colleen Moore. It also shows Richard Dix at his best. Tom Gallory does some fine work. Dana Todd also comes up to the standard. This might also apply to Rush Hughes. Gertrude Astor looked as beautiful as ever and acted with perfect poise. Laura La Plante was good, while Fanny Stockridge gives us another style of mother. Every one should see this quaint comedy. Monty Banks in "F. O. B. Africa" kept us in roars of laughter with his clever comedy.

MILLER'S—A couple of weeks ago Ben Wilson presented "The Innocent Cheat" here. It is a story by J. Grubb Alexander. The theme is forceful, convincing and daring in construction. Truth is handled in a consummate manner by Director Wilson. As a play on the stage this film would be a masterpiece! One thing this story has served to prove, namely, the perfect acting ability of Roy Stewart. We have seen this star many times, but we doubt if we ever saw him to better advantage, while Kathleen Kirkham proved without a doubt (as we have claimed on many occasions) that she is a perfect actress. This vehicle was followed the succeeding week by Lon Chaney in "The Trap," a clever picture, indeed! This in turn made way for Mack Sennett's six-reel comedy melodrama, "The Cross Roads of New York," directed by F. Richard Jones. There is something very quaint and amusing in this production. It isn't a knock-out by any means, but it serves to bring out in a marked degree the talents possessed by Ethel Grey Terry. Somehow, she lingers the most forcibly in our mind. Mildred June was very good and appropriate. Kathryn McGuire proved herself an actress. George O'Hara was splendid, while Noah Beery and Herbert Standing gave tone to their characters. Robert Cain, Dot Farley, William Bevan, Eddie Gribbon, Charlie Murray, Kala Pasha, James

Finlayson and Ben Deely all showed by their clever manipulation and understanding of their various parts that they constitute in sheer verity an all-star cast. F. Richard Jones is a wonderful director, and it shows in every foot of film thrown upon the screen.

DALTON'S—"Up in Mabel's Room," a well-known comedy which the Smith-King Players put over with fine perception and proper spirit.

MOROSCO—Well, we have gone into the 16th week of "Abie's Irish Rose." It seems appropriate that the "Boomerang" should follow.

MAJESTIC — "Buddies" introduces Nana Bryant as leading lady and Edward Everett Horton. This is a uniform comedy in which uniforms make us uniform to merriment.

ORPHEUM—Frankly speaking, we think it an imposition upon the public for the Martin Beck organization to inflict Trixie Friganza upon us three times within ten or twelve months; otherwise the bill is good. Billy Hucknall has blossomed out with the latest thing in straws. Perry claims that he saw Billy reading about a sale on Main Street—anyway, Billy has got one.

MISSION—"Monte Cristo" still holds it down.

KLEIN & WEISS—These Hungarian purveyors of gastronomic delight have evolved a new idea. They charge you 85c and they present you with a surprise dinner! Believe me, those of you who have been accustomed to paying \$2 or \$3 for your dinner will certainly be surprised at what you get for this price. The quality adds the correct accentuation to the quantity. They are at 331 South Spring.

SUNSET INN—The sign is still outside, showing it is Sunset Inn.

THE SHIP—Is doing tremendous business. It's worth while.

MOON-LITE GARDENS—For some reason or other, the place is not being packed nightly.

MARCELL—Brandstatter has failed to make a society Cafe of it at this writing.

WINTER GARDEN—The (Eats and Show) are fairly good. It's about the best place to spend an evening that we know of.

JAHNKE'S—Seems to be mending its ways, and is getting quite an in-

crease in custom. Jackie Taylor's music is responsible, principally.

MADISON SQUARE GARDEN—

Here is a Boxing Club with a vengeance, Mr. Brown, its promoter, certainly knows how to please the fistic fans. Every Wednesday night at Ninth and Central avenue you'll see as much action as you could possibly wish for. I've seen many of our best known directors and actors here, and they all said that a night spent in Brown's Club made up for the inaction of the week.

LA BOHEME—This is certainly a queer place, and you meet some queer people in it, which isn't very queer.

PALAISE ROYAL—Did a big business while the Rotarians were here. They are not doing as well now as the delegates have gone.

GREEN MILL—Seems to be catching all the trade between Los Angeles and Venice. There is a reason!

And now that we have taken in the most prominent pictures, and the most prominent places in L. A., it seems that you owe us a debt of gratitude at least, in saving you contracting debts in seeing these places for yourself. Although we do not pretend to be philosopher and friend, we do attempt to tell you the truth about the places we visit, and after all is said and done, the only places in L. A. that we cannot criticize adversely are the Washington Baseball Park, Jack Doyle's, and the Hollywood Legion. At either one of these three places you are bound to get your full money's worth without any cover charges. Having said so much—let's ask Charlie Lockhard, Roy Marshall and Joe Lillard how to spend our days and nights. Selah!

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Moving Along In Movie-Land

THE SILENT YET POLYGLOT DRAMA

By George Landy

The silent drama, it is true, speaks no tongue and yet all! It is the one universal language, for it speaks with the heart and to the heart, hence all humans may understand it. The better the picture, the more easily it is understood and by a greater variety of races and peoples. Yet, strange to say, the makers of the pictures often find that they must speak many tongues, so that they may communicate their desires and thoughts to the actors and others employed in the filming. It is one of the many paradoxes of the screen world.

An unusually interesting illustration of this maxim is to be found in Guy Bates Post's present filming of his second screen vehicle, "Omar the Tentmaker," a Richard Walton Tully production, for release through Associated First National Pictures. Nigel de Brulier, who plays Nizam in this colorful photodrama, is French; although he speaks English very fluently, he is helped by having the director advise him in his native tongue. Madame Rose Dione, the Shah's Mother of the story, has been here for six years, yet she speaks very little English and her native French is almost obligatory. Boris Karloff, the Imam Mowaffak, is of Russian birth. Many of the bits in the piece are being portrayed by Armenians, Persians, Arabs, Mexicans, Gurkhas and French-Canadians.

Fortunately, the star, the producer, Director James Young, Cinematographer George Benoit, Oriental expert Francois Nazare Aga, Assistant Director James Ewens and Stage Manager Milano Tilden all speak at least one of these tongues in addition to English, so that harmony reigns on the set, although it sounds like the Tower of Babel. There the similarity ends, for every hour of the work is characterized by that close harmony and cooperation which were so noticeable in the production of "The Masquerader," and which have even been improved upon for this second picturization, so that the finished product will be sure to reflect the harmony of its workers.

We almost forgot to say that the genuine Persian cats used in the production have been trained to respond only to orders in Persian!

THE MISOGAMIST'S DREAM

*Eyes—twin stars of brilliancy,
Shade twixt blue and gray,
Fountains of redundancy—
Mystic in their play.*

*Face—of rarest piquancy,
Oval in contour,
Matchless pink and ivory
Famished eyes allure.*

*Nose—a tender aquiline,
Brow—of cultured mould,
Gates of pearls inward hem in
Harmony untold.*

*Hair of rippling chestnut hue,
Ears small and dainty,
Same that Milo's Venus knew,
At t' age of twenty.*

*Form in rounded Hebe curves,
Wrought in slenderness—
Full of buoyancy, and nerves,
Yielding tenderness.*

*Lips—a source of purity,
Dew'd with virgin bliss,
Modest in their coquetry,
For my eager kiss.*

*These and other attributes
Drew my raptured eyes,
Which but tasted of the fruits,
Plucked in Paradise.*

By MARSHALL LORIMER.

"Burning Sands" came to a conclusion this week and George Melford will have completed what it is believed will be one of his best productions for Paramount and which it is confidently expected will rival "The Sheik" in popularity. Wanda Hawley and Milton Sills are the featured players in a cast of unusual strength. The story is by Arthur Weigall and the adaptation by Olga Printzlau and Waldemar Young.

Mr. Melford in the first week of July plans to start his new Paramount production of Robert Louis Stevenson's story, "Ebb Tide," with Lila Lee and James Kirkwood, Raymond Hatton, George Fawcett and others.

* * *

Grace Darmond: I see you had a good time last night.

Leading Man: How come?

Grace Darmond: Found some hair-pins in the back of the car.

Add another problem to the woes of the much-harrassed producer!

Arrowhead Ginger Ale



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mixer

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With Comedians in Comedy Lane

HOW IT FEELS

TO BE A FATHER

(By Buster Keaton)

A man is never a man—until he is a father.

Boy, I'm sure proud.

Why, I even had to have a new set of buttons put on my vest for when that kid displayed his vocal phrotechnie for the first time, announcing to the world that he had arrived, my chest knew no bounds and zip went the buttons.

I'm going to give the youngster—pardon me, Buster, Jr.—all the things I couldn't get when I was a boy.

I have decided that I will bring up the boy to be President. Of course, he'll have something to say about it—and maybe he'll want to be a fireman or a policeman.

When Natalie and I talked over the kid's future, we decided to try something new. We have decided to give him a dollar, an apple and a Bible, and then let him determine his own future.

If instance if he plays with the dollar—we'll make him a banker.

If he eats the apple—then he'll be a farmer.

And if he takes the Bible in hand—a minister he will be.

And if we find him playing with the dollar, eating the apple and reading the Bible—well, we'll know that he's going to be a politician.

I have determined that we will begin his education by teaching him the alphabet, instead of starting him on Shakespeare and Milton. We'll send him through college and see that he graduates by the time he is ten, so that he'll be away ahead of others who receive their sheepskins.

I'm going to let the youngster determine just what he will do to earn a livelihood.

However, if the boy wants to be a chauffeur, I'll discourage him, as I want him to have some regard for humanity.

If he desires to be a doctor, I'll encourage him—so that he can write prescriptions. He'll make more doing that than a banker earns.

If he wants to go to college, I'll send him—so that he can explain to his parents the fine points of football.

If he wants to be a writer, I'll encourage him—but not on my check-book.

If he wants to be a motion picture comedian, I'll see that he is ambidexterous—so that he can throw custard pies with both hands, like his dad. Then if he fails on the screen, he'll have good use of both hands and can be a director—of traffic.

If he is anxious to be a banker, it will be all right, but I'll teach him to count and will see that he doesn't carry any of the samples away.

If he wants to be a politician, I'll introduce him to William Jennings Bryan—then I know he'll change his mind.

If he is anxious to be a tinsmith, I'll place him in Henry Ford's factory. Then after such work, nothing will rattle him.

He's going to have every opportunity to make good, providing, of course, that he isn't left-handed. If he is I'll see that he's a Democrat, which is enough punishment for anybody.

And that's that.

Another short story by Lige Conley:

The stenographer sat in the office smoking a cigarette, and as she crossed her legs, we knew she rolled her own.

Marion Aye thinks Lige is awfully clever.

Yeh, awful is right.

* * *

Henry J. Hebert, in Goldwyn's melodrama, "Yellow Men and Gold," by Gouverneur Morris, was an actor on the speaking stage for twelve years before turning to the screen. In the film field he has supported many notable stars—Doris Kenyon, Sessue Hayakawa, Mary Pickford, William Farnum and others.

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This week's prize short story by Harry Carter:

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PLEASE PATRONIZE—WHO ADVERTISE—IN "CLOSE-UP"

:-: Trailing Motion Picture Stars :-:

ASSISTANT DIRECTORS' ASSOCIATION

Dick Sherer started last week assisting Lewis W. Chaudet in the production of W. C. Tuttle's story, "Sit-tin' Pretty."

* * *

Harry McPherson has started as production manager of the Malobee Productions, which combination comprises the star director, Leo Maloney, and the well-known scenario writer, Ford Beebe. This company has started the first of a series of twenty-six two-reel western films.

* * *

Tinny Wright has gone to Germany.

* * *

Pete Gerald, secretary-treasurer of the A. D. A., who was formerly production manager of the Francis Ford Company, and who, for the last eight months, has been associated with Joe McDonough in the G. & M. Print Shop, Hollywood, has bought McDonough's half interest and will continue the business.

* * *

Leo McCary has been selected to assist Rupert Julian in the direction of the next Gladys Walton feature picture at Universal.

* * *

Bill Crinley has sent his family to St. Louis for the summer.

* * *

"Doc" Joos is slated to assist Nat Ross in the direction of Hoot Gibson at Universal.

* * *

James Whipple is considering an offer made him by T. Harry Barnes, a wealthy banana plantation owner of Jamaica, British West Indies, to film the industries and scenery of Jamaica. The pictures are to be used for education and propaganda throughout the British Empire. Whipple has become an expert on pounds sterling exchange since this offer.

* * *

Charles Woolstenholme has returned from Idylewild and is editing "The Little Ranger," a Clarence Badger production, at R. C. Studio.

* * *

Jack Proctor has returned from Beaumont, Texas.

* * *

Gordon Hollingshead has refused an offer from Frances Crossland to go to New York and assist him in the production of "Aphrodite." Hollingshead is now with Director Kennedy at Fox lot.

THEN "THE MILLENIUM"

Actual construction work has begun at Universal City on the elaborate sets which will be used by Erich von Stroheim for his forthcoming Universal-super-Jewel.

Von Stroheim is at his home reading the revised 'script of his big story, and mapping out his campaign so that nothing will interrupt him when he starts.

More important to the industry generally is his consideration of a cast. Mary Philbin, who will have the big feminine role, is studying the psychology of her unusual part. Dale Fuller has refused three other offers and is concentrating on her copy of the 'script against the time when she will be called. Maude George is nearing the completion of a stage engagement, while Caesar Grarina is on his way from Brazil by way of the Panama Canal. He will arrive for the opening scenes, although it is not believed that he will be used until several weeks after the famous director begins shooting.

Scores of other players remain to be selected and the all-important question of a leading man has not been decided upon. Edward Sowders, first assistant to von Stroheim, and Louis Germonprez, his personal adjutant, are interviewing the large number of applicants and eliminating the few that will eventually be reviewed by the director.

Norman Taurog discovered that Jackson Gregory has written a book entitled "The Everlasting Whisper." Must be a story about bootleggers, says Bernie Durning.

CAUSE FOR THOUGHT



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A veil of mystery still surrounds the purchase at public auction recently, of the late William Desmond Taylor's automobile. It was at first erroneously reported that an agent of Louis B. Mayer had bought in the car, but investigation proved that the producer was on his way to New York at the time of the sale and that no one from his studio had attended it.

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Closeup 1922

Shadows From the Silver Sheet

GOSSIP BY THE ROUNDER

Gloria Swanson will begin work on her new Paramount star picture, "The Impossible Mrs. Bellew," a Sam Wood production. This is a picture which will give the star another opportunity to wear some wonderful gowns as well as to portray an interesting character in her usual skillful manner. Conrad Nagel is to play the leading male role, and Robert Cain will also be in the cast. The story was written by David Leslie and adapted by Percy Heath.

* * *

Mona Kingsley, who has an important role in Goldwyn's new picture, "The Dust Flower," by Basil King, is a well-known actress on the legitimate stage. She was leading woman with Grant Mitchell in "The Tailor-Made Man" and with Clifton Crawford in "My Lady Friends."

* * *

One must not condemn Harry Carey for having "Condemned" himself at Robertson-Cole Studio. Val Paul directed, and Ellen Grey Terry played opposite this western star of human qualities.

* * *

Larry Semon has appointed Vincent McDermott his personal assistant for future Larry Semon productions.

* * *

Fred Tyler arrived last week from San Francisco.

* * *

George Webster left last week with the Tom Mix Company for a two weeks' stay in Phoenix, Arizona.

* * *

Roland Asher has finished assisting Norman Taurog in making two-reel films at Century plant.

* * *

James Farley: Fellow died on Wall Street the other day of heart failure.

Fred Lancaster: Yeh, that's an old story.

James Farley: Naw, this guy really made some money.

* * *

"Well, you certainly have a good head on your shoulders," said the fellow, as he saw his friend sitting in the park with his girl.

Antonio Moreno sent this in from Goldwyn's.

NEW ROLE FOR MAE BUSCH

In selecting Mae Busch to play "Gloria Quayle," the leading feminine role in "The Christian," which Maurice Tourneur is now directing in England, the Goldwyn company has departed from usual methods of casting.

One naturally associates Miss Busch with siren parts, so far as the screen is concerned. Her work as an adventuress in "Foolish Wives" stands out with particular vividness. In "The Christian" she will portray the daughter of a minister, gently reared, yet possessing vitality and a keen joy of life. It will be remembered that Gloria left her home on the Isle of Man to become a nurse in a London hospital, and later a star of the metropolitan stage. It is apparent that Miss Busch will have a role here that is vastly different.

Before he sailed for England Tourneur said that Miss Busch had been picked only after a thorough canvass of the entire field of available actresses. Both Tourneur and Goldwyn officials finally agreed that Miss Busch had the fire and personality necessary to the role, and, furthermore, was of the "Continental" type desired.

Miss Busch was born in Australia, and was educated in St. Elizabeth's Convent, Madison, N. J. Her original ambition was to become a singer. She began her career in vaudeville.

Harry Burns got back last week from Oxnard with the Christie Company, with whom he is playing one of the "Sheik's" sons.

HERE IS A CHANGE!



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A SISTER'S SACRIFICE

That could very well be the title of this narrative, for it has to do with Norma Talmadge and the sacrifice she made so that her sister, Constance, could have the very best, photographically speaking, in the production of "East is West."

When it was decided that Norma Talmadge was about to start work on "The Voice From the Minaret," the Robert Hichens story which Frank Lloyd will direct, it was believed that Tony Gaudio, her cameraman, who is now turning the crank on the Constance Talmadge picture, would be switched and another cinematographer chosen to take his place.

But when Norma heard of this she balked.

Although she realized that Gaudio was one of the best, if not the best, cameramen who had ever worked for her, she refused to allow the switch, stating that Gaudio's work to date in "East is West" was excellent and that it wouldn't be fair to her sister to consent to the change.

So Gaudio will remain with Sidney Franklin in the filming of this Oriental story, while Joseph M. Schenck is combing the city for a high powered man to handle the camera when Norma Talmadge starts work.

And those in the picture game realize what a sacrifice she has made.

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PERT POINTS

Every time I hear a woman say to another woman, "How sweet you're looking," then I know there's something sour somewhere, murmurs J. Grubb Alexander.

* * *

Now let's C. when you C. C. Fred Harlow you C. a Prince of Good Fellows, but if you don't C. C. Fred, then you C. the futility of trying to C. a good Fellow elsewhere. Do you C. the point I'm trying to make you C.?

* * *

Norma Talmadge is about to make a picture entitled "The Voice From the Minerat." No, this has nothing to do with Radio.

* * *

Wally Reid says that a girl walking down the street with short skirts on is, well, it's something to look forward to.

* * *

There must be something wrong with "The Wheel of Fortune" that Leslie T. Peacocke is shooting. It's a gamble when you play with a wheel.

BILLY FRANEY TO WRITE

Not to be outdone by Sam Goldwyn, Billy Franey, screen comedian, is writing a book.

It's to be an interesting book dealing with the movies and will be entitled "Keystone Day."

Franey promises some spicy character analysis when he dissects the old Keystone cop brigade, some of whom are famous today.

The author (?) will devote a chapter apiece for the following personages, who weren't so much then: Charlie Chaplin, Mack Sennett, Ben Turpin, Polly Moran, Charlie Murray, Mabel Normand, and the rest of the old crowd.

As Franey is a former cop—that is, a Keystone cop—he says he has plenty of material for his book.

At present Billy Franey is being starred in a series of two-reel comedies by Robert O'Connor.

William Duncan's little Y's Krax:

Women are hard to beat. And if you do, you're no gentleman.

WHAT A CAST!

Production Manager Arthur H. Jacobs announces the following cast for "Money, Money, Money," the next Preferred Pictures' production for First National release in which Katherine MacDonald is starred: Jack Dougherty, Jacqueline Logan, Margaret Loomis, Charles Clary, Herschel Mayall, Carl Stocksdale, Brenda Fowler, Frances Raymond, Lawrence Steers, Robert Dudley and Paul Willis.

"Money, Money, Money" is by Larry Evans, the well known novelist and magazine writer.

Hope Loring adapted it for the screen.

Tom Forman, because of the superior character of his direction of "The Woman Conquers" and "White Shoulders," in which the famous First National beauty is starred, will be in charge of the production with James Dugan as his assistant.

Revamped by Philip E. Rosen:

'Tis an ill wind that blows no skirts.

A Popular I. Miller Shoe The "SCANDAL"



—It would seem untrue that one style in particular should have the ability, in loveliness and delicacy, to out-step any or many of the little models designed and made by I. Miller.

—However, the "Scandal" here sketched is a successful captain. It has an odd and artistic forepart, three graceful straps and dainty perforations. Something to be seen and thought about. Patent Leather only.

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Under the Magnifying Glass

BY THE MAN

BEHIND 'CLOSE-UP'

GEORGE KUWA

On the back cover of the current issue of CLOSE-UP, there stares you in the face a perfect likeness of Mr. George Kuwa—as he is, and as he appears at such times when the directors ask him for a subtle characterization of members of his own race.

It must be obvious to you that this dominant face represents the intellectual aspects of the higher type.

George has been several years in motion pictures, during which time his histrionic ability has been tested to the limit. He has played everything from the personal valet, to a Chinese mandarin. He has been a dive keeper, and he has been one of the social elect of the Asiatic race, all, of course, in pictures. He has appeared with practically every well-known star in screenland.

Like his illustrious countryman, Sessue Hayakawa, he has run the full gamut of silent facial emotion. Where one has been starred, it is a notorious fact that the other should have been; and yet, it would not surprise us in the least to know that George Kuwa's name is as well known in Japan as that of Hayakawa's.

As an example of the varied talents of Mr. Kuwa's ability, let us name for you just a few of the successful screen vehicles in which he has played a conspicuous part.

"The Yellow Pawn," "The Battle Imp," "The Soul of Kurasan," "Hashimura Togo," "Sick-a-Bed," "Moran of the Lady Letty," "Bought and Paid For," and "The Man Unconquerable." The above were made at Lasky's.

Let us take Goldwyn's. He appeared with Tom Moore in "Officer 666" and "Tobey's Bow." From there we will cross over to Metro and show you that he participated with Viola Dana in "The Willow Tree" and "Glass Houses." After this Thos. H. Ince engaged him for "The Cup of Life"; also about this time he appeared in "The Invisible Fear," starring Anita Stewart at the Louie B. Mayer Studio. It stands to reason that he supported William Duncan in "The Man of Might" at Vitagraph. At the same place, he also was cast in "The Woman in the Web." Another noteworthy picture was "Nobody's Fool" at Universal. These all



indicate but a slight iota of his experience in pictures, as a relaxation from which he has appeared on the legitimate stage in "Pamera" and "Sick-a-Bed."

Now, it's a foregone conclusion that any one having had such experience behind him is quite capable of assuming greater acting responsibilities in the future.

We have personally known George Kuwa for some time, and have found him to be a very genial, likeable fellow. His one great fault is over-enthusiasm when his pet baseball team presumably gets the worst of it from the umpire; then his geniality evaporates and he becomes a thorough war-like Sumura.

We will take a keen interest in watching his further development in Motion Pictures, of which he is a creditable member.

THE SECRET IS OUT

Claude McElhany writes a short story of the he-flapper.

Katherine has always been so different to me. She is altogether different than the rest of the women I go with. She lets me love her as I want to, and when I want to. She is so unusual; she is so nice!

She is so different than the rest of the women I go with.

Katherine is my wife!

FOOLING HIS FRIENDS

Now when an inveterate bachelor makes up his mind that he's too darn lonely, then it's up to his friends to shun him effectively. Well, this happened in the case of W. Emile, the well known French fencer and actor. It evidently didn't take any effect, for what does Emile do, but go and get married to a bunch of prettiness, and commonsense, Miss Helene Kerner. This lady also participates in the movie game, and at this writing Emile is sequestered with Douglas Fairbanks in "Robin Hood." This SURPRISE PARTY occurred on the 27th of May, and almost a full month later Emile, the writer's friend, informed him of this fatal step against liberty, so in a manner of speaking we should be very sore, but under the circumstances, and having seen his life spouse, we all too readily forgive this gallant son of France. Close-Up wishes you both a long, happy, conjugal journey.

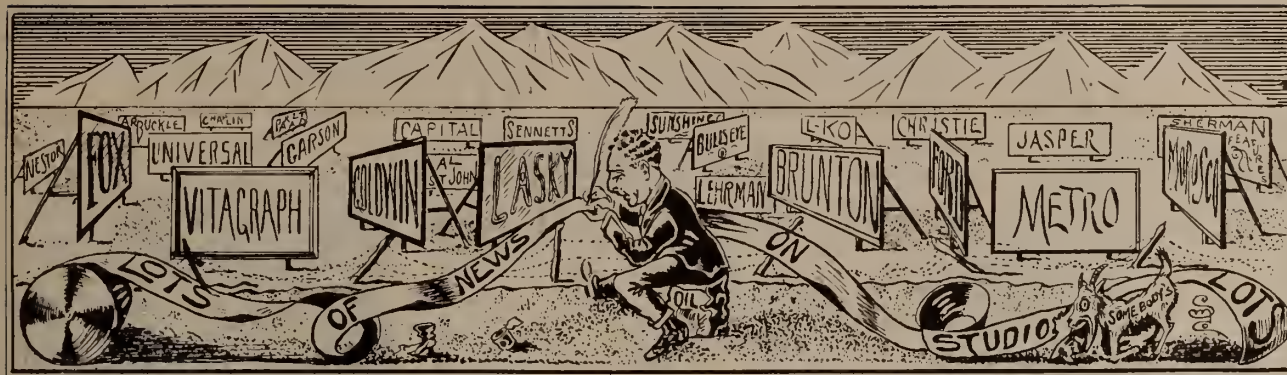
THEY STOLE HER CLOTHES

Madame Rose Rosanova, the Russian actress who plays the mother role in Goldwyn's production of "Hungry Hearts," is meeting with artistic success in California, but is also experiencing great sartorial grief. On her trip across the continent her baggage and all her clothes were lost. She replaced them, only to lose them again. Burglars broke into her Los Angeles apartment recently and stole all her clothing. They didn't even leave her a nightie! Unfortunately, she had worn a character costume to the studio that day, so even the clothes she had on could not be used for every day wear. Valuable Chinese antiques were among the loot. The total loss was about \$3,000, with no insurance.

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UNIVERSAL PICK-UPS

Priscilla Dean's next story will be "Live and Love," a dramatic society story by Edward S. Moffat, novelist and screen writer.

* * *

Edward Gibson, Universal star, and a company of thirty players, camera-men and electricians will leave immediately for Prescott, Arizona, to film a five-reel picture, "Misfit Becomes Chaperon." Scenes are laid in the desert country, Montezuma's castle and the homes of Cliff Dwellers. The play is taken from William H. Hamby's story. The scenario was written by Arthur Statter and A. P. Younger and will be produced under the direction of Nat Ross. The company will be gone about four weeks.

* * *

Buddy Messenger is a talented kid of many screen successes who is playing with Helen Jerome Eddy Eileen Percy, Edward Hearn, Lloyd Whitlock, Nell Craig, Lydia Knott and other celebrated players in the Universal-Jewel all-star special adapted from Booth Tarkington's "The Flirt," which Hobart Henley is directing. Buddy has a long way to go to be a grown-up man, but he hasn't far to go to rival many grown-up stars of the screen in popularity.

* * *

Lillian Rich, playing in "The Kentucky Derby," at Universal City, craves new dance steps. While at the races in Louisville, Kentucky, where shots were made of the annual thoroughbred classic, Miss Rich conceived an idea that made her forget how much money she lost on the wrong horse. She's doing the "Pacer Trance" now and it takes a thoroughbred lady to master it.

* * *

Louise Lorraine has been signed to play opposite Roy Stewart in "The Radio King" at Universal City.

The last role she played was opposite George Walsh in "With Stanley in Africa." Her repertoire in the past few months has included everything from comedy mothers to feature leads.

"The Radio King" is Universal's latest innovation, a serial based on science, exploiting the newest wonder of the day. Robert Hill is directing. Supporting Stewart, besides Miss Lorraine, are Clark Comstock, Sidney Bracy and Al Smith.

* * *

Eventually good conquers all evil.

That is the greatest theme the photoplay can present, and "Bitter Sweet," Lon Chaney's Universal super-Jewel vehicle, is founded on it. Production has started on the special.

Irving G. Thalberg, director-general at Universal City, has chosen Lambert Hillyer from a number of big league applicants to direct Chaney.

Virginia Valli, Maude George, William Welsh and Vernon Steele have been selected to play important roles in support of "the man with a thousand faces." To assure a perfect adaptation of William Dudley Pelley's story, which is laid in a small town and in the many-colored underworld of San Francisco, Thalberg assigned Charles Kenyon and Arthur Statter to collaborate in writing the scenario.

Chaney will have an opportunity for expression of all that versatility for which he is noted, and the strange figure he will impersonate is richer in material than any of his famous characterizations.

* * *

One comedy unit at Universal City has been held up for over a week because of its star, Roy Atwell. Atwell is staving off an attack of typhoid and is being closely attended by his physician, who anticipates his recovery.

LASKY-ISMS

Wallace Reid had some rather difficult moments this week during the filming of "The Ghost Breaker," directed by Alfred Green, as a result of the fact that he was obliged to remain concealed in a large trunk and consume a number of cigarettes so that the smoke arising through the joints in the trunk should betray his presence. When the scene was finally made and Wallie was released from

the cramped quarters, he was not only rather weary, but almost suffocated with smoke. As it was all in a good cause, however, the star merely laughed. Lila Lee is supporting Mr. Reid in this picture, which is an adaptation by Jack Cunningham of the play by Paul Dickey and Chas. W. Goddard.

* * *

June 19th William deMille was scheduled to begin work on his new production for Paramount, which is to be Booth Tarkington's play, "Clarence," adapted by Clara Beranger. The remarkably powerful cast will include Wallace Reid, Agnes Ayres, Theodore Roberts, May McAvoy and Kathlyn Williams.

* * *

"Pink Gods," Penrhyn Stanlaws' production for Paramount Pictures of Cynthia Stockley's story adapted by J. E. Nash and Sonya Levien, is just now at the stage where the scenes in the underground offices of the leading male character are shown. These offices are supposed to be hidden in a diamond mine in Kimberly. Bebe Daniels and James Kirkwood are the featured players, with powerful support, including Anna Q. Nilsson, Raymond Hatton, etc.

* * *

It was necessary to divide up the "To Have and To Hold" company recently in order to take a number of scenes at Big Bear Valley, while a few of the people remained at Balboa to finish work there on this new Paramount picture. George Fitzmaurice, the producer, took the principals to the mountains and left Frank O'Connor, his assistant, to deal with the beach scenes, which he did with entire satisfaction. Ouida Bergere adapted this Mary Johnston novel, which in its film form will feature Betty Compson and Bert Lytell, with Theodore Kosloff playing the heavy role, and a fine supporting cast.

* * *

Maurice Tourneur has started filming "The Christian" in London, according to an announcement from the Goldwyn offices.

JUST BETWEEN OURSELVES

Marshall Lorimer
Editor and Prop.

"CLOSE-UP"

The Magazine of Movie Land
Issued the 5th and 20th of Each Month

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MAURICE L. KUSELL

This young man, known as "The Fashion Plate Dancer," owes his pre-eminence as a teacher to untiring industry, and the superb training he received at the hands of America's foremost dancer, Captain Vernon Castle, the hero dancer of the war, and Pee Wee Myers, feature dancer of Greenwich Village Follies.

Under such tuition Mr. Kusell mastered the most difficult intricacies of the art of stage dancing. Entrusted with the dancing numbers of John Cort's "Flo Flo," "Listen Lester" and "Flora Bella," his success was instantaneous. He attains results by methods at once simple, direct, efficient and artistic.

His methods of teaching and his knowledge of stage dancing, including "Buck and Wing," "Soft Shoe," "Eccentric," "Waltz Clog," "Chorus" and Artistic Feature Dancing, are strictly in keeping with the most up-to-date phases in the evolution of modern dancing.

JACKIE HAS A NEW HOBBY

Every star of the silver sheet has a hobby. Jackie Coogan has several. But his latest is horseback riding. Ever since pretty Miss Alma Lloyd, 7-year-old daughter of Director Frank Lloyd, galloped across the front lawn of the Coogan home, Jackie has had an intense desire to mount a horse and follow in pursuit.

Now he can be found every afternoon at Beverly Hills where he is seriously and successfully mastering the art of riding. Whether Miss Lloyd is aware of this or not is still a deep mystery. Perchance Jackie will surprise her soon. Who knows?

Allen Ruoff insists that the old saw, "the first is last," is exploded—it's the last is at the end.

A CHANGE IN NAMES

Many of us who remember Lloyd Anthony Tallman will note with regret that the Tallman is to be eliminated, for the future cognomen in pictures of Lloyd Anthony.

This young man is at present playing Allan-a-Dale in Douglas Fairbanks' "Robin Hood." Those who have seen him play this part claim that at last through his efforts he will gain the screen recognition he deserves.



LUCILE PINSON
Popular in Pictures

Balloon

DYE WORKS Inc.

"BOW-WOW!"

This is Teddy's way of saying, "Hello folks! I'm going to be with you again."

Teddy, as everyone knows, is Mack Sennett's wonderful canine star, known the world over as "Sennett's Wonder Dog" who, after a long vacation has started afresh in Mack Sennett comedies, under the direction of Fred Jackman and George O'Hara. The first picture to be released will be known by the title "Bow-Wow" and be distributed through the channels of Associated First National.

Louise Fazenda, known to every "Sennett Comedy Fan," will renew her screen acquaintances through the medium of this new picture, as will little John Henry, Jr., who will be remembered as Teddy's playmate and pal in many of the earlier Sennett short subjects.



DOROTHY MORGAN
A Clever Child Actress

Hand-Outs Along the Rialto

AMATEURS—ARISE!

(Slightly Satirical)
Poem

The hidden doors are open wide
This heated Summer-Tide,
And editors are all unbending,
And to the country wide are sending
Good cheer, where scribes abide.

The competition's in full swing
Against these Melting Days,
To freeze out all Professionals,
And send them on their ways;
For list! Behold! Ye amateurs
With hidden diatribes,
Disgorge them to the light again
And mail to Park Row tribes.

Mayhap a masterpiece sees light
In obscure Hackensack?
Mayhap 'twas written stealthily
'Tis poss' the chore boy writes—b'gosh
About what he sees not,
The spirit may steer typists to
Remember things forgot.

The chorus girls will have their fling
At Ennuid Millionaires,
The Stock Exchange—that is the curb,
Describes cold feet and scares;
The office boy, and A. D. T.
While running to their work
Will weave a plot, that's bound to kill,
The stingy boss and clerk.

This is the melon season when
Those lacking it may eat;
This is the time we get the juice,
And taste our vengeance sweet!
We merely write our thoughts, that's
all!

(It's wots not what we write)
Descriptions—Poem—Drawings too,
And "Green-Boy's" come in sight.

This great big world's in easy reach
To the far-sighted mind,
They need no op'ra glasses, for
Their visions unconfined;
The vaunted Pro' is in discard,
Let's swipe his diadem
And get his readers too—up guards!
Now throw your ink at them.

—By Marshall Lorimer.

Ben Wilson says that one should
not breathe "heavy" when standing
on a pair of scales. It is sure to give
you a weigh, he says. Incidentally,
Ben is in New York for a couple of
weeks.

* * *

Clarence Badger says: That people
who win in life are in cemeteries.

INTO HARNESS AGAIN

There was a time when, if you went
out to the Universal Film Company
and asked the question, Who is the
best director on the "Lot"? invariably
the reply would be — RUPERT
JULIAN. Personally, knowing this
gentleman as we do, we would have
answered likewise.

Now, although he has been away
from this production plant for some
years, his name is still remembered as
the director who made a great deal of
money for the Universal Film Com-
pany. It seemed that every picture
that Rupert Julian made was bound
to make money for its producers. We
will mention one, merely as a criterion
of the other money makers, which pre-
ceded or followed "The Beast of
Berlin."

A short time after this picture was
released, Rupert Julian severed his
connection with Universal.

The other day, having occasion to
visit there, we bumped into this same
handsome, debonair personage in deep
converse with Harry Lichtig. Perhaps



The Turkish Village

A Place to
Meet—the
Reel Elite!

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Manager

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Los Angeles

Phone
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the latter was trying to sell him some-
thing—anyway, that doesn't take away
from his personality, but, getting back
to Rupert, we understand that he is
to direct that great story of Bret
Hart's "M'liss," starring Gladys Wal-
ton. Although this young lady has
had innumerable directors, it strikes
us that at last the world will be in a
position to know whether she does
possess wonderful talent or not!—for,
if any one man can bring out a latent
talent, that one man is Rupert Julian,
and for this reason we congratulate
Universal and Gladys Walton.

"I'm leading a double life," said
the dare-devil of the movies.

Frank Lloyd got this from Jimmy
(?) at United Studio.

A CHANGE IN FOOD
Stimulates the "Inner Man"
Hungarian Kosher Meals
Mean Contentment!

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(Caters for you, and to you)

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Movie Stars Come in
Frequently!

And last—but not least—The
Price Is Just Reasonable.

SCREENING WHERE THE SCREENING'S GOOD

Broadsides

By ARGUS

If it only takes a minute to marry, why must you wait a year for a divorce? inquires Arthur Bernstein.

* * *

We hope by now that Art Acord is rapidly recovering from the serious mishap which befell him recently, when his machine overturned.

* * *

Patsy Ruth Miller says the latest flapper vogue is to appear bored and fatigued, but that she has too much energy to be in style.

* * *

Pauline Curley suggested this:

We'd like to see a fellow kiss a girl, and then tell her she couldn't have any more.

* * *

Jessie McAllister writes again for us.

"Well, that ice isn't what it's cracked up to be," said the waiter.

* * *

This "Gordon" Gin we're getting now is terrible.

No, Anita Stewart did NOT write this.

* * *

No, Judge Summerfield did NOT write this, says Dorothy Phillips.

"Gee, your face is familiar to me."

"Yeh, I was your wife last week."

* * *

Eileen Sedgwick wants to know if they had any light lunches during the dark ages.

* * *

Cecil B. De Mille is at work on a photoplay entitled "Manslaughter." It certainly has a killing title. Anyway, James Kirkwood says so.

* * *

Leatrice Joy: What are you so happy about?

Fond Brother: Just got one of the postoffice pens to work successfully.

* * *

Bartine Burkett: How did you learn to make such a wonderful garden?

Male Actor: Oh, I took up golf last summer.

* * *

Lucile Pinson: Has your car got a good pick-up?

Cameraman: Yeh, got two swell dames the other night.

Stuart Paton: .. Your dog sure likes the girls.

Stuart Holmes: Yeh, he thinks they're all cats.

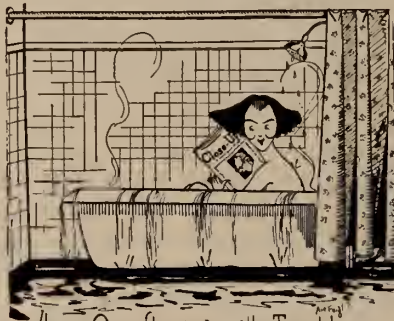
* * *

"When a Lady hasn't a Rag to put on" she'll always have a "Rag to apply Rouge," exclaims George Wurzbarger.

* * *

Last month's joke (a bit late) by Sigmund Moos:

May flowers cause June bills.



When Overflowing with Troubles
read 'CLOSE UP,

Jack Pickford is going to do "Garrison's Finish." Sounds like the end of something.

* * *

This by Helen Dowling:

"I'll certainly bring my child up right," said the elevator operator.

* * *

Jimmie Aubrey: Is she a California girl?

Leading Lady: Sure. Son-kissed and all that sort of thing.

* * *

Dustin Farnum says that all publicity agents claim that their stars have radio sets. How remarkable, and original!

* * *

Jean Calhoun says that some people are so dumb that they think South Bend is a new wrinkle for arranging the hair.

* * *

Larry Semon gives his idea of perpetual motion: A girl in a department store chewing gum.

* * *

Buster Keaton made a picture entitled, "My Wife's Relations." No, dear readers, this is not a serial.

* * *

"I've got everyone running after me," said the bootlegger. Reggie Barker wrote this.

* * *

Shirley Mason states that there is plenty to drink in Davy Jones' locker.

The latest from the Lasky Lot: "How to be a Sheik," by R. Valentino.

* * *

No, the ocean has no permanent waves that we know of. Scott Sydney is at it again.

* * *

Lady Friend: What's so funny?

C. Theurekauf: Fellow came over from England with a corkscrew.

* * *

The funniest thing heard by Jack Cooper this week: "You're the only man I ever loved."

* * *

One of the funniest signs seen by Allen Holubar this week was: Fresh Eggs!

* * *

A fish story by Gertrude Stevens: "I'm certainly a pool shark and a whale of a swimmer."

* * *

One can say that Eddie Foy certainly made up his own act!

Gladys Brockwell wrote this.

* * *

Dame Fashion now decrees that short-sighted man must observe their favorite calves through fringe curtains. This from Wallace MacDonald.

* * *

Paul Powell has completed "Borderland," a Paramount picture starring Agnes Ayres.

FINIS FOX STARTS

PRODUCTION

Finis Fox has started production on the Cosmopolitan Film Company's big seven-reel feature, "The Bishop of the Ozarks," at the Fine Arts Studio. The story is a dynamic drama of the unusual by Congressman Milford Howard. The author, a man of magnetic personality and of Abraham Lincoln simplicity and strength of character, plays the title role. Cecil Holland, the versatile character actor, has been engaged to portray several important characters in the production. The camera work has been entrusted to Sol Polito, whose artistry has been identified with many pictures of exquisite beauty. Assisting Mr. Fox in the direction of the picture is his brother, Wallace, long associated with his other brother, Edwin Carewe. "Negotiations for a cast of notable players is now under way, and an announcement of their names will be made shortly," said L. A. Whitmore, vice-president and general manager of the company.

PERSONALITIES

Star Shooting

By "Hee Nose"

Viola Dana claims that summer wrote her signature on the days from the 15th to the 20th of June.

* * *

Billie Dove wants to know why there are so many weddings in June, followed by so many suicides the following month?

* * *

Fred Fishback claims that bow-legged women are wearing long skirts in a short skirt season!

* * *

Miss Dorothy Henke, at the Nettleton Boot Shop, says wisely, that no girl can afford to have a fellow feeling, with a fellow.

* * *

Most girls work from sun to sun; I've certainly noticed this, remarks Roy Marshall.

* * *

Katherine M. Johnston claims that there isn't any man who doesn't carry something with them—either in or out.

* * *

George Evans, the well-known violinist, is at present diffusing his sweet strains in the studios. His music is a great asset to good acting. Von Stroheim can vouch for this.

* * *

Bob Thornby arises to remark that if he could only reason with a woman he'd be a mortal superhuman.

* * *

Even fish agree that Friday is unlucky, remarks Mary Edith Ryan.

* * *

Roy Del Ruth has completed his story and continuity and has everything in readiness to begin immediately with the production of the next Mack Sennett Comedy for First National release.

Under the supervision of the Comedy King, Del Ruth has already produced half of the series of two-reel special comedies, featuring Billy Bevan and Mildred June, which were contracted for by First National, in schedule time. In the opinion of critics and fans, this series of Billy Bevan-Mildred June comedies are all that is to be desired in this form of screen entertainment.

The latest of the series, "Oh! Daddy!" has just recently been titled and shipped East for distribution.

HOW I HATE GIRLS!

By Marshall Lorimer

When I was 15
I thought I could love
A Woman I'd seen—
A matronly Dove.
She saw my dilemma—
And bought me a Toy!
Then bade me remember
"I was but a boy."

And then a Year older,
I tried a new tackle,
The Hen tapped my shoulder,
And chuckled a Cackle.
The next girl I courted—
Had Measles and Mumps,
'Twas after reported—
She died in the Dumps!

Now Love is elastic—
And so when 18,
I just became drastic—
I kidnapped a Queen.
I couldn't sink deeper:
We fled Far Away!
But I couldn't keep 'er
On Two Bits a day?
So we parted—until
She made up her mind;
Now I s'pose she is still
"The Girl left behind!"

I then went to College,
In hopes I would get
A head full of knowledge,
To help me forget:
But girls on the Campus—
Made eyes at me then,
Which led to a rumpus—
(This happens to men)
The last time I started
To get my Degree,
I gave up whole-hearted
To learn otherwise—see!

At this time—aplenty
Were Girls with new tricks,
I met one at twenty—
She was twenty-six.
I studied her deeply,
As true Lovers should:
She won me completely—
(This did us both good).
She knew evidently
My weak spot—and so
Collected my monthly
Remittance of Dough!

As years have gone slipping
More knowledge I've gained,
I couldn't help dipping
Experience drained.

The Gray on my temples,
Have taught me at last—
That pretty Girls' dimples
To wrinkles have passed.
That sweet fascination
In every girl lives,
They turn out elation—
(As I turn out squibs).

One thing I've decided—
I'm through with the breed!
I shall be one-sided—
So Readers give heed;
Don't start in too early
To study their kind,
They'll make you too surly,
And upset your mind.

Just do as I'm doing—
Forget them each day,
At night start renewing
The time thrown away.
In time you'll be learning—
Whatever you do,
That you'll be returning
Their sweet—"How Dyer do?"
They'll make you so supple
As wax in the hand,
Each girl means new troubles—
I'm their's to command!

L'Envoi

I hope when I'm sixty
I'll still have the Zip,
To be just as tricky
With Girls every trip.

rowhead gingerale and water products
—Mr. Anthony—wisely observes that
the silent drama eventually becomes
the tomb of stage immortals.



GERTRUDE STEVENS
Comedy Ingenue

Bright Hints For Human Beings

By "US" or "WE"

COOGAN, SR., GETS A TAKER

Jack Coogan, Sr., had one auto too many. He decided to sell it. So the following morning found this advertisement in the papers:

FOR SALE — Beautiful car.

Owner not going east nor needs the money. Will make sacrifice. Call, phone or write.

(Signed) Jack Coogan.

The following day's mail brought a reply—in the form of a letter. It read as follows:

Dear Sir:

Your advertisement in today's paper deserves a taker. Like yourself, I am not going east and the car would therefore remain on good roads. Again you say you don't need the money. I do. Therefore we could agree perfectly on that question. Your gift will be accepted with gratitude. You are willing to make a sacrifice and that in itself is a noble and worthy ideal.

You may leave the car at the above address any day you wish.

Yours very truly,

(Signed) Hugo W. Koehler.

Mr. Coogan still has the car!

WHAT'S THE ANSWER?

Just at the time when everyone of us had mentally agreed that the worst of the hard times had passed in moving pictures, here comes the news that the Vitagraph Studio had closed as tight as a clam, presumably for about four or five weeks! Of course, this may be to take advantage of the hot weather, but still the action would lead one to suppose that worse times are in sight for the cinema colony soon. We personally hope that we are making a mistake, but it doesn't act encouraging to a situation already fraught with close disaster to thousands of human beings who make their livelihood around the studios.

DOUBLE CROSSING

William Worthington writes a short story for "Close-Up":

Winnie went with Jack because he had a nice automobile, and then, he was handsome and an awfully good dancer.

Jack went with Winnie because she had kissable lips, and then, she was quite pretty and an awfully good dancer.

They went together for a good time and a long time.

Then they married, but not each other.

Jack married a demure little thing who looked perfectly 'dorable with a dab of flour on her nose and a steak sizzling on the stove.

Winnie married a respectable young fellow who sat behind a flat mahogany desk from ten to five, and had a hankering for home gardening.

But the girl Jack married wore muslin underwear.

And the man Winnie married gargled his throat every morning.

So, after they got their decrees, Jack and Winnie married.

Wasn't that nice?

And they lived scrappily ever after!

MADE IN GERMANY

Mabel Normand had a dog.

Its hair was so and so
And everywhere that Mabel went
That mutt thought he must go.

It followed her to work one day,
Which fractured every rule
Of Jones' idea of discipline—
"Keep off this set, you fool!"

They shouted, "Back, you Belgian pup!"

"Andle pronto—quick!
You'll spoil the scene—you'll spill the beans!

You'll make F. Richard sick!"

They spoke in every language,
They called in every tongue,
But still he came with eyes aflame,
This dog so highly strung.

"Till Mabel revealed his secret,
He was German to the core.
She yelled aloud, "Raus mit dem Hund!"

And from the scene he tore.

Jack White remarks that losing your head over a girl is sure to make you absent-minded.

* * *

William De Mille is also at work on a picture entitled "Nice People." The reformers ought to like this one.



HELENE LYNCH
Ingenué Lead

A CLOSE-UP OF CONDITIONS

Our latest report from the Independent Producers Distributing Syndicate as to the type of pictures needed at the present time on the state right market, is that inexpensively produced outdoor pictures are in greatest demand at this time. Comedy dramas, rural stories, westerns and northwestern subjects seem to be the most popular. Two-reel semi-slapstick comedies are also selling good.

The prices, however, at the present moment are very low, and even the best pictures are selling far below normal.

The reason for this is credited partly to the fact that the summer months are coming, and partly to the unsettled agricultural and industrial depression of the country.

The market for two-reel dramas and single reel subjects is very low at this time.

The Independent Producers Distributing Syndicate, with offices in Loew's State Building, will always give, free of charge and without obligation, all information required by independent producers as to prevailing needs and prices of the independent market.

According to Arthur K. Doe, "Arms and the Woman" promotes matrimony then alimony.

* * *

Why is it that beautiful Flowers will grow outside a Murderer's home?

PLEASE PATRONIZE—WHO ADVERTISE—IN "CLOSE-UP"

Even in this motor age, when cars are more common than lamp posts, you turn and look admiringly at

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TO THE PUBLIC---ESPECIALLY EX-SERVICE MEN AND WOMEN--

Do you want to know the trend of the best minds in relation to the Soldiers' Bonus Bill, what the U. S. Veteran's Bureau is doing, and many other matters of vital interest to you? Do you **really know** what the Boy Scout Movement is? These subjects are thoroughly discussed in The Veterans Journal.

What Is the Veterans Journal?

It is an independent weekly newspaper, devoted to the social, political and legislative welfare of American veterans and their friends. By independent we mean that we are not affiliated with or controlled by any political faction or veteran's organization. We do not discriminate between race or creed—we are a 100 per cent red-blooded American institution, and as such will endeavor at all times to impartially discuss all matters of public interest, especially as they affect the ex-service man.

Sometimes we may be wrong in our opinions—we may make mistakes—but to err is human. However, we are trying to give the public something they have long wanted—a veterans' paper that can speak for itself and not be dictated to. The Veterans Journal asks no quarter, but it does ask for your support as a solid business institution.

In the past we have published articles written especially for this paper by Gov. W. D. Stephens, Mayor Geo. R. Cryer, and many other highly respected citizens, and you will continue to find them in every issue. Our subscription rate, \$2.00 per year, brings to you fifty-two copies of the best veterans' paper west of the Rockies, and in addition a free copy of the "Journal of Operations," 364th Inf., 91st Div., in the late war. Can you think of any veterans' paper that will give you more for one of Uncle Sam's two-dollar bank notes? Of course you can't—so mail the coupon with \$2.00 today, before you forget it—or if it's convenient call at the office—you'll always find a welcome hand here, no matter where you're from.

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Characterizations
Have Been
Favorably
Commented Upon
by Critics
Throughout the
World

George Kuwa

JAPANESE CHARACTER ACTOR

Whose Screen Personality Enhances the
Value of the Film Offering.



Close - Up

a nearer point of view

VOL. VII, NO. 12.

LOS ANGELES, CALIF., JULY 5th, 1922

TEN CENTS A COPY



WILLIAM DUNCAN

VITAGRAPH STAR

It seems appropriate to present to you this beloved personality of the Screen, who is at this moment enjoying a belated Honeymoon with his equally famous wife—EDITH JOHNSON—in Honolulu. This is the first actual vacation these celebrated stars have enjoyed for some years. They will be away at least another month.

A MAGAZINE OF MOVIE-LAND

Did Columbus Discover America?

The following letter addressed to the office should be of vital interest to all patriotic Americans. We are publishing it verbatim, and the contents must speak for itself. Close-Up doesn't take sides in the matter, but it appeals to us as an historical Document for future Sages to unravel—as a revelation of a possible truth.—(The Editor.)

Dear Sir:

That America was discovered in the year 1000, by a Norseman, Leif Ericson (pronounced "Life"), and not by Christopher Columbus in 1492, is an historical fact of the greatest importance and significance, which has been so obscured and covered up that you, as editor of one of our leading publications, will welcome the following information regarding this issue; and it would be a service to the cause of Truth for you to present it to your readers.

Columbus, who never set foot upon North America, was the representative of the Latin or Mediterranean races, while Leif Ericson was of the Nordic stock, from which the Anglo-Saxon race was developed.

The advocates of Columbus have been diligent for centuries in claiming the Western Hemisphere as a possession of the Latin races, particularly the Spanish and Italians, both of whom claim Columbus as their emissary, although it has recently been said, by some, that he was a Jew, and by others that he was an Armenian. In his train followed the religion and the political order which is centered in Rome. Spain bent every effort to make a conquest of the entire western world; and the dire results in Mexico and South America are a familiar part of history. But this effort was doomed to failure, and was at length overthrown by the South American liberator, Bolivar, and others. Still, the seed and its fruits are in evidence in Central and South America.

North America—particularly the United States—on the other hand, is purely Anglo-Saxon and Nordic in its entire development. The western world, as stated above, was discovered by Leif Ericson. Our country was colonized by the Pilgrims; it was given birth, as a Christian nation, by Washington, and its unity was preserved by Lincoln, under the guidance of God. From the beginning, the menace to America has been the influence of Europe, which Washington, in his divinely bestowed wisdom, warned against, when he said, "Beware of entangling alliances," and which Monroe forever barred out when he established the political principle known as the Monroe Doctrine.

It is an essential part of the nature of the northern peoples to love freedom, to fight for liberty, to be devout and spiritual in religion, and to abhor the superstition, serfdom and ignorance found in the South Europeans.

To escape the European system of politico-religion, embodied at the time in a tyrannical and oppressive ruler, fifty thousand Norwegian pilgrims emigrated from Norway, in the tenth century, to Greenland, Iceland and Scotland. The Norse had invented the keel, which enabled them to sail over heavy seas, and go on long voyages. They were famous as navigators.

The sagas and records of that time, as well as the researches of later investigators, prove beyond doubt that one of these pilgrims, Bjarni Herjulfson, made a voyage across the Atlantic, and came within sight of land to the west, without going ashore. The tale of this exploit, which he related on his return to Greenland, was heard by the son of Eric the Red, Leif Ericson, who had been commissioned by King Olaf Trygvasson of Norway to search out this western land, which Leif accepted as a divine command. The opportunity came for him to buy Bjarni Herjulfson's ship, in which Leif set sail across the Atlantic, with a crew of Vikings, and landed, touching three peninsulas,—Newfoundland, Nova Scotia, and Cape Cod, building his house and passing the winter near the latter on the mainland, which he called Vineland, because of the grapes he found there, "not planted by the hand of man." He made known his discovery, and described the character of the new land, upon his return to Greenland the following year.

Thereupon an expedition was undertaken by Thorfinna Krlsefni, who retraced Leif's course, and landed at the same spot, in what is now New England. The explorations and settlements of the Norse continued up to 1347, when the outbreak of the Black Plague so decimated the population of the homeland, that further voyages were not made.

Protestantism, as we now know it, had not at that early time been recognized, and yet the records indicate that the Norse, in their very nature, were resistant to the religio-political system headquartered in Rome. An incident recounted in the Saga of Eric the Red (and in other sagas, in almost identical language) relates that Leif rescued some shipwrecked voyagers from the waves, among whom was a Roman priest. When he told his father Eric about this rescue, he was rebuked, by the remark that he had spoiled his good deed in rescuing the others by his evil deed in rescuing the priest. The claim advanced today in parochial school histories and elsewhere that Leif Ericson was a communicant of the Roman system is without foundation.

These historical facts, gleaned from the Icelandic Sagas and which are attested by records whose truth cannot be impugned, and which are accepted by scholars, establish that the Discoverer of America was Leif Ericson. He was the one who set out in the year 1000 and found the new Western World, and who returned and made its existence known.

Since there were no printing presses, nor means of ready communication between the races and nations of Europe, knowledge did not spread with the same rapidity as today; but nevertheless a scholar, Adam of Bremen, in the year 1073, wrote a volume, preserved in Copenhagen, Denmark, in which he described the Norse discovery of the Western World; and this knowledge of land to the west was in the possession of the learned men of Europe from that time.

Continued on Third Cover Page

A NEARER
POINT OF VIEW

"CLOSE-UP"

A MAGAZINE
OF MOVIE-LAND

VOL. VII, NO. 12.

LOS ANGELES, CALIF, JULY 5th, 1922

TEN CENTS

Ingratitude and Success Go Together In Moving Picture Life

By Emm. Ell.

Is Success worth the losing of one tried and true friend, when the person gaining such success made that particular friend during the days of adversity? We, who have studied this subject deeply of late years, have seen many examples of the rankest ingratitude possible. During the climbing stage of the individual striving for Success, that person will go a great ways to prove the value and worth of friendship. At that time they understand and prate gratitude on all occasions.

In those days the mechanical set smile of the Star is a genuine thing; that fervent, hearty hand clasp of the male means something,—but reverse the situation; see these same people after success has come to them, then you will see mechanics in full blown order. The smile of the lady appears like a withered series of creases in her face, so habitual are they; the hand clasp of the man is flabby, inert and unconvincing.

Along these same lines, the successful ones, during their tyro days attempt by every ruse and subterfuge to gain a certain degree of publicity. By degrees this becomes an insidious poison, so much so that, after a modicum of success has arrived, they go out of their way to attain it. The horrible fear that, perhaps, they may be forgotten becomes a ranking disease in their natures.

We have always believed in the past that Professionals were the first to give their services for any worthy cause, but when we say Professionals, we mean the Legitimate Profession—the speaking stage. Most of the people in the Moving Picture Game today are plain ACCIDENTS. When they are asked to appear for any worthy or charitable cause, they do not, in the majority of cases, lend their assistance for the work of that particular cause, but for the amount of publicity they can gain from it. They figure that—here is where we can save a few dollars! and at the same time get the credit for being large-hearted and generously inclined.

We could enumerate many individuals by name in this category, but—What's the use? Even by mentioning their names they will figure that, although the article may be disparaging them, and their habits, still it represents publicity and they did not pay for it.

We have consulted many merchants here in Los Angeles and in a great many cases they have stated that they would rather have an ordinary family patronize them than the Moving Picture element. At first, we felt very indignant over this, but today we have changed our mind because we have found a great number of the kind specified by these merchants to be thoroughly unworthy of trust,—let alone Success.

These are the people who, after a few years, will go forward friendless, for they give up the sincerest friends of their adversity days to accept the pampered, saccharine flattery of scheming sycophants. So, you may gather from these words that Success is not quite everything in life.

DIRECTOR OF THE NEW SCHOOL

Finis Fox when he left the position as head of the scenario department of the Metro studio set himself the mark of heading the new school of directors. George Reed, now playing under Fox at the Fine Arts Studio said, "Of all the directors I've ever worked under, Finis Fox reminds me most of David Ward Griffith. A fellow doesn't have to be yelled at or ordered around. Fox has Griffith's quality of inspiring the best in every member of his company so each one just naturally wants to do the right thing. Fox is going to create stars by his process of uncovering the souls of the folks under his directing."

A FRENCH PUN

It isn't very often that a Frenchman will attempt to pun an English expression with a French phrase, but this occurred recently when W. Emile acted as host to a little dinner party.

Helene Kerner, or I should have said Mrs. Emile, during the passing of dessert, casually remarked that she had A SWEET TOOTH. She had no more than uttered this, when her gallant husband, in reaching for the dish of dessert said "TOOT SWEET" (immediately). I got it! Does your knowledge of French help you to get it?

Scott Sidney is VERY clever.

A studio retoucher certainly leads a deceitful life.

SHE IS WONDERFUL

Myrtle Stedman is the latest addition to the all-star cast of Louis B. Mayer's "The Dangerous Age," a John M. Stahl production now in the making at the Mayer Studio. Miss Stedman has just recently returned from the East where she made a personal appearance tour of the theatres upon the completion of an important part with Elaine Hammerstein in "Reckless Youth." Her latest engagement was with Clara Kimball Young in "The Hands of Nara." In "The Dangerous Age," she has a vital role as a social climber in New York society circles. First National will release the picture.

YOUR CINEMA FAVORITES



In Confidence

ON THE BEACHES OF HAWAII
By Emm. Ell

The sun is resplendant in the glorious setting of a blue amber sky; the coral reefs of Hawaii sparkle 'neath the shimmering waters; the tidal dust of the beaches sparkle with the tints of summer in bloom; the lapping waters are laughingly rippling at the feet of the idle Hawaiian maidens—but, what is this I see? Can it be! No, it can't, but, Ye Gods!—it is, you're right. It's our own (Bill Duncan) and the lovely maiden, languidly stretched upon the sand, is his beautiful wife—known on the screen as Edith Johnson.

Yes, friend reader, this happy pair have at last realized, in part, the culmination of a dream.

You will see Bill's strong, manly face on the front cover, and it is to be presumed that you will see that inevitable cigar stuck at an angle of 95% in the corner of his humorous mouth; and, it's just as possible that Edith may be knitting a golding, multicolored sweater for her (hero)! but, in any case, they are resting between pictures enjoying my poetic description—on their belated honeymoon.

I, personally, hope that they don't come back with a collection of ukeleles, for this would cap a maddening effect on Hollywood.

Voice Over the Phone: Send me out a dozen hams.

Another Voice: Say, what do you think this is, a meat market?

First Voice: Gee, no, I thought it was the casting office.

No one knows where Elsie Southern get this one.

* * *

I get so much humor in living,

And meeting the people I do,

That each year of my life, I am receiving

A laughable different view.

—M. L.

Actress: I do love church weddings.

Neal Hart: How many have you seen?

Actress: Well, I've had three myself.

JACKIE IN LOCAL SANITARIUM

Jackie Coogan, the famous little film star, is taking a few days rest. And guess where Jackie is resting up. In a sanitarium. Ever since Jackie was carried into the Glendale hospital with a fractured leg due to an auto accident a year ago, he has paid the institution frequent visits.

"It's so nice here," he told the head nurse. "I told my daddy, dear, and Moodie that I wanted to come here for a rest instead of going to the mountains or fishing." Incidentally, Jackie is heeding his little "tummie" for the next few days for in the production of "Oliver Twist," he ate everything Frank Lloyd told him to pretend eating.



HELENE LYNCH
Ingenué Lead

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NIGHT LIFE IN L. A.

(By "The Rounder")

HILL STREET THEATRE—Recently showed Ethel Clayton in "Her Own Money." This is a feature photoplay bringing forward a trenchant problem. The cast was super-excellent and Ethel Clayton was never more satisfactory.

ORPHEUM—This theatre has been packing 'em in with Singer's Midgets. Billy Hucknall and Signor Perry have literally become deaf answering telephonic calls for reservations.

PANTAGES—A splendid vaudeville bill, which was bettered by that clever film, "The Gray Dawn." Robert McKim, Carl Gantvoort and Claire Adams gave remarkable characterizations of their respective parts. This feature should have been on Broadway.

SUPERBA—It seems so evident to the regular theatregoers that a change for the better has occurred in this theatre, from observation of the wonderful lobby displays advertising Dorothy Phillips in "Once to Every Woman." I remember reviewing this picture a couple of years back and at that time I said, that Rudolph Valentino exaggerated his part and was thoroughly miscast, and I also stated that Dorothy Phillips gave a vivid portrayal. I haven't changed my mind since! Noble Hearne, the resourceful, energetic manager, with the assistance of Jack Howard, is lining up a series of productions which are bound to have the sidewalk lined to the corner.

LOEW'S STATE—It is always my misfortune to arrive at this theatre just after something BIG has happened; either Nate Holt has had his new suit three days, or he has just missed being killed by a couple of bandits—for, let it be known right here, that Nate loves a fight, I think, better than anything in the world, particularly with bandits who haven't got the drop on him. As I stated before, I arrived just after Loew's State lost over \$5000. The vaudeville and picture that week were unusually good; the best item in the amusement column, though, was Ubert Carlton. This monologist did a black face act with the assistance of the inevitable cigar to

punctuate in rapid rings of smoke the various points he (put over). The audience was convulsed with laughter from the beginning to the end of his act during the course of which he warbled most melodiously, and at the same time brought certain cogent misuses of liberty before the attention of the public. Last week, John Gilbert, surrounded with an all-star cast, appeared in "Arabian Love." This is a novel feature and enhances the fame of this actor. Incidentally, it is worth while mentioning that along in September, vaudeville will be discontinued at this theatre for exclusive photodramas of unusual merit.

CINDERELLA—Herb Wiedoeft's orchestra looks as if they are going to remain in this famous dance palace forever. They certainly know how to put on dance numbers.

GRAUMAN'S—Wally Reid in "The Dictator," from the story by Richard Harding Davis, was ideally cast. There is something very fascinating in Wally's work. He gives you a romantic atmosphere through sheer personality. I think that Walter Long did the finest acting in this feature. Theodore Kosloff was very good and Allen Hale showed a thorough conception of his part, much to the advantage of the feature. Others in the cast were more than good; space prevents mentioning them.

KINEMA—Katherine McDonald, as usual, was thrown upon the public in "Domestic Relations." It seems to me that the more this woman is starred, the less acting ability she possesses—although, as usual, I still admit that she is still good looking. The best part of the program to me was Lloyd (Ham) Hamilton in "Poor Boy," directed by Hughie Fay. There isn't a doubt in the world that Hamilton is actually one of the greatest comedians on the screen. You see less of that rollicking, slap-stick stuff, but you see more genuine comedy and novel situations. Thank heaven! he was on the bill the night I entered the Kinema. This week at this theatre "Nanook of the North;" also the Sherwoods' singing aggregation.

RIALTO—"While Satan Sleeps," starring Jack Holt. If this man is a star, in the full acceptance of such a word, then Roy Stewart is a moon. I hope I make my comparisons fairly clear. They also put on a swim-easy Bathing Girl Revue. This was a novelty, but it didn't compensate for a very poor film feature.

AUDITORIUM—Well, at last, Will King got out; much to the gratification of sincere admirers of musical comedy.

MISSION—William Fox presented "A Fool There Was." A fairly good production. This was removed in order to present the public with the Universal Special production, "The Storm," directed by that estimable director, Reginald Barker. It is an all-star feature and is one of the most punchful photodramas of many years. In the next issue, I shall have more to say about this.

HIPPODROME—Last week "The Cub Reporter," presumably starring Richard Talmadge. I figure that they chose the wrong person to star in this clever screen vehicle. Personally, my friends found more pleasure in witnessing the wonderful performance given by Jean Calhoun than they did in Talmadge's work. This young lady has appeared in many great pictures and, although this film was practically hidden away, still it was worth going some distance to see. She showed every element necessary to the making of a screen star in this screen effort.

(Continued on next page)

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CLUNE'S—Gareth Hughes appeared in "Little Eva Ascends." It is a very fine picture and the cast was admirable.

CALIFORNIA—Last week James Oliver Curwood's, "I Am the Law" played to packed houses. Alice Lake did the best work of her life in it. Gaston Glass was the best male actor in the cast. Noah Beery was unusually fine; Rosemary Theby was more than effective, and Wallace Beery can always be depended upon to give a perfect performance. The balance of the cast was effective.

MAJESTIC—"Buddies" well deserved the patronage it has received, although I note with regret that Edward Everett Horton, who made legions of friends here, has departed.

DALTON'S—You people, who are overlooking this theatre, are overlooking a big bet for an evening's amusement for, I doubt if there is a better stock company in the city of Los Angeles than you will see in this theatre. Kathryn Hammond, supported by the Smith-King Company, including J. Anthony Smythe, playing, "Up in Mabel's Room," is so refreshingly portrayed with that perfect poise and reserve that it is almost a classic in the capable hands of these nice stage people.

MOROSCO—"Abie's Irish Rose" has only gone into its eighteenth week, as yet. Perhaps, in a year from now, I will tell you how many weeks it played.

THE LITTLE CLUB—This newest of cafes offered itself to the public on June 29 to a tremendous gathering of celebrities from all walks of life. It is located at 7016 Hollywood boulevard, where the Assembly Tea Rooms used to be situated. It is a place that has every earmark of future success. S. Rubens, the manager, assisted by his brother, made the guests feel at home; while Harry Seymour presented Hollywood with something quite novel in the form of a new rendezvous.

LEVY'S—Well, Al Levy has come back with a vengeance—only this

time he is being assisted by Billy Zidell, his son-in-law. They are serving sea food at 6413 Hollywood boulevard. It has been so successful since its opening, in fact, that a burglar only recently got away with about \$1800 of the receipts of this cafe. You will see (Who's Who) here daily.

LA BOHEME CAFE—Oscar Van der Steyn, who has billed himself as the "famous Cafe Manager," believes himself to such an extent that he is sending out invitations to the public to take a look at him while presumably going through a Greenwich Village affair. How anyone can make a Greenwich Village out of an ordinary room—not any too large, is more than I can tell, and, if I see on my next visit as many QUEER people entering here as I saw in the past, then I will say that it isn't Greenwich Village — but Fairyland.

KLEIN & WEISS—I am just mentioning this firm's name merely as a reminder that they serve wonderful food at wonderful prices—on a fairly wonderful street, namely, Spring.

SUNSET INN—This firm is still advertising about the big crowds that they expect. The question is, how many big crowds have you seen here?

JAHNKE'S—This cafe is not on the level with the sidewalk, but after you get into the basement you begin to realize that the music, under the direction of Jackie Taylor with his enlarged orchestra, is something more than worth while; although I must admit that Carl Jahnke does charge a lot of money for two breakfasts. The bill was \$2.80, which included two plates of ham and eggs, two cups of coffee, rolls and butter, and two dishes of strawberries and cream. According to those prices, you wouldn't think the war was over, would you?

WINTER GARDEN—This cafe is deservedly winning the highest praise from those who know. It is really straining to please the public and the prices for the food are not too abnormal, when you realize what a splendid cabaret perform-

ance they give you during the course of the night.

GREEN MILL—Morrie Rauch and Bill Paine will have to get a wiggle on; otherwise Mike Lyman and (Blondie) Clark will be hogging all the road that leads to Venice with cafes, plantation clubs, and this and that; but it doesn't seem as if the Green Mill is suffering any by this competition.

THE SHIP — Up to about two months ago, it was a habit for Venice-ians to come to Los Angeles for their amusement. Now they don't have to, for they spend their time at "The Ship" listening to the wit of its skippers—while being served by the steward with seafaring food. This place certainly deserves all the business it's doing.

PALAISE ROYAL—This place is just a little bit too hot for anybody to visit, it seems to me, during the month of July.

JACK DOYLE'S—Joe Lilliard and his good-looking young brother, assisted by Mr. Allen, are kept busy these days classifying reservations for the wonderful bouts given the public from week to week. More power to them!

HOLLYWOOD STADIUM—Every now and again, the Hollywood Legion boys, through Frank Crowley, present the public with a THRILLER! and from recent observation it looks as if the fistic fans are going
(Continued on page 5)

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PLEASE PATRONIZE—WHO ADVERTISE—IN "CLOSE-UP"

Moving Along In Movie-Land

to be continually thrilled from now on, according to Roy Marshall, the manager, assisted by his noble brother, PAT.

MADISON SQUARE GARDEN—

Promoter Brown may be a colored man, as far as looks are concerned, but he certainly has a white way of conducting his business. He is a thorough sport and in keeping with his proclivities, he is presenting the public with more action per minute on each Wednesday night, than they will see ordinarily during a full day. It's worth while.

WELL, THE NIGHT LIFE OF THIS ISSUE IS AT AN END! WE ARE WAITING FOR THE NEW LIFE OF THE NEXT ISSUE, WHEN WE HOPE TO BE ABLE TO TELL YOU OF MANY THINGS MORE WORTH WHILE THAN WHAT IS APPEARING IN THIS NIGHT LIFE. THE CITY OF LOS ANGELES HAS ADDED A FEW MORE HUNDRED POLICE OFFICERS TO ITS FORCE BUT, THANK GOODNESS! I AM ABLE TO STATE THAT THE BURGLARS, AND OTHER GENTRY OF THIS ILK, HAVE INCREASED THEIR OPERATIONS TO SUCH AN EXTENT THAT IT WOULD BE WISE FOR L. A. TO GO BACK TO ITS FORMER POLICE STANDING. I HAVE SEEN QUITE A FEW OF THE POLICE FORCE EATING PEANUTS, BANANAS AND POPCORN IN VARIOUS PLACES, WHILE THE PUBLIC WAS BEING PROTECTED BY THEM. THE ONLY NOTE-WORTHY THING ABOUT THEM IS THAT THEY ARE CAPABLE OF GOING THROUGH SPLENDID CALESTHENICS ON THE INTERSECTIONS OF THE VARIOUS PUBLIC STREETS TELLING YOU JUST WHICH WAY YOU HAD BETTER MOVE. FOR THIS REASON, AS I AM ON THE RIGHT TRACK, I HAD BETTER KEEP MOVING MYSELF AND SAY GOOD-NIGHT!

Leatrice Joy will play the feminine lead opposite Thomas Meighan in that Paramount star's next production, "The Man Who Saw Tomorrow," which starts July 10th under the direction of Alfred Green. It's an original story by Perley Poore Sheehan and Frank Condon.

NO PULLMANS FOR HER

The reappearance of Louise Fazenda on the big Sennett comedy lot disproves the statement that the screen needs new faces to keep public interest alive.

After five years of uninterrupted work in Sennett comedies, during which time Miss Fazenda made a host of friends for herself, the beautiful queen of slap-stick (for Miss Fazenda is beautiful off-stage) took a vacation. But—she did not do much resting. As soon as it was rumored she had left the Sennett lot, propositions were made to her from various sources, all of which, excepting a vaudeville tour, she steadfastly refused to listen to.

However, one year and a half was as much of the three-a-day as she could endure. As the comedienne herself says: "Life on the stage is just one make-up after another. You get up in the morning, dress for the street, then for lunch, then for a matinee, for the street again and after dinner you make up again for two evening shows. Then when you're too tired to do anything else, you change make-ups again for home. When you reach home you think of what a wonderful day you might have had at the studio. Then dream for a few hours before you have to arise again to repeat the whole performance.

"I'm home now, and live so close to the studio that I can make-up even before I eat breakfast; run over to the studio and have nothing to worry about for the rest of the day. It sure is great. What a change! There's no more getting up at daylight to catch trains, wondering where you're going to sleep in the next town, or any of those nightmares to contend with. I'm going to be a contented little lady from now on, and never want to roam away from the Sennett lot anymore."

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Remarkable opportunity for motion picture theatre! Fotoplayer in perfect condition; gives complete orchestral reproduction; played by hand or from double-tracker player piano; provides excellent picture music at minimum cost. Music continuous—no pauses for rewinding—can be changed instantly to fit the scene. A chance to make your music, as well as your films, a source of steady profit! Terms, if desired. Satisfaction guaranteed. Write for full description.

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With Comedians in Comedy Lane

A BAS THE FLAPPER

"The flapper is not truly representative of the American girl!" So says Kathryn McGuire, the talented young beauty who plays the ingenue role in "The Crossroads of New York"—and surely, she is a competent judge.

"As in most cases, we have picked on a particularly exotic type. Just as we usually select the most striking rather than the most representative example of a certain group to characterize it, so have most of the critics of our girls harped on the flapper type. The real American girl does not commit the breaches of good taste that have been ascribed to the flapper—she is not, it is true, the same kind of girl, in her actions, as were her mother and her grandmother before her; but she has the same fundamental psychology and desires. She is self-reliant, independent and sturdy—physically as well as mentally and morally—without losing any of her innate femininity and lovable charm."

Kathryn McGuire herself is a typical American girl, in every sense of her own characterization, and her screen portrayals in "The Crossroads of New York," "The Silent Call," "Playing With Fire" and her other vehicles, show her as she really is. Incidentally, her current picture was her first serious, dramatic role, after an experience of two years in Sennett comedies. Prior to this work, she had been training to become a classical dancer and had, in fact, done solo numbers for a number of screen productions.

Max Linder, the screen's very first legitimate star, has been doing his funny antics before the camera for eighteen years. For the first five years of his career as a movie actor he played the principal role in a complete one-reel film every week-day in Paris, concocting each story the night before. His latest picture is a full-length comedy entitled "The Three Must Get Theirs," which is a burlesque on Douglas Fairbanks' version of "The Three Musketeers." This picture will be released soon by United Artists. Meanwhile Linder is on his way to France, where he will make his next one.

Another good joke for this week by Don Stratton: "Love, Honor and Obey."

DOT FARLEY

O

Author—actress—director! Call for any of these and Dot Farley will answer. She will do more than answer, having qualified efficiently in all three at different times.

Dot has been in the profession all her life; as a matter of fact, she was born to it, her mother and grandmother before her being favorites on the legitimate stage. Along about nineteen hundred and ten Miss Farley was enticed from the speaking stage to star in a series of features being produced at that time, by the now long forgotten St. Louis Motion Picture Company, which proved to be so much to her liking, she just stuck to pictures.

In those days, everybody had something to do with a story, from the producer down to—well anybody who had an idea. In this way, Dot received her first opportunity to try writing for the screen. This too appealed to her and she continued writing scenarios, until today the popular comedienne boasts of having written and had accepted over two hundred and sixty scripts.

During the course of her screen career, Dot Farley's services have been sought by almost every producing company, although the largest part of her time has been spent on the Mack Sennett lot. She is now being featured as character comedienne in a series of Mack Sennett comedies.

"Manslaughter." Cecil B. DeMille's production of Alice Duer Miller's novel, is now being cut and titled.

CAUSE FOR THOUGHT



ETHEL BROADHURST A Screenland Favorite

Remembers that she is without her favorite Chocolates and makes up her mind to call at 621 South Olive Street for another box of

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Flapper slang, NOT by F. Scott Fitzgerald, but submitted by Bernie Durning.

"Y' dashing to the wrestling flop t'night?"

"Yeh, dragging a sweet mama with the wicked rolled ones. You know, bobbed wig and a ton of enamel."

We are featuring—

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SHIREEN'S GARDEN

Much of the action of Guy Bates Post's second film vehicle, "Omar, the Tentmaker," the Tully production now being made at the United Studios, takes place in Shireen's garden. It is part of the house belonging to her father, the Imam Mowaffak, the wise man who teaches the young Omar. It is the scene of many beautiful love passages between Omar and Shireen in the days of their youth, and when they are reunited after a score of years of separation.

A bench in a bower, the moon rising above the trees and bathing in its silver brilliance the view of the city's spires and the nearby hills, with a protective wall to shut them from the curious eye—here is every requisite for a romantic youth and a maid.

What the hedge is to the home of the American family which has attained some modicum of prosperity, such is the garden wall of the Persian home. Even more—for it screens the family life from the outsider's gaze just as the veil protects the faces of the Oriental women when they pass through the streets of their cities. So we find the wall of Shireen's garden high and solid, with a bolted gate to keep out the unwelcome visitor. But in the immemorial manner, Omar manages to have a momentary glance, and sometimes even a word or two with Shireen. And then there are always the friendly niches made by age in the wall and the helpful trellis by means of which the ardent youth can scale the barrier and enter the garden—his paradise.

In erecting this particular set, Producer Richard Walton Tully, who was the author of the stage play and is also responsible for the scenario of "Omar, the Tentmaker," instructed Art Director Wilfred Buckland to make it the visualization of all the lovers' gardens, and the result—from the fountain in the centre of the court to the farthest horizon of the star-studded sky—proves again the genius of Buckland and Tully in their fields.

Shireen, the beloved of Omar, is portrayed in the film version by Virginia Brown Faire. Others included in the cast are Nigel de Brulier, Rose Dione, Douglas Gerrard, Evelyn Selbie, Boris Karloff, Patsy Ruth Miller and Will Jim Hatton. James Young is directing and Georges Benoit is the cinematographer.

McELHANY NEARLY

PASSED OUT

My best friend happens to be Claude McElhany, that is, if you are interested in this fact, and he had a date with me to go out to Roy Marshall's boxing stadium in Hollywood one night; and, then, just before he was due to arrive a sweet, trembling voice from the beach, quaveringly informed me that (Mac) was very, very ill.

Now, as Mac happens to be one of those healthy specimens of humanity, I couldn't possibly conceive of his being so ill as to miss those wonderful scraps at the Stadium; so I figured that Katherine, his dainty wife, must have been feloniously compounding another marble cake! and that Mac couldn't resist the temptation.

What was my surprise a few days ago to see the ghost, as it were, of Claude's former robust self. He informed me that the Shriners were partly responsible for the condition which nearly made him take a trip "to a bourn from which no traveller returns."

After hefting him here and there, I really noticed a slight difference which really led me to believe that Mac, who is an outdoor guy, had been actually laid up, impatiently, in bed for seven days of his Missouri self. Of course he had a very charming nurse and this made his stay indoors more pleasant than happens to be the case of other unfortunate "laid-ups." I am referring to Mrs. Katherine McElhany.

Helen of Troy never had a press agent, but she became famous. Tut, tut, a publicity man is not everything in a star's life, says Georgia Rogers. No, we should say not—that is, not quite everything.

WHITE CANVAS OXFORDS—\$5.50

Whipcord Suits

Worn pretty generally by the men who like something a little different, a little more distinctive, in clothes. Smart sports models in fine quality French River mills whipcords, styled as they should be, and moderately priced—

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JANTZEN BATHING SUITS

Actor: You know I believe in reincarnation. I lived in the days of long ago, and I used to sail down the Nile with Cleo.

Bert Lytell: Yeh, I've heard of those cigarets, too.

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Shadows From the Silver Sheet

GOSSIP BY THE ROUNDER

THE FORD WAS LACKING

When that well known attorney-at-law, Mr. Kimball Fletcher, located in the Title Insurance building, departed for the birthplace of the "tin lizzies," we were under the impression that his corpulent charm-iness would return from Detroit in a rattling good car.

He was away attending to the affairs of a very well known client, but unfortunately he returned with the same grip that he departed with, in fact, we noticed that the weight hadn't increased any in making the journey to and fro.

Turning from levity, let us inform you that Mr. Fletcher is one of the greatest authorities on Theatrical Laws in the State of California; so if it should happen that you need a lawyer with profound knowledge along these lines—Well, a suggestion is as good as a novel.

ON HIS VACATION

We have a kind of a grudge against D. R. Branham, the assistant cashier—as well as exploitation director of the Hellman Bank; in fact, we should feel very, very peeved at him; for on one occasion a year or so ago, we had a great deal to say about the log cabin built by Marco and Irving Hellman, located at Big Bear.

We were promised a visit and a vacation there, but—as yet, we are still under the impression that it will never occur, which leads us to inform you that this very hard working, aforementioned Branham is taking his annual vacation in the ravines, dells, woodlands and lakes of California. No doubt, he will carry his business instinct with him, for he is certainly a marvel in finding suitable spots to put up those clever, ornamental road signs advertising the wonderful resources of the Hellman institutions. Here's hoping that D. R. doesn't come back with any big fish stories!

The woman who tries to brow-beat a man into giving up his seat in a street car with her scornful glances, has my deepest sympathy when she insists on equal rights for women, asserts Margaret Whistler.

"THE TIMBER QUEEN"

The writer received the following card from Ruth Roland, June 20th, which reads as follows:

"I am going to have a pre-view of my latest serial, "The Timber Queen," next Wednesday evening, June 21 (after the regular performance, which ends at 11), at Grauman's Rialto theater. I do so hope that YOU will be there. Sincerely, RUTH ROLAND."

Well, I went! It happened to be the longest day of the year and I saw the longest, drawn-out assortment of close ups I have even seen in a serial. A few thrills that happen to be there were so thoroughly advertised in advance that you practically knew what was coming.

This feminine, serial woman managers during the serial to do amazon exploits while still retaining completely an even poise and the lack of a ruffle, or powder, missing from herself. Her acting—if such it can be called—should place her, perhaps, in a cast—but never in the position of a star. The audience, who gathered to see it, was mostly composed of non-celebrities, and after this interminable affair had run 'til after 1 o'clock in the morning, somebody presented the heroine of the serial with a basket of flowers, while the audience yawningly left the theater without waiting to applaud the floral gift.

I am under the impression that Ruth Roland, through her publicity channels, may linger a little longer with us on the screen, but I think there are others who are not stars who would better qualify to be starred, that is, if we take into consideration—acting values.

A STAR'S PRAYER

A jug of wine!
An idle hour,
Some pulchritude—
A manager!
And there you are!

Francois Nazare Aga is the creator of the startling Persian costumes that will be seen in Richard Walton Tully's production of "Omar the Tent-maker," with Guy Bates Post.

That marcel is certainly a crime wave. This is by Anita Stewart, and not Eddie Brandstratter.



When You Return From Location Saturday Night

—it is pleasant to know that your bank, the Hellman Bank, is ready to serve you, fully and completely.

Our Branch at Second and Western Avenue is "just around the corner from you," and for this convenience in location you make not the slightest sacrifice in banking service.

All Los Angeles Branches are open Saturday Night. The Main Bank is open from 7 A. M. until 10 P. M. Monday and Saturday.

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PERT POINTS

LILLIAN RUSSELL

The world is bowed in mournful tribute

To a lady who has passed;
For it realizes tragedy
Takes the laughter at the last.

BERTRAM BRACKEN PRODUCTIONS

Last week there went into the filming stage the first State Right Film feature—one of a half-dozen which is to be produced under the name of the Bertram Bracken Productions in the Hollywood Studio.

Jean Perry is associated with this sterling director in this effort, while William Elfe will be Mr. Bracken's assistant; Les Fisher is in charge of the camera. Each production will be an all-star cast. Many of the greatest names in picturedom will be associated in an acting capacity with Mr. Bracken's directorial efforts in the near future.

This director has been known for many years as a sterling producer of big efforts, and there isn't a doubt but, with this independent venture in full swing, the public will shortly see greatness along similar lines under this new pictorial banner.

Katherine MacDonald, Director Forman, Jack Dougherty, Carl Stockdale, Margaret Loomis, Jacqueline Logan, Charles Clary, Herschel Mayall and the other members of the cast of "Money, Money, Money," the latest Preferred Pictures Production have returned from Sonora, California, where a number of the most important scenes of Larry Evans' story were filmed.

Hope Loring adapted it for screen purposes, and Miss MacDonald is highly enthusiastic over the calibre of the scenario which she declares is the best story in which she has appeared since her advent as a screen luminary.

Director Forman will complete the production at the Preferred Pictures Studio.

Yes, we are in favor of birth control on the train going to San Francisco. James Kirkwood started this movement.

"SUZANNA"

The prospect unfolded a beauty that is utterly indescribable.

To the right, guarding the western heights, rose the rugged Sierras; to the left lay low-rolling country, level for as far as the eyes could see—a sort of valley, only the opposite side was not visible.

Filled with an Italian haze, or flooded (as it was this evening) with



MABEL NORMAND

Who is in Paris looking over the latest Parisian modes.

the long, slanting rays of departed sunlight, its wide yellow fields were studded with green, live oaks.

Suzanna stood on the brown hillside and surveyed the scene. In her soul was that peace-on-earth-to-men-good-will feeling. She was filled with an indescribable peace that augured well for all and sundry with whom she might come in contact.

Suzanna had sought the seclusion of this retreat where she might enjoy the beauty of the night and commune with her innermost thoughts.

At her shapely little feet, almost, was San Carmel creek, winding through a grove of stately sycamores, and beyond it were the level fields with square patches of green and yellow grain, dimly visible in the twilight. But Suzanna's eyes did not see this. Before them was the image of a dashing beautiful caballero—Ra-

DURING HIS ABSENCE

Little did Otto Lederer, that suave villain of the screen, imagine what he was doing when he accepted the part of "Fragrance" in "Abie's Irish Rose," for he left a disconsolate pal in the person of Jack Mower, the handsome leading man on Beechwood Drive, which merely goes to show you that one cannot predict what tomorrow brings forth—for, while Otto was losing his healthy avoirdupois on the road with the Morosco road show, Jack Mower's police dog gave birth to a small army of sleuths—nine, in fact.

Of course, handsome Jack telegraphed this important news by radio to Otto, and Otto, who happened to be in Salt Lake City at the time, went to the Mormon Temple and there gave thanks for a numerous litter.

It is not on record whether he received any suggestions from the High Priest of Mormonism respecting the future names of these pups, but it is on record that he sent down 27 names of all the generals, that he was familiar with during the late war, as appropriate cognomens of the late war-time progeny. When the pups are seven weeks old the writer of this effusive article is to receive "La Belle Amour," the favorite female of the congregation. Poor Jack Mower has been besieged with tempting bait of lucre to dispose of the others; so, if you wish one, mysteriously whisper in the ears of Otto, and Jack, at the various studios you may see them in, and perhaps for a small consideration of a couple hundred! you may become the happy possessor of a Police Dog.

mon, son of her master, Don Fernando—the man she—loved!

For the first time she realized that she loved him, and she sensed that she was loved in turn by him. And with the realization of this, she had hurried away to enjoy without being disturbed the most beautiful dreams a girl in love ever dreamed.

A vision? No, only one of the many beautiful scenes from Mack Sennett's "Suzanna," recently completed, starring Mabel Normand, who is at present touring Europe.

Under the Magnifying Glass

BY THE MAN

BEHIND 'CLOSE-UP'

KING BAGGOT

By Emm. Ell

Occasionally it becomes the pleasure of the writer to have to speak about a man who for many years held the favorite niche in the writer's heart as being his favorite Movie Star. This happens to be the case was King Baggot, who a few years back played the lead in "Across the Atlantic."

The picture industry at that time was practically in its infancy, but judging from the later efforts of the various production companies the writer is still under the impression that there was more movement and acting, in this particular photoplay than in the majority he has seen in later years; so it is needless to assume that, when this particular star became a director, the writer would eagerly follow his subsequent career in a department which he believed him to be ideally fitted for.

If anyone ever deserved the sobriquet of—all around Moving Picture Man, that individual is King Baggot. He is one of the pioneers of the Silent Drama. Previous to that his name was one to conjure with in the legitimate profession and—yet in looking back over the few years which constitute a pioneer in this game, one marvels at the comparative youthfulness of the man we write about. He is ever on the alert mentally and physically, which are his main attributes in gaining perfection for the screen vehicle he happens to direct.

At this writing King Baggot is concluding the final scenes in "The Kentucky Derby." It goes without saying that this will be an achievement worthy of the fame of the producing company, and a typical feather in the hat for its director. Previous to this effort, Mr. Baggot directed House Peters, supported by an all-star cast, in "Human Hearts." Both of these come under the heading of Special Universal-Jewel Productions.

The greatest angle to this gentleman—and we use this so often misused word advisedly—is the complete thorough understanding of human nature with which he associates. His ready perception into cause and



effect is almost canny. He seems to anticipate the dramatic value of a situation long before that situation eventuates.

Unerringly, he speeds to his climax as a homing pigeon returns to its cote. We are under the impression that King Baggot, in his zeal and enthusiasm to create perfection, sometimes overworks himself into a nervous condition, but, if this is a fault, then the producing company which employs him can congratulate itself.

Personally, 'KING,' as he is familiarly known to his friends, is a hail fellow well met after you thoroughly understand him. He is not promiscuous in his friendship, but, when he gives it, it is a thing of value. Unlike a good many directors, he carries into his work a subtle intuition of the characteristics of his cast. He seems to know the strength and feelings of the individual actor, and actress, who are working under his magnetic guidance. The greatest trait in "King's" character is his personal loyalty to anyone whom he has invited into his sacred circle of friendship.

He is what you might term a clean, out-door man, enjoying to the hilt all of the exhilaration and excitement of manly sports and, yet with this trait conspicuously shown, his home life represents charmness itself. His wife makes a per-

HE IS THROUGH

"The preparation's the thing" is the production slogan of Reginald Barker, prominent producer-director, who is now entering upon the third week of his arrangements for the filming of "Timber" as a Louis B. Mayer special. Based upon the popular novel of the same name by Harold Titus, "Timber" will be almost entirely an outdoor picture, most of the scenes being filmed in the logging country of the North.

Accompanied by Percy Hilburn, his cameraman, and Walter Mayo, his assistant, the director left last week for his second cruise through the woods for locations, making his headquarters in Big Bear Valley. J. M. Vochell, recently appointed unit manager of the Barker company by Mr. Mayer, will leave shortly for Canada where he will arrange for the staging of a number of scenes in the big logging camps of British Columbia.

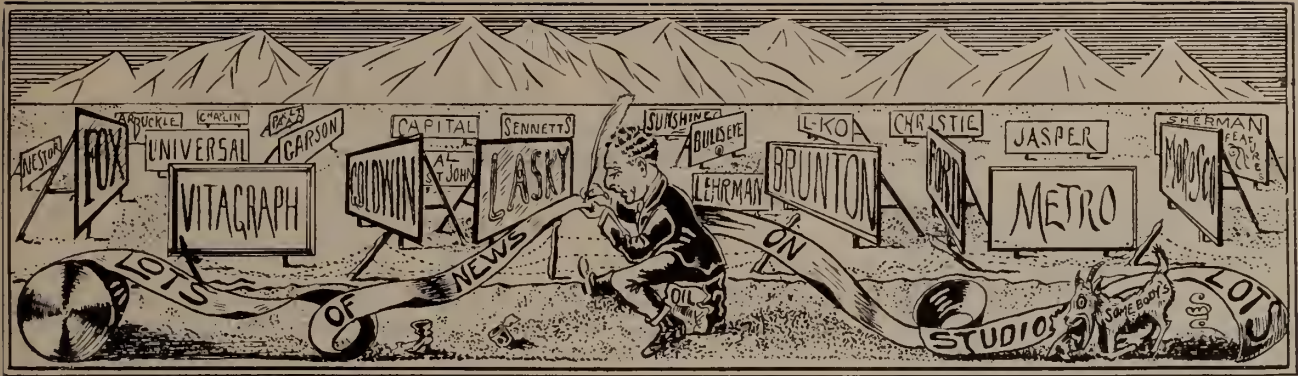
The actual "shooting" of the picture will not be started until all preparations are perfected down to the last detail. The interior sets are now being erected at the studio so as to be in readiness whenever Mr. Barker finds it most convenient to use them. A brilliant all-star cast is being selected for "Timber" and through the collaboration of J. G. Hawks, managing editor of all Mayer productions, and L. G. Rigby, the scenario is rapidly nearing completion.

Cleopatra never had her picture taken. But she was exposed always, says K. M. Johnstone.

fect, ideal companion for the man, and King Baggot, Jr., with his sturdy little strength, is "the apple of the eye" of his doting—but sensible—parents.

If the writer were asked to name five great directors of Moving Picture life, the name of King Baggot would instantly occur to him in the same order as "Whiskaway" and "Morvich" would enter his mind as the favorites in any race in which these two thoroughbreds would participate. King Baggot metaphorically speaking from a picture point of view, will lead any field under the wire.

PLEASE PATRONIZE—WHO ADVERTISE—IN "CLOSE-UP"



LASKY-ISMS

Refreshed from a recent vacation trip to Honolulu, Mary Miles Minter started work July 3rd on "The Cowboy and the Lady," the famous old Clyde Fitch play, adapted by Julien Josephson. Charles Maigne will direct while Tom Moore is to play the leading male role. A large part of the story is laid in the rugged Tetan section of Wyoming for which the company is soon to leave.

* * *

Dorothy Dalton left last week for New York, following the completion of "On the High Seas," Irvin Willat's production for Paramount.

* * *

"Pink Gods," the new Paramount picture of romance and diamonds in South Africa, is nearing its completion under the direction of Penrhyn Stanlaws. This picture which was adapted from Cynthia Stockley's story by J. E. Nash and Sonya Levien, features Bebe Daniels and James Kirkwood with Anna Q. Nilsson, Raymond Hatton, Adolphe Menjou and others in prominent roles.

* * *

Plunging head first through a six-foot canvas painting, Wallace Reid finished "The Ghost Breaker" this week with a genuine thrill. "The Ghost Breaker" was adapted by Jack

Cunningham from the play by Paul Dickey and Chas. W. Goddard. A castle filled with ghosts and ancient retainers in old armor have afforded Director Alfred Green many opportunities for the infusion of clever comedy touches. Walter Hiers as a colored Negro servant wages a valiant battle against the armored knights, armed only with a razor, the classic Ethiopian of defense.

* * *

A reproduction of the deck of the famous ocean liner, the "Olympic," has been the locale for scenes in "The Impossible Mrs. Bellew," the new Gloria Swanson Paramount star picture which Sam Wood is directing. Percy Heath adapted this picture from the original story by David Lisle.

* * *

George Fitzmaurice with Betty Compson, Bert Lytell, Theodore Kosloff, Walter Long and other members of a large and distinguished cast have returned from three weeks at Balboa, Cal., filled with enthusiasm over the quality of the material gained while filming "To Have and To Hold" for Paramount.

UNIVERSAL PICK-UPS

Universal has purchased and will release "The Exile," an all-star picture made by Irving Cummings, according to an announcement from Irving G. Thalberg, director-general of Universal City.

The picture was made at Universal City in elaborate exteriors and interiors of the film city ranging from grand ballrooms to magnificent South Sea Island jungle sets.

Gladys Brockwell plays the chief feminine role, Mahlon Hamilton is the leading man, Stuart Holmes is the heavy and Kate Price is cast in a motherly role.

* * *

That Gladys Walton's next starring picture will be the most pretentious effort of her career is indicated by the care taken by Universal executives and her director, Rupert Julian, in selecting a cast.

"M'liss" is the story, and nothing

more dramatic than Bret Harte's classic could be chosen for Miss Walton.

Two weeks have been spent in consideration of all the celebrated players who are suitable in type to the story.

* * *

When the transportation executive who handles location trips of units at Universal City looked over the daily schedule and saw the Neely Edwards' unit listed for a faraway location, he whistled softly and promptly passed out.

Due to the title and location getting mixed on the schedule, the mimeographer sheet said that William Watson was to take Edwards and twenty players "Off the Earth."

* * *

Sidney Bracey, an important player in the Universal scientific serial, starring Roy Edwards in "The Radio King," wants the music that he wants when he wants it while acting.

He wanted a certain piece to accompany a hard scene. He couldn't think of the name of it. But he determined to have it, so he sat down at the organ and pedaled off a part of it.

The strange part of it is that he claims never to have taken a lesson, but the musicians on the set preferred his rendition to theirs.

* * *

Wallace Reid, Agnes Ayres, Kathryn Williams, May McAvoy and Edward Martindel form the imposing list of screen players who started work this week upon "Clarence," William de Mille's next production for Paramount.

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Marshall Lorimer
Editor and Prop.

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DISCOVERIES ARE IN ORDER

What Sir James Barrie discovered in Maude Adams, Robert Hitchens has found in Norma Talmadge — a consummate actress to recreate the characters of his tumultuous novels.

Now that Joseph M. Schenck has accepted "The Voice From the Minaret," as the first of the Hitchens novels to be filmed by Miss Talmadge, her admirers are prophesying that as Lady Adrienne she will have what is the most colorful and emotional of all her roles.

This auspicious production to be released through Associated First National marks the return of Eugene O'Brien as leading man to Miss Talmadge after an interval of several years. He played opposite Miss Talmadge in a series of pictures under the Selznick regime, when they were recognized as the most popular team of players in the country.

Their association in the Hitchens story should prove especially felicitous in view of the fact that Mr. O'Brien runs true to the novelist's type of tempestuous lover invariably found in his books.

Anyway, the fans should be well pleased, for they have long mourned the ways of separate stardom that denied them a sight of both Norma Talmadge and Eugene O'Brien in the same picture.

Frank Lloyd is directing the film and Frances Marion prepared the continuity. Edwin Stevens is cast in the role of Sir Leslie Carlisle.

For the first time in their lives Lloyd Hughes and Gloria Hope, who in private life are Mr. and Mrs. Hughes, are playing together in the same picture. Lloyd is leading man and Gloria has the second important feminine part in Mary Pickford's new "Tess of the Storm Country."

RALPH WRITES

It isn't often that Ralph Winsor, formerly manager of the Superba and De Luxe Theatres here in this city, writes the Editor of Ye Close-Up, but when he does it assumes a characteristic form. The following letter speaks for itself.—The Editor.

Dear Marshall:

Do not curse and rail me so—until you have a chance to know, just why I'm late in writing you, and then you'll understand it, too.

Business here is on the bum, on the weather we can blame it some. Conditions have a hand of course, but still it could be surely worse.

I've been working, thinking, trying schemes, until I'm nearly nuts, it seems. We are not running in arrears, for which we give a good three cheers—but the income tax will be darned small if it keeps this up until next Fall.

Marian's fine and so am I, in spite of the fact we're both quite dry. Liquor's scarce and hard to get, but the town isn't really dry yet. For the goods, made in town—you lay a five down. Real stuff's rarely seen—this brings fifteen.

Write and tell me what you think—is the producing game gone on the blink? How is CLOSE-UP and its editor man; still handing the lemons a nasty slam?

Wish I was writing the night life yet, it wouldn't be as dry as it is, you bet. I get the magazine regular, old dear; it's like a message from home up here.

Marian sends her best and I do, too; may the Lord do His best to us, and you.

Shirley Mason says this:

Women don't like perfect men.
They must find fault with everything.

* * *

They say that Ed Wynne is the Perfect Fool. Well, he must have a number of brothers in Hollywood then, says Wally Reid.

* * *

The next Bevan-June comedy by Mack Sennett for release through First National will be called "When Summer Comes." Roy Del Ruth is directing this picture which will feature feminine youth and beauty.

It is rumored that a law has been proposed which will regulate how far apart people should dance. Then why dance, asks Clarence Badger.

* * *

There's a play in New York entitled, "For Goodness Sake." Well, it is, says Harry Carey.

* * *

The moon is blamed for a lot of things that happen at night. But what about moonshine, asks Ethel Gray Terry?

* * *

It certainly takes a lot of powder for some girls to blow around in. This is by James Farley.

* * *

They say the formality of kissing hands has been revived in Russia. That's great, says Allen Ruoff, who would want to kiss a face full of whiskers anyway?

* * *

CROSSING THE LINE

By Marshall Lorimer

Your courage a moment had dwindled,
You looked very sweet—where you stood,

One glance in your eyes, and I kindled
To passion, that flamed in my blood.

I couldn't wait longer—I wanted
To feel your Dear—Self in my arms;
Once in them, your body responded—
Unstinted you gave me your charms.

You gave what I gave—Oh so willing:
A Love—that a Girl makes sublime,
New hope in our natures fulfilling
A story of bliss for all time.

Henry B. Walthal is said to more than live up to his reputation as the "Mansfield of the Screen," in the latest John M. Stahl production, "One Clear Call."

* * *

By Maurice L. Kusell:

One way to make money with a motion picture is to have some reformer "pan" it for you, and then the people all stand in line to see it.

* * *

Rollie Asher claims that a hospital is no place to spend a vacation. Someone told us he had a tooth extracted.

* * *

Some women just love to make men unhappy. That's why they marry them, says Fred Lancaster.

Hand-Outs Along the Rialto

GOING DOWN

I ain't overfed with deep learning,
But, somehow or other, this hunch
Informs me, there ain't no returning,
When anyone quits the earth bunch.

I knows there's a Heaven—where
ginks go,

A sky pilot told me today,
For them who are square here below,
So, I guess I am on the wrong way.

For people I know are all shouting,
And blowing their horns to the
skies,
They're honest and square, I'm not
doubting,

If so, Heaven is filled with some
lies.

For Rent Raisers, and Profiteers
many,

Are people who spring this old
stuff,

They've got me so rattled—my Nanny
Says, "Hell, for me, is good
enough."

M. L.

THEY HOLD REUNION

Little Eva isn't dead after all, in spite of the many times she passed out of this life in Beeson Brothers road show a few years ago. She was then Ruth King, now wife of William Christensen, assistant casting director at Goldwyn's. Her 10 months old daughter Gloria is taking part under Finis Fox's direction in Congressman Howard's story, "The Bishop of the Ozarks," now being filmed by the Cosmopolitan Film Co. at the Fine Arts Studio. George Reed, who played the part of Uncle Tom with Mrs. Christensen, met her for the first time in several years when he was asked to hold the baby in his charge before Sol Polito's camera. Reed is playing the part of Simon, the faithful old slave, in one of the most characteristic negro parts on the screen, as Mr. Howard's 35 years legal practice in Alabama taught him the nature of the black man.

Al Jolsen is in town and as clever as ever. He knows a lot of jokes about the Ambassador. So do we; a bunch of them sure hang out there.

Mr. Anthony says that he is sorry for the fellow who started after the Volstead Act. So are we!

IN FULL CHARGE

One of our greatest pleasures is to announce (although the news is somewhat old) that Harold Strickling is in complete charge of the exploitation and publicity offices of the Metro Studios.

Many press agents throughout the country may take heart that eventually recognized merit is at the right time appreciated and rewarded.

Howard has always been courteous, most obliging and eager to place before the public and Editors facts pertinent and cogent regarding the moving picture stars he has been privileged to exploit.

He recently returned from a five months' tour of the United States, acting as manager for Viola Dana's personal appearances in the largest theatres in the country, and we feel sure that his urbane personality helped to endear the little lady, who is now being directed by Harry Beaumont.

CLOSE-UP extends its congratulations to Howard Strickling in holding this responsible position, and to Metro Corporation in having secured his services.

HE HAS HAD EXPERIENCE

David Torrence, who is playing the part of Elias Graves, the mean man, in Mary Pickford's revival of "Tess of the Storm Country," now well into production, came to the New World from Scotland about twenty years ago and made his start as a cow-puncher in Mexico. When he found he could not do so well around cattle, he became an actor and rose to great heights, especially in support of Maude Adams in "Peter Pan" and Jane Cowl in "Smilin' Through." Recently he has settled in Hollywood to devote himself to motion pictures, and being so near Mexico got him to hankering after steers again. Consequently he is planning on negotiating for the purchase of a herd of thoroughbreds to which he will give some attention as a side line just to ascertain whether or not it was his fault that he failed in his initial attempt.

We should concentrate on higher things, said some wise man.

Yeh, the flappers, skirts for instance, says Lige Conley.



LUCILE PINSON
Popular in Pictures

'Tis a hard-hearted mother who spansks her son for smoking her own cigars. This one was written by Rupert Julian.

* * *

JACKIE COOGAN A GREAT TRAGEDIAN

According to James W. Dean, editorial writer of a large eastern newspaper syndicate, Jackie Coogan is not a comedian but a great tragedian.

"A widely circulated rumor," says Dean, "is that Jackie Coogan is a great comedian. Some have said he is second only to the great Chaplin, who first gave him prominence in 'The Kid.'"

"After sitting through Jackie's 'Trouble' picture, I am convinced that he is a great tragedian and not a comedian. Perchance Chaplin is considered a comedian rather than a tragedian because he seeks to fashion his antics after a pattern that appeals to the heart of a child.

"But Jackie Coogan is a child, a serious minded little one, who probes the dim past of grown-ups and presents the retrospect of childhood's seriousness. Therein lies the tragic quality of his acting.

"A little boy trying to be funny is not comedy, but there is an affable poignancy in the sight of a tattered little scalawag trying to shoulder the troubles of the universe. It is thus you find Jackie Coogan in 'Trouble.'"

SCREENING WHERE THE SCREENING'S GOOD

Broadsides

By ARGUS

A woman's curt, if you ask her exactly the length of her skirt. This contribution emanates from Louis Gasnier.

Dorothy Henke—"I am looking for something staple."

Man—"Won't I do? You'll find me hard wear!"

Bandits and burglars should be forced to pay income tax, so says Dale Fuller.

People are becoming round shouldered. "I don't think people are good looking that way at all," said the dumbbell.

Wallace MacDonald wrote this.

Newcomer: Gee, there are a lot of drug stores in this town.

Hollywoodite: Yeh, what will you have? Sprung by Lecnard Clapham.

Buster Keaton is at Catalina Island on location getting some deep sea stuff for his next First National comedy, "DAY DREAMS."

Frank Good: What are you doing this summer?

A Ycung Lady: Looking for an Indian to guide me.

Helen Dowling: How many times have you fallen out of the hammock?

Young Feminine Person: I haven't had any boy friends up yet.

Leading Man: Gee, that girl sure has got the lines.

Another: Yeh, but they're too deep for me.

Philip E. Rosen submitted this.

This by Norman Taurog:

"I feel so shocked," said the electric wire, as it crossed itself.

Some boctleggers were held up the other night. What's that old motto? Oh, yes, says Dustin Farnum, "Turn about is fair play."

The latest by Stuart Paton:

The boctlegger: Try some of this

and then mail this free coupon to your friends for the flowers.

Werner Janssen is composing a special musical score to accompany Oliver Morosco's debut picture, "The Half Breed."

Discovered by George Kuwa:
Sign at the beach regarding the ocean waves: "Wild, but they satisfy."

This week's best joke, by Ben Wilson:

"Yes, dear, I was detained at the office. Had an awful lot to do."

Ethel Broadhurst wants to know how many legs a centipede would have to lose before he would limp. Harry Carter is still figuring from the last issue.

The dope peddlers are very careless in Los Angeles. They should form a union and do it right. This from an unknown source.

Extra Man: I'm going with a telephone girl now.

Dr. G. J. Crandall: How long do you have to wait on her?

Advice by Larry Semon:
'Tis better to show one's Adam's Apple than to wear a high collar during the hot days.

Jean Calhoun says that with some stars, the sky is the limit. Quite true, Jean.

THEY'RE GLAD

"Thank goodness! that's over."
"Believe me! I hope we never have another like it."

"Them's my sentiments, too, especially in this warm weather."

"Well, the Boss wanted it, so I had to go ahead and get it out. I am sorry you all had to endure so much, but it is all in a lifetime and look at the laughs you had while doing it."

"Well," said Dot Farley, "I guess the best laugh they all had was the day I went through the floor head first; remember, the day that you shot at us from heavens knows where, up in the air?"

These were a few of the most kindly remarks of Ben Turpin, Phyllis Häver, Jim Finlayson and Direc-

tor Dick Jones, after completing "Home-made Movies," the latest Mack Sennett-Ben Turpin comedy special for First National release.

FILLING THE SHOES

When Charles R. McWilliams, the manager of the Nettleton Boot Shops, departed for Syracuse, New York, to be gone a spell in the interests of this peerless shoe firm, he assigned a capable, likeable young man to assume charge during his absence. Mr. Halsey Elwell is the individual in question. He possesses much personality, and is thoroughly qualified to hold this important position, likewise he also covers several times a year the same route "Mac" did over the western territory. That same friendliness that made "Mac" so universally liked by all the male stars in moviedom seems to have descended upon the worthy shoulders of Mr. Elwell. Of course, he certainly has the efficient assistance of Miss Dorothy Henke, who practically is familiar with every name and account for the past few years that have been lined up in the Nettleton stores, nor must we overlook the practical, suave, courteous efficiency of Mr. Fitzpatrick, the handsome head salesman. So it is up to you people who wear Nettletons to meet Mr. Elwell the first time you enter the Sixth street store.

MAYER RETURNS

FROM TRIP EAST

After four weeks spent in business conferences in New York, Louis B. Mayer has returned to his Mission Road studios where an extensive program of production is now getting under way. The John M. Stahl company has started on "The Dangerous Age," a future First National attraction, with an all-star cast headed by Lewis Stone, Ruth Clifford and Myrtle Stedman. Reginald Barker is assembling the cast for "Timber," and Fred Niblo is working on the story for his first Mayer offering through Metro. While in the East, Mr. Mayer made a careful survey of the plays and books available for screen use, opening negotiations for the purchase of three famous novels and two state successes.

PERSONALITIES

Star Shooting

By "Hee Nose"

REGGIE BARKER WAS ILL

Knowing that Reginald Barker was to direct "Timber" for Louie B. Mayer, I telephoned him one evening to find out who comprised the cast. His wife informed me that Reggie was in bed with a very severe cold. Now, Mr. Barker is a healthy specimen of manhood, so I guess he must have thought that he was getting out of fashion by not accepting one of the epidemical colds, which seem to be running around just now.

Walter Mayo, his assistant, claims that his "boss" had been working very hard while suffering, but fortunately at this writing I am glad to note that this splendid director is on his feet again; so I will ask him about the cast on another occasion.

TRUE TO FORM

Not content to use stock film to supply effects for his latest picture, "The Dangerous Age," John M. Stahl this week staged a spectacular horse race at Exposition Park just to secure several good grandstand, pad-dock and track scenes for use in the production. Several thousand racing enthusiasts were on hand to cheer wildly as the camera focused on Lewis Stone, Ruth Clifford and Myrtle Stedman as they stood at the railing of their box and checked off their horses as they thundered past the judges' stand. By a special arrangement with the Jockey Club of Tia Juana, twelve horses and riders were secured from the famous Mexican racetrack to appear in this future Louis B. Mayer-First National attraction.

Could anything be funnier than to see a street car motorman driving to the street car barn in a limousine? asks Arthur K. Doe of Cunningham fame.

* * *

George Glick, your favorite haberdasher, says, that a conscience and a haberdasher doesn't mate, which does not make him an Eagle.

* * *

Peggy Toler: What book are you studying today?

Ray: My pocket-book.

TONY MORENO GETS LEAD

Goldwyn announces that it has engaged Antonio Moreno to act the leading role in its first production to be made by R. A. Walsh, "Captain Blackbird," from an original scenario by Carey Wilson. Mr. Moreno but recently completed the male lead in another Goldwyn picture, "The Bitterness of Sweets," by Rupert Hughes.

Director Walsh, with whom an arrangement was recently made by which he will make all of his future productions for a term of years in association with Goldwyn, has arrived on the lot at Culver City, Calif., and will begin work on "Captain Blackbird" almost immediately.

Players for the leading male roles in this story of adventure in the South Sea Islands have now been all engaged. In addition to Mr. Moreno, they include Harry Myers, of "A Connecticut Yankee" fame, in a strong comedy role; George Siegmund, who made a big hit in Douglas Fairbanks' production of "The Three Musketeers," and William V. Mong, well known character actor.

The identity of the feminine lead will be announced within a short time.

HOLUBAR TAKES OUTDOOR SCENES ON "BROKEN CHAINS"

After two weeks of work on the interiors of "Broken Chains," the \$10,000 Chicago Daily News prize winning scenario, Allen Holubar and his company of players have left the Goldwyn studios at Culver City, Cal., for the Red Woods at Santa Cruz, where the exteriors will be shot. This will be Director Holubar's first production for Goldwyn.

The remarkable cast already engaged for the picture was supplemented last week by the engagement of Gerald Pring. It includes Colleen Moore in the feminine lead, with Beryl Mercer recruited from the legitimate stage where she made big hits in "Three Live Ghosts" and Barrie's war playlet, "The Old Lady Shows Her Medals," for a strong comedy role; Claire Windsor in a part that gives her personal charm and her skillful acting full sway; Ernest Torrance, the villain of "Tol'ble David;" James Marcus and William Orlamond.



GERTRUDE STEVENS
Comedy Ingenue

George Melford will leave July 31st for an island planted with tropical verdure where he will remain for an entire month filming scenes in "Ebb Tide," the famous Robert Louis Stevenson romantic novel which will be his next production for Paramount. An exceptional cast includes James Kirkwood and Lila Lee in the leading roles, also George Fawcett, Raymond Hatton, and Noah Beery. Mr. Kirkwood will have an excellent opportunity to display his ability as a swimmer, one of the "punch" scenes involving a strenuous fight with an octopus a half mile from shore. Lorna Moon and Waldemar Young collaborated in the adaptation of the famous Stevenson classic.



BARTINE BURKETT
Screen Ingenue

Bright Hints For Human Beings

By "US" or "WE"

THEY COLLABORATED

Roy Marshall and Walter Long wrote this short story exclusively for CLOSE-UP.

It was at one of these nice dances where they have nice punch.

After his eighth glass Tommy was in the best of spirits.

As he staggered from the refreshment room he met Alice.

"Alice, which art thou?" he asked, seeing she was not along, "and if not, whither—hic—goest thou?"

"Why, with you, Tommy, of course." And taking his arm she guided him skilfully to the cool, night air of the formal garden.

Alice was agreeably surprised to find that Tommy drunk was more interesting than Tommy sober. Alice was modern!

"Sweetest lil' girl ever know. Gimme kiss, will you? Aw, c'mon, sweet Alice Ben Blot." And Tommy, for the first time in his life, attempted an impassioned embrace. But it was only an attempt—he suddenly regained his dignity. He stepped back, straightened himself in an exaggerated manner.

"Really, must 'pologize! Please don't take me seriously—hic! Really not in c'ndition to act gen'lemanly manner. Excuse—"

Alice took Tommy by the arm.

"Come and have some more punch, Tommy," she said.

THE PEER OF THEM ALL

Can't keep a good man down!

Walter Anthony, musical critic, dramatic writer, and press representative de luxe has been added to the staff of the Jackie Coogan Productions. Mr. Anthony will devote his time in the scenario department and will act in a general advisory capacity insofar as the Coogan pictures are concerned.

Anthony needs little introduction to the film world. For many years he was a dramatic editor of large Pacific Coast newspapers and later came to Los Angeles where the movies lured him away from the newspaper desk. He has written the titles for Jackie Coogan's "Oliver Twist" and there is a possibility he will also compile a very elaborate musical setting for the production.

BENEATH THE SURFACE

*You are not bad to look on
Yet I have a slight "soupson"
That you're a little devil in your
way.*

*Those eyes of your so sunny
Have twinkles quite uncanny
They speak of warm embraces you'd
repay.*

*Your frigid attitude
By most misunderstood,
To me seems like an open book to
read.*

*Your very self-repression
Seems like a frank confession
That sex, and passion represent your
need.*

*Of course if my attentions
(Dispensing with conventions)
Could thrill your blood in schooling
unrehearsed.*

*With an ardent delight
I would strive with all my might
Convincing you that sex's due comes
first.*

*Now little girl of blue eyes
Don't you think me rather unwise
Bespredding my ambition to your
sight!*

*Are you ready to respond
To the sealing of a bond
That will be stamped with kisses of
delight?*

—By Marshall Lorimer.

*Enraptured around my finger tight,
A woman clings to me at night.
Her hair luxuriant weaves around,
And yet—she utters ne'er a sound.
She's feminine, without a sting?
God bless the lady on my ring.*

—M. L.

* * *

*When a girl pays for her own meal,
you will notice how indelicately she
absorbs same, but when the man pays
—well, that's another story, according
to Anthony McCarthy.*

HE DID HIS "BIT"

Katherine MacDonald, the Associated First National screen beauty, has a new leading man in "Money, Money, Money," the latest Preferred Pictures production in which she is starred.

His name is Jack Dougherty. He is Irish and red-haired. He is six feet and one or two inches in height and resembles a battering ram 'varsity fullback more than the typical actor, and yet the fact that Dougherty photographs like the proverbial million dollars and can act rings around the average motion picture leading man will not detract from his inevitable popularity.

Dougherty played in a number of musical plays on Broadway before Ned Wayburn, the famous stage producer, took him to London, for the Hippodrome. At the outbreak of the war, Dougherty returned to his native New York and enlisted in the Marine Corps. He is innately modest, and doesn't do much bragging about a two years' service that brought him a Croix de Guerre and a recommendation for a D. S. O., but when the war was over Dougherty was a sergeant and a full-fledged Marine Corps scrapper.

This leading actor is a new and a striking personality in motion pictures and, as such, is destined to achieve a degree of "fan" popularity that is sure to place him in the category of screen idols.

*She's charming and her name is
Emily,
I like her to distraction,
She is instantly filled with action,
She's the mother of a family—
Of cats.*

This effusion by Charlotte Merriam.

* * *

*Why be married in June? Any
other month is just as bad, states
Gladys Brockwell.*

Balloon
DYE WORKS Inc.

DID COLUMBUS DISCOVER AMERICA?

Continued from Second Cover Page

The hour had not yet come when colonization of the new land was to be begun. DISCOVERY and COLONIZATION are separate and distinct steps in the development of this nation. It is a matter of record that in 1477 Columbus made a voyage to Iceland and interviewed the seafaring men there, who inherited their knowledge of the Western World from their forefathers. It is also beyond question that in the archives of the Vatican, where information and learning of every sort was carefully filed, there were records of the Norse discovery of Vineland and of the voyages of the Vikings to our shores. This prior knowledge which Columbus had at his disposal gave him that extraordinary confidence, which the romantic accounts of his voyage to San Salvador ascribed to his "enlightenment from heaven." A quotation on this point, from a volume entitled "America Not Discovered by Columbus," written by Prof. Rasmus B. Anderson of the University of Wisconsin, and published in 1901, is of interest:

"The antiquities of the North furnish a series of incontestible evidence that the coast of North America was discovered in the latter part of the tenth century, immediately after the discovery of Greenland by the Norsemen. . . . The fault that we find with Columbus is that he was not honest and frank enough to tell where and how he obtained his previous information about the lands he pretended to discover; that he sometimes talked of himself as chosen by Heaven to make this discovery, and that he made the fruits of his labors subservient to the dominion of Inquisition."

Columbus was in no sense the Discoverer of America. His voyage had been antedated by nearly 500 years, by a prior navigator, Leif Ericson. Columbus never set foot on North America, having been strangely diverted from his course toward it by the southward flight of a flock of birds, which led him to turn the prows of his three ships southward toward San Salvador. Before he made his second voyage and landed on the mainland in Central America, John Cabot, an agent of the King of England, had landed on the mainland of North America, at the same locality where its Discoverer, Leif Ericson, had set his standard in the year 1000. As if following a divine plan, the colonization of North America likewise began with representatives of the Anglo-Saxon, or Nordic race,—the Pilgrims, under William Bradford,—who landed on Plymouth Rock in 1620, again guided to the same divinely appointed spot which was prepared by Ericson and Cabot.

North America, in its beginning, in its development, and fruition, is Anglo-Saxon. The French and Spanish, who attempted to claim parts of it in later years, such as Florida, Louisiana and California, were driven out or forced to sell their holdings. The attempted penetration of the United States by Latin Europeans, from Columbus' time to this, has menaced our nation, until today at last there is an awakening to the danger which threatens, and immigration is drastically limited.

The agents of the Roman system, who take Columbus as their champion, are notably aggressive, adroit and active in political circles. They have pushed the Columbus claim as persistently as possible, and have cast about him a mantle of romance unjustified by the facts,—for Columbus was anything but an honorable and upright character. A picture representing his alleged discovery of America has been placed upon our currency; our municipal politicians have given his name to streets, parks and plazas; cities and rivers have been named for an adventurer who had nothing to do with our nation, never set foot here, was not its Discoverer, and represents a culture and civilization fundamentally opposed and hostile to our own, which stands for complete separation of church and state, a free press, free speech and free public schools.

In the Committee on the Judiciary of the Senate and the House there is now pending a measure to declare October 12 a legal holiday, to be known as Columbus Day. Congressman Michael J. Hogan, of New York, who introduced the measure in the House, is a Roman Catholic, "educated" in parochial schools. Senator William M. Calder, of New York, the Senate sponsor for an identically worded measure, who is ostensibly a Protestant, was given an honorary degree recently by one of the large New York Roman Catholic colleges, Archbishop Hayes presiding. Regarding Senator Calder's act in introducing the "Columbus Day" bill, the following statement by Jay W. Forrest, Master of the Sons and Daughters of Washington, printed in the New York Sun of May 31, is of interest:

"The only people in the United States who want a Columbus holiday are the Irish Roman Catholic Knights of Columbus. When we as a nation start in making national holidays, we have plenty of Americans to honor first. The day of the man who bargains for the votes of the Irish in this country is over."

The "Knights," who take Columbus as their patron, have been conducting an aggressive campaign to spread the Roman politico-religion over the United States, "revise" our history, and attack our school system by opposing all legislative measures designed to strengthen it, notably the Towner-Sterling Educational Bill. In the interest of this anti-Anglo Saxon system, Columbus is a leading medium of propaganda, the false argument being that since he "discovered" America, it rightfully belongs to his co-religionists. All this is being met and overcome at the present hour, because the rise of truth has overtaken the lie, and is putting it down. Every true American will take a lively interest in uncovering the falsity of the Columbus claim, and in helping to establish the truth concerning the discovery of America by Leif Ericson in the year 1000.

As editor of one of our American publications, will you do your part to bring the truth regarding Leif Ericson's discovery of America before your readers? You are at liberty to print this letter in your columns, if you so desire, or to use the facts and references herein for your own editorial purposes.

Signed, TRUTH.



ETHEL RANSOME

(Just From Paris)

Miss Ethel Ransome, the well-known Australian Actress, has arrived in Los Angeles after completing a Tour of the European Capitals. Her vivacity and refreshing personality have vitalized many Stage Successes in the Antipodes, her histrionic ability is a recognized factor in the Legitimate Professions, and although she is here presumably visiting friends, like others who have gained fame, who hail from her wonderful land, she will no doubt attempt to establish her fame in the Silent Drama. She carries with her numerous Letters of Introduction to some of the most celebrated Producers located in our midst. If past achievements count for anything—if Ability, Presentability, Ambition, Winsomeness, Verve, Mental Astuteness and a Comprehensive Wardrobe of the Latest Feminine Garments from Paris mean anything at all in the Artistic struggle for fame—then Miss Ransome has every requisite necessary to achieve her purpose. A glance at the Lady above should certainly emphasize this contention.

“
Close - Up
”
a nearer point of view

VOL. VIII, NO. 4.

LOS ANGELES, CALIF., SEPTEMBER 5th, 1922

TEN CENTS A COPY



HARVEY GATES

SCREEN AUTHOR
“Originals”—Scenarios—Continuity

A MAGAZINE OF MOVIE-LAND

THE DISCARDS IN MOVING PICTURES

By EMM. ELL.

I am not attempting to predicate that there seems to be a general conspiracy among Producers, or through the Casting Directors, to nullify the efforts of moving picture celebrities, who have reached a certain high plane and in which, if they were to go beyond, it would mean higher salaries, and more attention to the individuals, but I am trying to emphasize the fact that there are today on the fringe of Movie-land many famous actors, and actresses, of other days who have, to a certain extent, succeeded in pictures, but who, for various reasons, are now relegated practically to the ash heap of Extra-ville.

It seems terribly pathetic that the Star, and favorite of millions of play-goers, should be in the position where he, or she, is forced to accept work donations of charitably inclined Directors. Had I said Casting Directors, my meaning would be more emphatic, for these individuals—and I have a certain few in mind who are getting so—that their heads appear to be above the clouds, some of them even lack a decent courtesy to the individual applying for positions. Today it is: "Are you the Type"? If you do not come up to the standard of the type required by the Casting Director, no matter how proficient you might be as an actress, or an actor, then you are unwelcome. Talent is accepted at low valuation today in moving pictures. The Casting Director, for instance, has forgotten the fact that from time immemorial it was customary for stock players in repertoire to assume and act any character in any play that was presented to the public weekly. So much for Type. This is one of the handiest excuses mouthed by Casting Directors.

I had the opportunity the other day to see a well-known actress of other days, who has brought tears and laughter in the eyes of hundreds of audiences, seeking a little largess in the form of one or two days' work in a current production. She was informed that she wasn't the "Type," and, yet, the very part that she was to have played, had she

been accepted, was being played by another woman who was far less the type than the script called for! the reason being that the latter happened to be on a salary with the Company, and had to be used; so you can see, Friend Reader, that here is an instance where Type was deliberately overlooked to save a little money.

Now, if this can happen as it did, why is it so necessary to use the expression "Type" when applying for a position as an artist? Why, it seems only a year ago that you couldn't go into any local moving picture theatre without seeing wonderful character women, giving wonderful portrayals and earning wonderful commendation by their artistry, and today these same women are on the fringe of moving picture-land; their talent is as strong, if not more enhanced than it ever was; their personalities are just as forceful; their good humor and continued courtesy is always at a high tide; they are universally loved by the rank and file of people in the profession; and, yet, these same individuals are practically asking for the charity of being allowed to use the talents God gave them for a day or two of work! What's the answer?

The answer, to my way of thinking, is that the Casting Director should be placed under close supervision by the Director Generals, and Supervising Directors, that there would not be any necessity to turn away talent when talent is needed. There is too much favoritism. At one time we used to say that it was the individual Director's fault; today the power has been placed in the Casting Director's hands, and in many cases it is being misused. It would be much better if each Production Company would employ a Business Manager, the Director of the particular story, and the Casting Director, to form a Committee of three to pass upon the actual merit of each applicant who applies for a position in any certain picture. Perhaps, then there might be a little "Fair Play."

A NEARER
POINT OF VIEW

"CLOSE-UP"

A MAGAZINE
OF MOVIE-LAND

VOL. VIII, NO. 4.

LOS ANGELES, CALIF., SEPTEMBER 5th, 1922

TEN CENTS

FROM CRITIC TO AUTHOR

When you speak in Moving Picture parlance, you don't have to go back many years to discover pioneering effort. We have seen office boys rise to be Presidents of Moving Picture Company's within the space of six or seven years; in many cases this was a matter of luck, in others sheer effort, but we have in mind at this writing a very successful screen Author, who has risen from one important post to another, until today he stands forth as one of the most representative screen Authors in the world! That man is Harvey Gates.

Somewhere in 1912 or 1913, he was the dramatic Critic for the New York Dramatic Mirror. He was then in a position to review other Authors' and Playwrights' efforts. After a while he accepted the position as Publicity Director for the Universal Film Company. It is a matter of record that he ably succeeded in that position, but Mr. Gates was of that type who aspired to the higher things, and so it was but natural that he became the Author of many Original screen successes. Going back to 1914, we find that the old Biograph Company screened his first story, and then, overnight, as it were, he leaped into fame—and at the same time brought fame to one of our greatest Stars, Dorothy Phillips, when he gave the world "Hell Morgan's Girl." Incidentally, "Hurricane's Gal," which we reviewed in a couple of issues back, was also from his fertile brain, featuring the same Star. There isn't any doubt but what Harvey Gates has been instrumental in establishing the fame of many of our present day movie Celebs. We are thinking of his "Wild Cat of Paris," which brought forward Priscilla Dean into the limelight. Up 'till this time, Priscilla Dean was just—Priscilla Dean; then, as everyone knows, a series of these kind of pictures established her. He also wrote "The Sting of the Lash" for Pauline Fredericks and it might not be amiss to mention that the two best stories that brought instant fame to "Hoot" Gibson and established him as a western Star, were "Action" and "Red Courage." Has "Hoot" Gibson had any stories

to equal these since or before? Recently Herbert Rawlinson appeared in another Gates' vehicle, "The Man Under Cover," and shortly you will see "Broad Daylight" with an all-star cast, an Irving Cummings Production, shown on our local screens. Perhaps the greatest achievement of Harvey Gates is still in the making with his "Chicago Sal," which has been sold to Sol Lessor, and will feature an all-star cast. It is a story abounding with human interest, and melodramatic intensity. These are but a few of the output from the fertile brain of a man whose general exterior would lead you to suppose that he was more bent on playing golf than writing stories. On the front cover of this issue we are showing a very characteristic enlargement of Harvey Gates. It is customary when speaking of Authors to say that they are usually (up a tree), but you will notice that he is doing his deep concentrated thinking in a boat and although he is at sea at the time, it is very apparent that he is not all at sea with his ideas. It is a peculiar fact that Harvey has never sat for a photograph, and by many ruses we were able eventually to extract this old kodak snapshot and enlarge it to the proportions that you see on the front cover. Harvey Gates is a great lover of out-door sports, as well as a keen devotee of the boxing clubs, nevertheless, he is noted for his home life proclivities. He likes nothing better than to dig and potter around his beautiful little home near Gardner Junction. He is blessed with several beautiful and sturdy children, and his wife is a charming personification of wifely attributes in her love for her husband and children. We are looking forward to the time when Harvey Gates will receive, at least, half of what his stories are actually worth to the box offices throughout the country.

Gloria Hope has purchased for herself a new Buick roadster and friend husband, popularly known as Lloyd Hughes, has taught her how to run it in accordance with all the traffic laws he could dig out of a book.



A MOVIE-STAR

Many-many-many years ago in Honolulu—there dwelt an American Family, and the youngster above was considered to be the most important part of that family! you see him at the age of Three! time changes many things, and situations: today the above person is still a person of consequence, only this time to the great family of America, he has been duly successful in Moving Pictures, as a handsome Leading Man. Incidentally he acquired the art of swimming in the Land of the One stringed Guitar, and eventually he created a World record for twenty-five Yards! no doubt you are guessing who he can be? will it help you any to be informed that he could have been a successful Middleweight Champion boxing aspirant?—well, not to tease you any longer—he played the masculine Lead in Cecil B. deMille's "Saturday Night" and is soon to blossom forth as a star in his own right. So it seems appropriate to publish this Picture on this Gentleman's Birthday—September 5th. How old is he? (ask me) his name is more important—here it is—J-A-C-K M-O-W-E-R.

YOUR CINEMA FAVORITES



In Confidence

LOU ANGER KNOWS

Renaud Hoffman has been engaged by Lou Anger, general manager of the Joseph M. Schenck Productions, to prepare the art titles for the Norma Talmadge feature film, "The Voice From the Minaret," which Frank Lloyd directed. Hoffman's titles, made for Norma Talmadge's "The Eternal Flame" and Constance Talmadge's "East is West" stamps him as one of the leading artists in that line of work in the Southland.

Forrest Seabury, popular Los Angeles actor who has been associated with the Majestic Theatre stock company for years, and who is at present portraying "Judus" in the Pilgrimage Play, has been engaged by Marshall Neilan to appear in "The Strangers' Banquet."

Seabury is well known throughout the country as a result of his motion picture and road work in theatricals. Eugenie Besserer, who appeared in Neilan's "Penrod," and Lee Willis are others to be "invited" to be present at "The Strangers' Banquet."

* * *

Nazimova is billed in New York for the speaking stage. She will play the stellar role in "Salome," this season. We bet she catches cold. You know this production should only be "pulled off" in the summer time.

* * *

Charles Futhmann, the author, has completed "Pirate of New Orleans," an original story of the revolutionary days in America, which, it is said, Universal will film. It is also definitely settled that one of King Baggett's next specials will be from the Futhmann pen.

* * *

"Where is the capital of the United States?"

"Most of it is over in Europe now."

Neal Hart knows what he's writing about.

* * *

Speaking of prohibition. We have a lot of hangovers in the mountains around here. Jean Acker told us this.

THIS ISN'T STRANGE

Among the extras engaged by Director John M. Stahl for the racetrack scene especially staged for his latest Louis B. Mayer-First National attraction, "The Dangerous Age," was a man who had been a season boxholder at the track in the old racing days. Within a few rows of where he sat as a five-dollar-a-day spectator for the camera, was the box where he had once held court as one of the wealthiest patrons of the track. His fortune squandered on the ponies, he worked at various occupations and finally drifted to "mob" work in pictures.

Speaking of Pittsburgh: That's a dirty remark!

This is Ira I. Levy's line.

HUGHIE FAY DIRECTS "BULL"

Hughie Fay has been secured as permanent director for the "Bull" Montana series of comedies which Hunt Stromberg is producing for Metro. Mr. Fay is scheduled to direct eight two-reel fun makers with the famous cauliflower eared comedian during the coming year. Work has already been started on the second picture which is titled, "A Punctured Prince."

Mr. Fay holds an enviable rank in the field of creative directors. He received his early motion picture schooling with the Sennett organization and more recently directed a series of comedies starring Lloyd Hamilton. He also handled the megaphone for Weber and Fields when they made their motion picture debut.

A ENCO
 MADE TO SELL WITH
NETTLETON SHOES

Tan and
 Black
 Scotch
 Grain—
 Soft Toe

A sturdy style in a shoe that will render a man
real service.

Chas. R. McWilliams

Nettleton

His Master's
Boots

Boot Shops
6th and OLIVE
Opposite Pershing Square
209 W. FIFTH ST.
Alexandria Hotel is opposite Us.

NIGHT LIFE IN L. A.

(By "The Rounder")

It seems to me that you ought to excuse any "NIGHT LIFE" in this issue, as the weather has been too torrid each day to cool off at night! Well, anyway, I'll take a slight trip with you, and take my word for it—it'll be very brief.

MISSION—Well, someone convinced the Mission Theatre officials that the "Queen of the Moulin Rouge" was a masterpiece, but I guess the public did a little thinking for itself. By all means, if we can't get a premier, let's have a repetition of "Molly-O." Mandil, the bewhiskered violinist, should betake himself and his show-off car to another berg as the public has had to swallow him and his art too long. He may be a violinist, but his methods of advertising himself as such does not appeal to the community.

LOEW'S STATE—Well, it wouldn't surprise me in the least if vaudeville is dispensed with entirely next week in this theatre. Whether this will make a decimating policy with its owners remains to be seen. One thing I do know—if such a man as Billy Shoup goes—Loew's State can make up its mind to put up with a nonentity to take his place. What I say about Billy also applies to J. L. Moore, who through his own ability and effort worked himself up from doorman to auditor, etc. Doris May made quite a hit in "Boy Crazy" last week, with the assistance of Harry Meyers and a capable cast. The present production is Viola Dana in "They Like 'Em Rough," in which this fascinating and diminutive star is at her best. Mr. Bostick is making a legion of friends for himself.

SUPERBA—Last week I noticed an old two-reeler revived; 'twas called "Sure Shot Morgan." Its cast included Harry Carey, Maude Emory, Hoot Gibson and Claire DuBrey. I liked it better than the main feature. The lobby display representing local color of a South Sea Island became a thing of realism under the guidance of Noble Hearn and the dexterous manipulations of Jack Howard. The "STORM," which was directed by Reginald Barker, started Sunday. This is a feature of high caliber. I reviewed it very

favorably several weeks ago, when it appeared at the Mission.

MOROSCO—By the time this Jewish classic has had its complete run, poor Otto Lederer will have forgotten how to speak English without an accent. He dominates the entire action, and is its particular star, yet I failed to find a photograph of him in the lobby display, while nonentities have a whole frame full of them. After each performance the only two people remembered vividly are PATRICK and Abie's father.

GRAUMAN'S—I have been against foreign-made pictures from the start, but I'd hate to keep it up in the case of "The Loves of Pharaoh." This is an epochal vehicle, and should run a few weeks more in another theatre.

MAJESTIC—This stock house is giving the public "The Rear Car." It is well played but somehow or other, the mystery is not quite solved at THE END.

KINEMA—Walsh's production, "Kindred of the Dust," held forth, and it didn't raise any particular dust. Guy Bates Post in the "Masquerader" followed, and I predict the town will sit up and take notice. It's simply wonderful. Don't miss it.

SYMPHONY—"Grandma's Boy" has remained long enough to grow up. Why force it down the public throat? Aren't there any more pictures on the shelves at the Roach Studios?

MILLER'S—After seeing Mabel Normand originally at the Mission in "Molly-O," I took a night off and laughed, smiled and shed a few surreptitious tears again, at her marvelous characterization at the above theatre.

RIALTO—"Blood and Sand" is too hot in this weather. Why not introduce an iceberg as a prologue?

As Labor Day interferes with labor, and suddenly discovering that I have exactly three hours to go to press, I will have to curtail "NIGHT LIFE" for this issue, and end up by reminding all honest-to-goodness baseball fans, including HUFF, Charlie;

Curly Landis, Mr. and Mrs. Dunlap, ARTHUR, JOE, to behold the seaphic expressions on the faces of CHARLES LOCKHARD and "Boots" Webber, while the Angels just manage to win games. Now as I predicted the last run for the Angels, and being looked upon as a prophet by ED O'MALLEY, I'M PREDICTING THAT ON THE 5TH DAY OF SEPTEMBER, THE DATE THIS PUBLICATION SEES THE WORLD, THAT THE ANGELS WILL HAVE TAKEN AT LEAST SEVEN OUT OF NINE FROM SEATTLE! WHILE THE SEALS WILL HAVE WON SIX OUT OF EIGHT FROM PORTLAND, AND VERNON WILL HAVE LOST THREE OUT OF SEVEN TO SACRAMENTO, WHICH MEANS THAT "OUR ANGELS" WILL HAVE GAINED TWO FULL GAMES ON HER RIVALS! AND THAT BY SEPTEMBER 29TH L. A. WILL BE RACING DOWN THE STRETCH NECK AND NECK WITH THE SEALS FOR FIRST PLACE! ANYONE DOUBTING THIS PROPHECY CAN APPLY AT MY OFFICE, FOR A MORE CONVINCING ARGUMENT—SELAH. L. A. TO WIN THE PENNANT!

REFLECTED GRACES

By Marshall Lorimer

*Beauty surrounds me everywhere,
Bright faces beam as I pass,
But none so bright, or with stately air,
As the memoried one of my Lass.*

*She dwells far away, in dear Angle
Land,*

*Mayhap she thinks of me there;
As I who behold her on every hand,
The fairest of all the fair.*

*A glance, or the gleam of a sunny
smile*

*From a maid who is passing by,
Uplifts me from cares that o'er
pressed for awhile,
And sweet thoughts with my sigh.*

*'Tis thus you are ever before me,
dear heart!*

*My eyes search chaste beauties
about me;*

*And in them for a moment I trace
you in part,*

*And anon! you are near! Oh, so
near me!*

...Flickerings From Flickerland...

THE "LOWEST LEVEL" OF POPULARITY

We have heard many stories of the popularity of moving pictures at the far corners of the world, but the following is the first instance we have known in which a picture star's fame and photographs have traveled literally into the bowels of the earth.

Ralph Brownell, official druggist de luxe to the motion picture center on Sunset boulevard, Hollywood, was a recent visitor in the copper mining district near Superior, Arizona, and recounts a tale of the fame of moving pictures and their stars.

Among other wonders, he was shown a mine shaft and a working level 2500 feet under ground, or in other words more than half a mile straight down—about as close as any of us ever hope to get to the lower regions.

There, anchored to about a hundred thousand dollars' worth of solid copper wall by a ten-penny nail, hung a picture of Dorothy Devore taken from a set of theatre lobby photos from one of her last year's Christie Comedies.

On the level. Yes, the lowest level there is.

THEY'RE OFF, TOO

With arrangements just completed for a series of Leah Baird special productions to be made for Associated Exhibitors under an agreement between Arthur S. Kane and Arthur F. Beck, her manager, the first special already is well under way on the lot of the Thomas H. Ince Studio.

Miss Baird, who wrote her own scenario for this picture, from a four-act play, "All Mine," is being supported by a trio of favorite leading men—Richard Tucker, Walter McGrail and Tom Santchi. The story is woven about some interesting situations that arise following a shipwreck in the South Sea Isles.

Wallace Worsley is directing the picture with Arthur Todd as camera man.

INSIDE THE RING

Universal City fight fans should refuse their pay checks this week and pay the studio a handsome gate for working on the same 550 acres with Reginald Denny and his fighting company of "Leather Pushers."

In a regulation ring and with fans packed around the ropes, the star is swapping blows with west coast ring veterans. It isn't like a movie fight. Denny tries to make every blow a lullaby and his opponent is out to wreck the Denny chin.

H. C. Witwer wrote the "Leather Pushers" as a series of prize fight yarns for Colliers. Universal bought the bunch and has released the first six as Universal-Jewels.

Rounds seven and eight are being filmed now under the direction of Harry Pollard.

In round seven the handsome "Kid Roberts" saunters over to Monte Carlo and picks up the French champion. Complications arise when a villain puts mustard oil on the Frenchman's gloves. After a fight that gave the folks at the ringside St. Vitus dance, Denny popped the French champ on the prow and round seven was over.

Goat Lavin, a young Los Angeles heavyweight who fought at the Stadium, appeared as the French champ.

Round eight gave fight fans a thrill. Appearing as an American champion was Al Norton, who twice fought Dempsey and has been nearer to the championship than any other recent aspirant.

Four rounds more will be filmed and then the "Leather Pushers" will be finished. In the twelfth round the star, appearing as the world's champion, will step into a man like Dempsey and retire with a fortune. Miss Norris Johnson plays the ingenue.

The reason for so many broken engagements: The ring suits but the fellow doesn't—always.

Gladys Walton ought to know.

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Moving Along In Movie-Land

STARS OF TOMORROW

Outside the feature production class Universal has five leading women right now working in one and two-reel and serial ventures, who are well known as younger actresses of exceptional beauty and charm.

Opposite Jack Mulhall in the universalization of Jack London's "Tales of the Fish Patrol," in two-reel action dramas, Louise Lorraine has one of the outstanding engagements of her career.

Laura LaPlante is appearing opposite William Desmond in "Perils of the Yukon," Universal's chapter history of Alaska.

Gertrude Olmsted and Mary Philbin, prize beauties selected by Universal from an eastern beauty contest two years ago, have been portraying comedy roles for some time recently, the former with Nely Edwards and Miss Philbin with Lew Sargent. Miss Olmsted will be playing feature leading roles again shortly and Miss Philbin will go with Von Stroheim for the dominating role in his forthcoming Universal-super-Jewel.

Andree Tourneur is "roughing it" up in timber country in the feminine role opposite Roy Stewart in a series of two-reel lumberjack stories Universal is filming.

SHE'LL SOON BE BACK

"Suzanna," the next feature production to be released by Mack Sennett, in which Mabel Normand will star, soon will be out of the cutting and titling room and in the distributing hands of First National Pictures.

In the opinion of those qualified to judge the merits of a production, "Suzanna" will be acclaimed one of the outstanding pictures of the season.

"Suzanna" will appeal. It will fascinate you to see Mabel Normand in this new character. She is bewitching, lovable and irresistible.

Maurice (Lefty) Flynn, former Yale football hero and now a rising screen hero, has completed his engagement in "Omar the Tentmaker" and the sensational manner in which he rode three horses Roman fashion, standing on the backs of two of the animals with a third between, has earned for him serious consideration for the title role in "Ben Hur," which Goldwyn contemplates starting soon.

ERIC HAS STARTED!

Thursday, August 24, 1922, remember the date, marked the beginning of "Merry Go Round," Erich von Stroheim's forthcoming picture. Dates are important when von Stroheim gets into action. "Foolish Wives" took eighteen months to film. It gave employment to thousands of people when the motion picture industry was laid up with growing pains last year. "Merry Go Round" will not take as long in the making but it will give more thousands opportunity for work.

It is a story of Vienna before, during and after the war. Sets even more magnificent than used in "Foolish Wives" are being built. The Prater, Vienna's pleasure park, has been reproduced as a complete street. Other buildings are in construction, some of them accurate replicas of Austrian feudal palaces.

A BAD RETURN

(By Marshall Lorimer)

I begin to despair
Of the things I most care,
In my failure to have them accomplished.
For tho' strive as I will
Dogged Fate follows me still,
And Damns all the "Endings" I might
have wished.

Tho' my Hand and my Brain,
Have worked harder to gain
A Footing that leads to the rungs of
Success;
All my efforts return
Futile—Dead—and I learn
That the more I have striven, I've
gained less.

"That girl is well supported."
"Yeh, I've noticed her garters too."
Louis Gasnier must have his little
joke.

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Forrest Robinson, the distinguished character actor, has, through his Hollywood agent, started an extensive buying campaign, which includes the purchase of a new home, a new automobile and a full set of furniture. He is going to make the film capitol his permanent home after residing in New York for a half century.

Virginia Valli wants to know where the flapper is who would refuse an automobile ride?

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With Comedians in Comedy Lane



VIN MOORE

A Comedy Director of Note

The real high-class cafes are serving rain coats with grape fruit this season. Vin Moore is at it again.

BILLIE DOVE

ACCOMPLISHED SAILORETTE

Billie Dove doesn't anticipate the least inconvenience, such as, say, seasickness, during the filming for Metro of Ben Ames Williams' sea story, "All the Brothers Were Valiant," in which she is to enact the leading feminine role under the direction of Irvin V. Willat. Miss Dove has crossed the Atlantic to Europe twice and in addition practically lived on Long Island Sound a large part of every summer since she was a little girl.

The sailor hat has fallen! At least for a while, at any rate, for Katherine MacDonald has discarded that particular style of headgear for the smart tailor she affects in her latest picture, "The Lonely Road," now being filmed on the big Schulberg stages and several picturesque "locations" near Pasadena.

Victor Schertzinger is directing this production with a supporting company of players that includes Kathleen Kirkman, James Neill, Frank Leigh, Charles French, Orville Caldwell, Engenie Besserer, Vera Lewis and William Conklin.

Mable Normand says a lot of these writers around Hollywood can write darn good. Yeh—home for money.

THOSE TELEGRAMS!

When Richard Dix, Mae Busch, Director Maurice Tourneur and the company making "The Christian" arrived at a hotel on the Isle of Man, the employees were naturally thrilled. A girl telegrapher wanted to know if Dix, playing the title role, was married. She looked pleased when he assured her that he was a bachelor.

The next day, the girl received over the wire and carried to Mr. Dix a telegram reading as follows: "Your son sailed today from Singapore, destination New York." Dix will never forget the reproach in the girl's face, mingled with a look which said, "You tried to fool me, Mr. Dix, but I'll keep your secret, anyway."

The answer? There will be shown in the picture large photographic reproductions of telegraphic messages delivered to Lord Storm at his Manx home. J. J. Cohn, production manager, had the wire sent from London to Dix while they were right on the spot, saving the Goldwyn technical stag any work except that of changing the addressee's name to that of the character in the story, which has been modernized.

But Richard cannot help being disappointed at the lack of faith of his little "fan" on the island where the cats have no tails.

Helen Ferguson, who has a leading role in Goldwyn's "Hungry Hearts," about to be released, celebrated her twenty-first birthday recently. Miss Ferguson's favorite sport is throwing snowballs in summer. She has to climb mountains to do it.

* * *

Mae Busch is a moving picture actress. She moves twice a month regularly. She is trying to find a house that suits her.

* * *

Kate Lester, the grandest grande dame of the screen, has a good part in "Gimme," the new Rupert Hughes picture.

* * *

Latest Hollywood news by William Worthington.

A great stunt actress tripped and fell over a carpet in her apartment and was severely injured.



JACK COOPER
Comedian

Somebody said that Al Woods originated the "bedtime" stories. Jack Cooper dragged this one out.



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:-: Trailing Motion Picture Stars :-:

HOW CAN WE FORGET?

Cincinnati, Ohio, Sept. 5.—Active participation by stars of the stage and screen in the National "Forget-Me-Not Day" of the Disabled American Veterans of the World War, on Saturday, November 4th, has been pledged in numerous telegraphic messages and letters already received here at the national headquarters of the big organization with 100,000 of America's wounded and disabled heroes of the great war with its ranks. The vigorous efforts of those of the theatrical profession in the war-time campaigns, and post-war activities, are to be renewed with all the energy and interest that prevailed four and five years ago, according to C. Hamilton Cook, national commander of the Disabled American Veterans of the World War, who is directing the preliminary work of the "Forget-Me-Not Day" movement, which is to take place in every city and town in the United States, on November 4th, when all America will buy little "forget-me-nots." Establishment of club-rooms, creation of summer camps, relief of the wounded and disabled veterans, assistance for the unemployed, and numerous other projects are to be benefited by the coming "National Forget-Me-Not Day," and the work of mercy and helpfulness will not be confined to the organized disabled veterans, but to all Americans who were wounded or disabled in action during the great war.

Incidents of the loyalty and willingness to do "their bit" have been shown on numerous occasions by the heads of the theatrical and film industries, who have never failed to take an active part in a deserving or patriotic cause.

Walter Emerson, the dashing young actor now appearing in support of Henry B. Walthall in a special feature being filmed by William Fox, is having things happen to him with dizzy rapidity. On top of being robbed by a footpad recently, he received notice of final settlement of an estate consisting of 160,000 acres of rich Montana ranch land in which he shares largely and now he has been notified of the elopement of his younger sister with a nephew of Tex Rickard, the noted fight promoter.

ETHEL IN "PEG O' MY HEART"

Ethel Grey Terry has been added to the already notable cast selected for the Metro production of "Peg O' My Heart" in which Laurette Taylor will star under the direction of King Vidor.

Miss Terry will enact the role of Ethel Chichester in this famous play. For several years Miss Terry has been a leading screen player and has appeared in "Oath Bound" with Dustin Farnum, "The Kick Back" with Harry Carey, "The Penalty," with Lon Chaney, as well as in numerous all-star productions including "The Crossroads of New York," "Shattered Idols" and many others. She has just completed enacting the leading feminine role in "Garrison's Finish" with Jack Pickford.

Previous to taking up screen work Miss Terry was on the legitimate stage and played in a number of Belasco and Shubert productions as well as heading stock companies in Minneapolis, St. Paul and other cities. She made her stage debut at the age of three years.

Miss Terry is the daughter of Lillian Lawrence, who for eight years was the leading lady at the Castle Square theatre in Boston.

Among the other prominent actors and actresses already selected for leading parts in "Peg O' My Heart" are Mahlon Hamilton, Nigel Barrie, Russell Simpson, Lionel Belmore, Vera Lewis, Fred Huntley, Aileen O'Malley, D. R. O. Hatswell and Sidna Beth Ivins.

Katherine MacDonald is starring in a new one entitled, "The Lonely Road." Bet there's not a roadhouse in the pictures.

GOLF HOSE—\$2.50 TO \$6

Golf Garb

Combining the golf suit with knickers and the business suit with long trousers—matched in material and pattern.

3-Piece suits, coat, vest, trousers—\$35, \$40 and \$45

Knickers to match—\$7.50 to \$12.50

4-piece suits—coat, vest, long trousers, knickers — \$42.50, \$47.50 and \$50

Palm Beach Knickers for—\$5 and \$5.50

Linen and crash knickers—\$5 and \$6



MANHATTAN FINE SHIRTS

Valentino claims that he knows women. That may be true, but should a married man know very many?

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NOVELTY WEAVES in STRIPES, and overplaid designs. TWEED SUITINGS, and WHIPCORD WEAVES— that are so popular this Season.

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GOSSIP BY THE ROUNDER

EDWARD CONNELLY DEPARTS

Edward Connelly, Metro's veteran character actor, has departed for New York to join Rex Ingram. Mr. Connelly will have a prominent role in "The Passion Vine," Mr. Ingram's new production which is to be filmed in the East.

Philo McCullough, who has just finished with Harry Rapf, producing for Warner Bros. on "LITTLE HEROES OF THE STREET," the last Wesley Barry vehicle, will hie himself to Culver City to play a part in Marshall Neilan's forthcoming picture. After finishing there he will return to Warner Bros. to appear in "THE BEAUTIFUL AND DAMNED," the film version of F. Scott Fitzgerald's popular novel.

* * *

If it weren't for so many poets in this world, there wouldn't be such a jam in the mails. More truth than poetry by Henry A. Barrows.

HIS "HONORABLE SIR"

George Kuwa, the popular little Japanese actor who will be remembered for his part in "Moran of the Lady Letty" and many other big pictures, has been selected by the Warner Brothers to portray the quaint character of Tana in their forthcoming production of F. Scott Fitzgerald's popular novel, "The Beautiful and Damned." It will be directed by William A. Seiter.

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JOHN BARRYMORE IN "SHERLOCK HOLMES"

Star and Strong Supporting Cast
Make Famous Detective Live
On the Screen

Any one might know how hopeless it would be to try to keep Sherlock Holmes from hornning his way into the movies. And who would want to stop him anyway?

But it's too late to discuss that phase of the situation now, because Sherlock is done into celluloid with John Barrymore as star, and a supporting cast that's seldom been equalled for individual and combined talent. And it won't be long before everyone can watch the wily master detective outwitting the infamous Professor Moriarty, and his gang of crooks with their guns and knives and lethal gas chambers, and other instruments of torture and sudden death.

It goes without saying that John Barrymore makes the most famous detective in fiction or out, more alive on the screen than he was even on the magic pages of Sir Conan Doyle, his creator. Supporting him are Roland Young, star in "Rollo's Wild Oat"; Hedda Hopper, Carol Dempster, leading woman for D. W. Griffith and loaned by him for this one picture; Gustav von Seyffertitz, who plays the villainous Moriarty; Louis Wolheim, star of "The Hairy Ape," who shakes a mean line of villainy himself; Reginald Denny, a leading man of stage and screen; Albert Bruning, late of "Back to Methusalem"; Peggy Bayfield, Margaret Kemp, Anders Randolph, William H. Powell, Robert Schable, Percy Knight, David Torrence, Robert Fischer, Lumsden Hare, Jerry Devine and John Willard. Top heavy with talent—this cast.

The picture gains in realistic atmosphere created by the ability of the players and the directorial skill of Albert Parker, because of the fact that it was staged in its natural settings in England and Switzerland.

"Sherlock Holmes" is one of the powerful pictures that Goldwyn will release through the country during the coming season.

Scott Sidney arises to remark:
"An actor is tried and found out of work."



BARTINE BURKETT
Screen Ingenue

Helene Chadwick departed on the crest of the Los Angeles heat wave last Saturday for the desert region of Arizona, where she expects to be marooned in the midst of a much hotter wave for the next two weeks during which time she will be playing the leading feminine role in the Morosco-Hawks production of "Border Patrol" in which exterior desert scenes predominate. In view of the fact that telegraphic reports show the mercury to be mounting around the 125 point daily down in that neck of the woods just now, Miss Chadwick's friends regard her willingness to venture there as downright gameness.

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Price Is Just Reasonable.

:-: *On Strips of Celluloid* :-:

PERT POINTS

EDITING "BROKEN CHAINS"

Allen Holubar and Paul Bern, Goldwyn scenario editor, are editing the big production of "Broken Chains," the \$10,000 prize story, on which photography was recently finished. The cast includes Colleen Moore, Claire Windsor, Malcolm McGregor and Ernest Torrence.

Tommy Meighan is working on a story entitled, "The Man Who Saw Tomorrow." That's the boy who is ahead of them all—at least in this picture.

* * *

"Some children never learn to walk."

"What?"

"No; their parents have automobiles."

We must give Art Acord credit for this.

* * *

"That's a lucky strike," said the baseball player, as he took a cigaret.

Bernie Durning pulled this at the ball park.

* * *

The way it is now—by Kathrine Lorimer:

This morning Mother bobbed her hair, and Father is putting shiny stuff on his hair.

* * *

Norman Taurog writes again.

Mendelssohn wrote the most popular piece in the world. The divorce courts are accompanying him in this little ditty.

* * *

"I crave a wild man," said the flapper.

"Why don't you go out with a printer's devil?" replied her friend.

Anyway, this is what Tony Moreno told us.

* * *

Blanche Sweet pulls one on L. A.

One L. A. booster says that if Rome had the L. A. Fire Department there never would have been a fire. No, maybe not, but there would have been a lot of insurance agents.

* * *

We've heard of girls falling hard, and all that sort of thing, but what about the girl who slipped on her clothes?

Harry Garson wants to know.

FACTS OF INTERNAL INTEREST

"Figured on a per capita basis every man, woman and child in the Southern California district paid \$25.15 into Uncle Sam's coffers as income tax for the past year," declared Collector of Internal Revenue Rex D. Goodsell today.

"This is a record in income tax collections," continued the collector, "a total of 185,932 separate returns being filed. Of this number 62,554 were for net incomes under \$5000; more than \$5000 net income 16,987; corporations 6277 and partnership 7843. The number of separate returns filed in 1922 was 47,926 greater than the total for 1921. This is further evidence of growth in income producing population.

"Ten thousand investigations were made by our field force, resulting in increased assessments in many cases. Every return showing an apparent discrepancy was probed. Usually the error was due to the taxpayer's misconstruction of the law, showing no intention to deceive."

In the bonded wineries and government warehouses in California are stored 21,371,820 gallons of wine. This does not include private stocks.

According to Collector Goodsell, California's supply of wine would provide six and one-half gallons for every man, woman and child in the state, or a pint and one-half for every man, woman and child in the United States. Virtually the whole world could be invited to partake of a glass of wine as the stock on hand would furnish 1,303,909,200 drinks of the various types of the sweet or dry beverage.

If the water supply of Los Angeles were cut off and the wine on hand turned into the mains it would supply the requirements of the entire city for a period of six hours. Los Angeles uses 85,000,000 gallons of water daily during the summer months.

Reports made by the various wineries show that there is now on hand 21,371,820 gallons of wine as follows:

Dry wine of less than 28 proof, 15,500,970 gallons; sweet wine of 26 proof but not more than 42 proof, 5,870,840 gallons.

Production for the past year included 5,240,035 gallons of dry wine and 1,600,538 gallons of sweet wine, a total of 6,840,574 gallons.

Withdrawals ran up to 3,354,731 gallons indicating an excess in production for the year over withdrawals amounting to 3,485,843 gallons.

The total collections for liquor taxes for the year ending June 30, 1922, was \$2,857,723.91.

A CLEVER DIRECTOR

Sidney Franklin has been signed by Harry Rapf, producing for Warner Bros., to direct his forthcoming production of Charles G. Norris' great novel of marriage and divorce, "BRASS."

Franklin will be remembered for a number of successful pictures which he guided from the directorial chair but probably the best known was Norma Talmadge in "SMILIN' THROUGH." He has just finished directing Constance Talmadge in "EAST IS WEST."

Before Mr. Franklin begins his duties at the Warner Bros. Studio he will take a short vacation and then shooting will start immediately upon his return. During this vacation Harry Rapf will go to Saratoga, California, to go over the story with its author, Charles G. Norris, and by that time the production schedule will be ready.

A man that has all sorts of dough can do a lot of loafing. T. D. Moreno is clever.



DOROTHY MORGAN
A Clever Child Actress

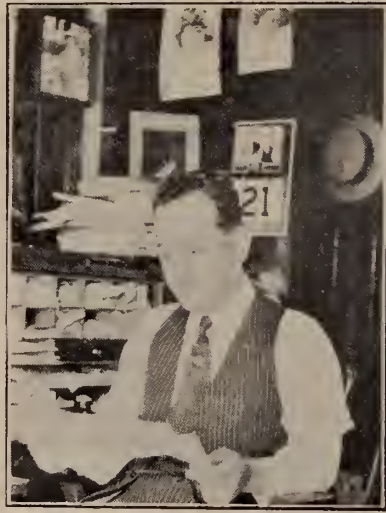
Under the Magnifying Glass

BY THE MAN

BEHIND 'CLOSE-UP'

REGINALD DENNY

There is something fine about Reginald Denny, that intangible something that attracts you the instant you meet him. It would require a fine type of man to successfully portray the wholesome Lead in the series of H. C. Witwer stories, "The Leather Pushers," being filmed by Universal. One could hardly suspect this young Englishman of being anything but a clean cut scion of an aristocratic family. The impression you gain after you penetrate that certain reserve which seems to hem him in, is that here is a young man vibrating with the very essence of manly vitality, a man capable of entering into a fellow feeling with you, a man capable of sharing your troubles, and if need be, helping you to eliminate them. Either Reginald Denny was originally intended for the "Squared Circle" or not, depending entirely on your point of view after contemplating his magnificent physical proportions. He is the personification of an ideal athlete, strong to an unusual degree, in which you can observe his muscles in rippling accord with his mental open mindedness. It is obvious that this actor has succeeded in winning thousands of loyal picture fans to his standard of histrionic ability. He is identified as the hero in a famous set of athletic stories, which are bound to enhance his fame as an actor of agility and as one of the best in his interpretations in the silent art of expression. We are waiting impatiently to see how he fares as the Lead in King Baggot's production, "The Kentucky Derby." King Baggot must have sensed a review of his younger self when he engaged Reginald Denny to play a part in a story similar to the one in which he immortalized himself in his younger days as King Baggot the versatile star. We usually state that an Englishman cannot see a joke until the next day. This is a falsity with Mr. Denny. He has a keen sense of humor, although he represses himself to a great extent—invariably he sees the point just as quickly as his American brothers. He lives an ideal life in which domestic happiness forms the essential. He is generous to a great extent, but he is a man who is not readily imposed upon with impunity. He will go a



great way to help a friend, and there isn't any doubt in our mind that he would go a greater distance to settle with an enemy. The public have too few such specimens of wholesome manhood such as he represents on the screen, and it is a foregone conclusion that this same public will take Reginald Denny into its heart and will keep him there as a perfect specimen of their one conception of what an ideal man should be; so it seems assured that the immediate future career of the subject of this story is bound to become as great a favorite with Americans as he undoubtedly is with our cousins across the sea. He is the type of man deserving of success.

Norman Kerry and Mary Philbin have principal roles in the new story. Other players are Dale Fuller, Spottiswoode Aitken, Al. Edmundson, Maude George, Caesar Gravina, Captain Albert de Conti Cedassamare, Allan Sears, Colonel Wavorka of the Austrian army, The Earl of Glandore (Major Maurice Talbot-Crosbie), Fay Holderness, George Hackathorne and Sidney Bracy.

They will be dressed in costumes received direct from Vienna, dazzling brilliant uniforms for the soldiery, typical Vienna-ese gowns for the women.

James Farley does his stuff.
"She called me a prune."
"What's the matter—stewed again?"

GRANDFATHER'S WILL SUPPLYING CASH FOR BOY STAR'S PICTURES

The dying wish of a noted Kentucky jurist of the early eighties is directing the destiny of one of Hollywood's countless screen children. Educational work was a passion with the late Judge William W. Trimble, who died August 31, 1886, and is interred at Cynthiana, Kentucky, the home of his forbears for many generations. A short time before his fatal illness Judge Trimble added a codicil to his will, setting aside a sum running into thousands of dollars for "educational" work. As one of the beneficiaries of the will Robert J. Trimble, now of Los Angeles, acted as trustee for this fund, which has been held intact since his father's death.

Robert J. Trimble has a son, Arthur Trimble, five years old. Little Arthur has been doing juvenile screen work in the Hollywood studios for the past three years, and so rapid has been his advancement that his parents saw an opportunity to comply with the more or less elastic requirements of the unusual codicil. A family council decided that the screen, as the greatest educational medium of the present day, offered the best means for broad-casting enlightenment of the sort sponsored by Judge Trimble. As a result the Arthur Trimble Productions was formed for the purpose of filming a series of educational motion pictures. The product will be known as the Trimble Endowment Series and will consist of twelve special productions of two reels each.

Little Arthur Trimble is the featured player. He is only five years old, but fully understands the last desire of his famous grandfather.

Monty Banks, the irrepressible comedian, has moved his popularity up several notches in Los Angeles as a result of the showing of his latest comedy, "Please Remit," at the California theatre there. Critics unanimously hailed this as one of the funniest mirth films of the season. Monty has just started the second of his new series of pictures for Federated and seems to be going strong for a new high mark.



FIRST NATIONAL NOTES

Following a preview at the Wilshire Theatre last week, Charles Chaplin is putting the final touches on his latest comedy. The production will be released as a special.

Simultaneous with the Los Angeles showing of Richard Walton Tully's "The Masquerader," comes the announcement that the author-producer has completed his second production, "Omar, the Tentmaker." Both pictures star Guy Bates Post and both were directed by James Young. Mr. Tully expects to leave for New York within a fortnight.

* * *

Upon her return from Truckee, where she journeyed to appear opposite Buster Keaton in his latest comedy, Phyllis Haver will return to the Sennett Studio, where Director F. Richard Jones is getting everything in readiness for the commencement of her first starring vehicle,

* * *

John M. Stahl's latest film creation, "The Dangerous Age," will boast of a bevy of beautiful women. They include Ruth Clifford, Edith Roberts, Helen Lynch, Myrtle Stedman and Cleo Madison.

* * *

According to well informed circles, Richard Barthelmess will more than duplicate the success of "Tol'able David" and "Sonny" with his latest vehicle "The Bond Boy." His supporting cast will include Mary Thurman and Mary Alden. Directed by Henry King.

PAT O'MALLEY'S DAUGHTER

Aileen O'Malley, daughter of Pat O'Malley, will play the part of "Peg" as a little girl in the Metro screen version of "Peg O' My Heart," in which Laurette Taylor is to be starred. Miss O'Malley is four years of age. King Vidor is directing this adaptation of J. Hartley Manners' famous play.

REJUVENATING

COMEDY PLOTS

(By Mack Sennett)

That the summer wave of frivolity is one the wane and the theatre patrons are demanding sterner entertainment, is too broad a statement for a producer to make and have accepted as truth.

To the contrary, the American sense of humor, which without doubt is the keenest in the world, demands nourishment. There is no known medium through which laugh-making can hope to continue its present-day progress and receive the wide national distribution, other than the silver-sheet.

The producer of comedy, much the same as the producer of drama and comedy-drama, must consider more seriously the worth of story material and at the sacrifice of other picture making detail, insert more "reason" for doing things. One thing most necessary to overcome, to more firmly establish comedy films as a part of the "big theatre" program is the immediate elimination of a lot of the old style slapstick hokum and the substitution of appealing stories of love, romance or adventure. The old method of hooking up a series of time-worn gags to a mere thread of a story is passe.

There is no sensible reason why comedy entertainment, whether it be of the two-reel variety or of longer length, should not be treated with the same serious consideration as is the more heavy material given to the screen. In its construction, the au-

thor of a story should co-operate with the continuity writer, for oftentimes much real value of a story is lost transferring it from the script to the screen, sometimes in an endeavor to save on the cost of sets or the dressing of same, but more often owing to the fact that continuity writer and director fail to grasp the author's idea of the necessary action to properly portray the plot he has in mind.

During my recent trip East, I particularly studied the market for comedy films, that I might more easily keep Mack Sennett Comedies in public favor. The result of my observations was the deciding factor for my recent announcement, that "hereafter all Billy Bevan's characterizations would be made straight." No longer will he be seen in baggy pants, moustache, and otherwise grotesque make-up going through a series of clowning motions. His forthcoming pictures will call on his talent and personality to put over a story, and so it will be with the other companies working under the Sennett trade mark.

Just as soon as the authors can furnish better story material just that much sooner will the producer's difficulties be solved.

Particularly remembered for his splendid work in "The Crossroads of New York," George O'Hara, clever juvenile leading man has, through a special arrangement with Mack Sennett and the Fox Film Company, been engaged to play the male lead opposite Shirley Mason in her next starring vehicle.

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JUST BETWEEN OURSELVES

Marshall Lorimer
Editor and Prop.

"CLOSE-UP"

The Magazine of Movie Land

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UNIVERSAL ACTIVITIES

Carl Laemmle littered up the Atlantic Ocean this week with a 500-word cablegram to Irving G. Thalberg, director-general of Universal City. He cabled from Rome where he is being feted by Italian producers. The cablegram cost a lot of money. He could have saved much of it by saying:

"Congratulations and more power to you," for that was its spirit.

Mr. Laemmle used 200 words in reviewing Universal's output for the season. He spoke of the fifty-two special attractions, the historical serials and stressed the success here and in Europe of such super-features as "Foolish Wives," "Human Hearts," "The Storm," and predicted even greater success for "Under Two Flags," "The Flame of Life," "The Flirt," "Bitter Sweet" and "The Kentucky Derby."

Then he used 300 words to tell Irving G. Thalberg that he is appreciative of his ability, that he is enjoying himself in Europe and that he will be mighty glad to sail into New York in early October.

Irving G. Thalberg, who shares approbation with his associates and takes criticism by himself, posted the cablegram on the bulletin board at Universal City and added a characteristic line:

"Carry on!"

Carrying on is what Universal City ain't doing anything else but, as Hugh Wiley would say.

The lineup is interesting.

Erich von Stroheim has started "Merry Go Round," his own story of Vienna, with a cast to knock the eye out.

Emile Chautard has been engaged and will direct an all-star cast in "Forsaking All Others," a story by

Mary Lisner, which appeared in Collier's.

Priscilla Dean is two-thirds finished with "Lady Raffles," a story written for her by Tod Browning and which he directs. Her next story will be "Drifting," a smashing, colorful story of China, for which Lucien Hubbard is writing the continuity. Browning will again direct.

Frank Mayo has finished "The Alar Stairs," G. B. Lancaster's romance of moonswept beaches under the Southern Cross. He will begin starring immediately on "The Hot Head," a speedy action romance by Lillian Chester of a young man with a temper that rivals the fireworks factory which explodes in the last scene to give the story a parting thrill. Edward Sedgwick will direct from the continuity of George Randolph Chester.

Herbert Rawlinson is doing the best work of his career in "One Wonderful Night," Louis Tracy's famous play that is just Herb's "stuff." Lillian Rich, Sidney Bracy, Sidney de Grey, Joseph Girard, Dale Fuller and other popular players are with him. Rawlinson just finished "Another Man's Shoes," Victor Bridges' novel that is more than straight entertainment. Stuart Paton directs.

Gladys Walton finished "The Lavender Bath Lady" and chose the cool waters of the Pacific and the quiet of Catalina for her vacation after an extremely difficult role. King Baggot directed this Shannon life story from a George Randolph Chester continuity.

"Ridin' Wild" at Chatsworth, Universal City and other points inland, Hoot Gibson is creating another smiling personality of the West in a story of that name written and scenarized by Roy Myers. Nat Ross directs; winsome, Irish Edna Murphy is the leading woman. Gibson's last



LYNWOOD CRYSTAL RAPP
Child Actress

was "The Lone Hand," a Ralph Cummins story.

J. P. McGowan is preparing "Around the World in Eighteen Days," a modern version in serial form of Jules Verne's classic.

SAVING TIME

Bernard McConville, who wrote "Miss Emmy Lou" and is busy putting the story in screen form as a starring vehicle for Viola Dana, is a "clock watcher." He admits this fact and even boasts of it.

"Whenever I sit down to write," he explained the other day, "I have either a watch or a clock before me. Naturally, I'm lazy, so I pretend I'm not writing a scenario but that I'm back in my old place as a newspaper reporter with a big story to write and only fifteen minutes to catch the next edition.

"When I do this, somehow or other ideas come to me and I can accomplish an hour's work in a quarter of the time. Sometimes I forget about the watch and keep right on working at a fast clip. When I do recollect where I am, I mentally assign myself to another important story with fifteen minutes more in which to write it and then I go to it again."

A SURE WAY OF TELLING

"Are You a Native Son?" is a rather common question in California. Hunt Stromberg, who is producing the "Bull" Montana comedies, never puts that query. He merely asks, "Have you a telephone?" He says that anyone who has been in Los Angeles long enough to acquire a telephone must be a native son.

Hand-Outs Along the Rialto

THIS IS ONLY TOO TRUE

Hundreds of criminals could be reclaimed annually by slight operations of facial surgery, in the opinion of Dr. R. H. Pyles, an eminent plastic surgeon of Los Angeles.

Dr. Pyles believes that many men become crooks because "they look like crooks," being born with facial defects of the underworld. So earnest is his belief that the surgeon has just finished supervising several scenes in "Skin Deep," Thomas H. Ince's next First National release, which illustrate his theory. In the play the alteration of a crook's repulsive features so change his character that he is enabled to pull away from the underworld.

Audrey Chapman is sitting for a painting being done by Christian von Schneidau, the famous Swedish painter, and to be exhibited at the International Artists' Convention to be held in Stockholm next December. Mr. von Schneidau has selected as his subject, "New World Ladyship," and he regards Miss Chapman as the ideal type.

A PATENT JOKE

Buster Keaton, he of the solemn visage, is known among his studio associates for his quick wit.

Recently, during the filming of "The Love Nest," the comedy which Buster is making for Associated First National under the Joseph M. Schenck banner, an actor walked into Keaton's dressing room a bit downcast. He was carrying a pair of shoes.

"You know, Buster," he started, "I have had these patent leather shoes but six weeks and look how they have cracked."

"That's nothing—it's only as it should be," was Buster's reply.

"How do you figure?"

"Well," said Buster, giving the shoes the once over, "the patent has expired."

Earle Williams has a new leading lady. She is Gertrude Astor, "the stunningly beautiful and statuesque blonde of serial fame." Miss Astor had just finished an engagement with Gloria Swanson in "The Impossible Mrs. Bellew" when she was signed by Vitagraph.

WARREN "COMING BACK"

J. Warren Kerrigan is going to return to the screen. Arrangements for starting of the first of a new series of Kerrigan features have been completed. Jean Hersholt, former B. B. Hampton director, has been offered directorial place by the new concern, it is said. However, Mr. Hersholt has become absorbed in his delineation of mean villain characters that he is reluctant to return to the megaphone end of the business. His performance as Ben Letts, the terrible murderer in Mary Pickford's new "Tess of the Storm Country," is declared to be so masterly that it will insure him plenty of such work in future films.

Gaston Glass has just received a letter from a prominent Paris theatrical manager informing him of the possibility of the Gaumont concern, France's largest film-makers, sending two of their units to Hollywood to make pictures. It seems the studio equipment in France has been permitted to "run down" until little of it is useful any more.

A Popular I. Miller Shoe The "SCANDAL"



—It would seem untrue that one style in particular should have the ability, in loveliness and delicacy, to out-step any or many of the little models designed and made by I. Miller.

—However, the "Scandal" here sketched is a successful captain. It has an odd and artistic forepart, three graceful straps and dainty perforations. Something to be seen and thought about. Patent Leather only.

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SCREENING WHERE THE SCREENING'S GOOD

Broadsides

By ARGUS

We've heard of a lot of rough parties, but the worst one was aboard ship one night. Jimmie Aubrey relates this.

* * *

A lady told me she wanted to do light housekeeping. You know I never craved the life of the sea at any time. Lige Conley must have got this from the gag-man, Archie Mayo.

* * *

Al Roscoe back on the job.
 "Where is your daughter?"
 "At a finishing school."
 "How is it?"
 "Well, it's nearly finishing me."

* * *

"I'm gonna shoot up this town," said the wild and wooly camera-man. Betty Compton is still able to write after losing a law suit.

* * *

Edgar Lewis with his usual outburst.

"He's a great author."
 "What book did he ever write."
 "Ah, the check book for his wife."

* * *

Some girls are so dumb that they think Kelly pool is a swimming resort. That's telling 'em, Wally Reid.

* * *

Customer: Will you play "All over nothing at all?"

Clerk: I should hope to tell you no—I'm a modern girl.

Rollie Asher claims he overheard this.

* * *

Dot Farley is directing one entitled, "Her Night For a Day." Sounds like she was careless of time just like our judges.

* * *

Peggy Standing hands us a new one.

"I'm a bold Knight!"

"Well, my name is Miss Day. I'm sorry we can't get together."

* * *

Jimmie Adams again:

"I'm going to Cuba for the summer."

"For the what?"

"For the summer."

"Well' you'll get more than that."

Home brew will not produce the desired effects on the nose, so the men are buying lipsticks now. This information from Shirley Mason.

* * *

Rupert Julian writes from "U."

A flapper is a girl who dresses and acts like all the girls would like to—only they haven't the nerve.

* * *

William Duncan and Edith Johnson are working on, "When Danger Smiles." There should be a laugh in this.

* * *

Billy from Holland why not for the movies?



Ray Toler says that colored pictures ought to be quite popular on Central avenue.

* * *

Bert Lytell does his weekly bit.

Where is the girl now that gets out of an automobile when she said she would?

* * *

Harry Carroll wrote a song entitled, "If Winter Comes." We suppose this is dedicated to California and the coal bill. Norris Johnson would like to know for sure, tho.

* * *

Myrtle Stedman says it takes a brave movie star to do her own shooting. There is something deep in this, that's sure.

* * *

One dumb-bell thought that the battle of Bull Run was a great race. Joe Rock sent this in.

* * *

One can get an awful kick out of soft drinks—when you look at the prices, I mean. Jack White can tell you all about it.

CUPID'S VICTIMS

Do married men make the best actors?

Far be it from Marshall Neilan to start a row, but some people wonder "how come" that all the male players in "The Strangers' Banquet" are benedicts.

Rockcliffe Fellows, who was summoned to the Goldwyn studio from New York to appear in this picture, is the husband of Lucille Watson, who appeared in "The Nest" at the Forty-eighth Street Theatre, New York.

Claude Gillingwater, who has established himself as one of the screen's foremost character actors, is married to Carlyn Strelitz and has a son ten years old.

Thomas Holding's wife is Muriel Godfrey-Turner, prominent English star of the theatre and who appeared as Mr. Holding's leading lady for several years in "Ben Hur," the screen version of which Goldwyn will produce on a mammoth scale.

Perhaps the fact that Mr. Neilan has himself recently become a benedict—having married Blanche Sweet—has something to do with it.

* * *

If you should happen to see a player you always have identified with one motion picture company in a picture produced by another company don't jump to the conclusion that there has been a change of contract. It's the custom to farm out members of stock companies where there is nothing suited to their particular talents at the home studio. Members of the Goldwyn company, for instance, have been loaned to other producers, on several occasions.

* * *

Miss Bijou Fernandez, of Goldwyn, the only movie scout in existence, has some interesting "Before" and "After" photographs in her office. One set shows movie players before they had learned the art of make-up. The other shows them after they had at least absorbed the rudiments of preparing themselves for the camera. Miss Fernandez uses them as object lessons when she tells screen aspirants that "knowing how to make-up is one of the most vital requirements" for breaking into the magic circle of the silver sheet.

PERSONALITIES

Star Shooting

By "Hee Nose"

Max Linder, the famous French comedy star, has just had the honor of being the guest of honor at the biggest and most gorgeous banquet ever given a cinema favorite in Paris since the war. Mable Normand and President Hiram Abrams of the United Artists, were among the Americans present.

* * *

This by Phil Rosen:

One actress claimed that she was going to retire—but she went to the party after all.

* * *

Reginald Barker's latest is "Hearts Aflame." That's a nice passionate title for you. Great for this hot weather we're having.

* * *

Most persons have forgotten that Patsy Ruth Miller is a real example of a screen "find." She was "found" by Robert B. McIntyre, casting director for Goldwyn, who lifted her after one look from extra parts to leads. "The minute I saw her," says McIntyre, "I knew I had a winner." It took about five minutes to fit her to a contract after that.

* * *

Bessie Love, ever-youthful film star, has been re-engaged by Director Frederick G. Becker to play the leading feminine role in the second of the series starring Arthur Trimble.



GERTRUDE STEVENS
Comedy Ingenue

R. A. WALSH'S LIFE

LIKE A MOVIE

Goldwyn Director Was Ballplayer,
Actor, on Cattle Boat—Also
With Villa

R. A. Walsh's short and successful life has been compounded of the same ingredients that go into the making of a photoplay—adventure, romance, achievement.

The famous director, only 32 years old, has acted both for the stage and the screen; he has played professional baseball, has been through a Mexican revolution, has married a beautiful and accomplished wife (Miriam Cooper), and has signed a contract to make special productions for the Goldwyn company. The first of these, "Passions of the Sea," a colorful romance of the South Sea Islands written especially for the screen by Carey Wilson, he is now "shooting" in Tahiti.

R. A. is a brother of George Walsh, picture star, and of Mrs. William Hoppe, wife of the billiard player. As a boy R. A. appeared in Shakesperian productions with Robert B. Mantell, who was a friend of his family. He went to Georgetown College spasmodically and then played in various stage stock companies. He is really a veteran of the picture industry, for he first began to act before the camera ten years ago. His first experience was with Pathe, where he played all kinds of parts. He then went with D. W. Griffith, with whom he worked and studied for some time. He impersonated John Wilkes Booth in "The Birth of a Nation."

As a director and producer, Walsh has been responsible for "The Honor System," "Carmen," "The Oath," "Kindred of the Dust," "Serenade" and other pictures.

In addition to all this work he found time to ship with a load of horses for Australia. The ship became becalmed, and many of the horses died. His baseball playing was done in the Texas League. As a director of news pictures he was with Villa when that revolutionary captured Juarez.

Mr. and Mrs. Walsh have one son, Jack, six years old, their finest production to date. They have fifteen acres in Beverly Hills and expect to



HELENE LYNCH
Ingenue Lead

build a place there so the boy will have plenty of room to grow. They also need considerable space for their fifteen Airedales.

The director's hobby is painting in oils, and if you should find him in a confidential mood he would tell you that his real ambition is to be an artist.

Isn't it all like a scenario? But it's every word true.

HERE'S THE DOPE

Helene Chadwick and Cyril Chadwick not only are not related, but they never met until recently. Helen Ferguson and Elsie Ferguson are not of the same family. Colleen Moore and Tom Moore are both Irish, but that's as far as their relationship goes. Rupert Hughes and Gareth Hughes are not relations either.

Cullen Landis and Margaret Landis are brother and sister. Frank Lloyd and Harold Lloyd have no common ancestors. R. A. Walsh and George Walsh are brothers. Patsy Ruth Miller and Ruth Miller are different girls and are not connected by any ties of blood. Carey Wilson, the author, and Lois Wilson are not in the same family album.

Jack and Sam Warner, not to be outdone by any other producers, have taken up golf. The last report was sixty-eight balls missing, one bag gone and fourteen clubs smashed to "smithereens." "It's a gentleman's game," remarks Jack, "but it requires a pugilist to play it."

Bright Hints For Human Beings

By "US" or "WE"

(FORTHCOMING STARS) LOUISE LORRAINE

By Annie Imlah

*You certainly have a bewitching
Dimple carressing your smile,
Its beauty your pictures encircling
"Full many a heart" 'twill beguile.*

*Your sofe hair is lovingly waving
Around your fair face, Miss Louise,
Your eyes—Are they always behaving
Or do they oft twinkle and tease?*

*Of the picture in which you've been
playing
And taking the feminine lead,
Each movie fan's joyfully saying,
Miss Lorraine for a Star we will
need.*

*Then the world admiration revealing,
Well knowing you're certain to
please,
Very soon at your feet will be
kneeling,
Proclaiming you Star, Miss Louise.*

*Youth and beauty, we cannot help
seeing
You have both, it is easy to tell
You've talent—everybody agreeing
That you have ambition as well.*

*Miss Lorraine, can't you see I am
aiming
To say something everyone knows,
With "numberless people" I'm claim-
ing
You are dainty and sweet as a rose.*

DIRECTOR SIGNS CONTRACT

Frederick G. Becker, who has just completed the editing of the first of the series of specials featuring Arthur Trimble, the boy starlet, has signed a contract to direct the entire series, which will consist of twelve two-reel comedy-dramas with just a touch of child lore.

The Trimble concern also announces that Robert Lee, who wrote the story and continuity of the first release, has also signed up. The production staff will remain unchanged.

According to Mr. Becker, the director, the series will be published under the title of "The Strange Adventures of Prince Courageous," and each story will concern the travels of Arthur Trimble through the pages of Middle Ages history.

A FEMININE PIONEER

Gertrude Astor, who is just now busily engaged playing the part of a sort of a villainous young woman in support of Gloria Swanson in "The Impossible Mrs. Bellew," being filmed at the Lasky Studios, was the featured player in the first three-reel photoplay ever made in America. This was a little more than ten years ago and Universal made the then ambitious movie. Miss Astor also enacted an important role in the first picture Marshall Neilan ever directed. Selig gave the now famous Mickey his first directorial opportunity something like seven years ago. Although Miss Astor is considerably of a pioneer in screenland, she is only twenty-six years of age and has appeared in more than a hundred moving picture features.

THE SCOTCH ARE CLEVER

David Torrence, whose next screen appearance will be in the role of Elias Graves in Mary Pickford's revival of "Tess of the Storm Country," has turned author more extensively than he had planned when he started writing a series of Scotch dialect stories for an eastern newspaper syndicate. Mr. Torrence is a Scotchman with a remarkable ability for writing about the people and land of his nativity, recognition of which fact is forcing him into literary fields.

DENYING RUMORS

"Bull" Montana denies he dons his shirt by first buttoning it and then slipping it over his head. He further denies that he wears a size 20 collar, it's 19.

THAT FAITH IN HIMSELF

*A sound! and nothing more,
That pierces to the sense of list'-
ning man,
Once heard, a dim remembrance
stands before,
That in some former state its note
began.*

*Thrice happy man is he!
Who heard, and knew the mean-
ing of its note,
Then garnered from its soulful har-
mony
The joyful theme, which thru the
whole did float.*

*The influence in Life!
He cons the goodly omen from its
birth,
Drawing gleams of sunshine from
the strife,
Living midst plenty when about
is dearth.*

*His hope to reckon on!
Should strange vicissitudes en-
compass him,
His faith will pierce the clouds which
hide the sun,
Awaiting patiently Sol's reappear-
ing rim!*

—By Marshall Lorimer.

Now that "When Summer Comes" has been completed, Roy Del Ruth, who directed that vacation time comedy, as well as six previous Billy Bevan and Mildred June two reelers for Mack Sennett, has been very busy co-operating with the scenario staff on the next Ben Turpin special. Del Ruth has been chosen to direct the scrambled-visioned laugh maker in his next picture for First National release.

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CARL LAEMMLE PRESENTS "PAID BACK." AN IRVING CUMMINGS PRODUCTION, STARRING GLADYS BROCKWELL. DIRECTED BY IRVING CUMMINGS. STORY BY LOUIS DURIEA LIGHTON. SCENARIO BY HOPE LORING. PHOTOGRAPHED BY WILIAM FILDEW, SUPERBA THEATRE. REVIEWED BY EMM.ELL.

Whether Universal will ever be paid back by "Paid Back," is a question. Here is a story surrounded by an all-star cast—a cast which, on the very face of it, should earn money for a mediocre effort. Whether "Paid Back" is mediocre or not depends upon your point of view. Personally, I claim that it is one of the most heterogeneous mix-ups that I have looked on in many moons. There are more anachronisms in this picture, than I have seen in three features. It is a picture which is practically forced upon your attention. Its locale and tropical foliage almost becomes an absurdity in its very enactment. If it were a story in the first place, it must have stretched the author's credulity; as a picture, it lacks coherence and consistency, never theless, with all of its mistakes, including a very bad assortment of photographic shots, and hazy, dimmed titles, it still stands out as a vehicle which brings out that wonderful acting talent of a wonderful star, unfortunately, misplaced in a miserable frame. I am referring to Gladys Brockwell. If ability and conscientious effort count for anything, then "Paid Back" should be a phenomenal success through the efforts of this charming, consistent star. Stuart Holmes at times over-exaggerated his character. He seemed to be more intent in bringing out Holmesisms than the character of Jack Gregory. Mahlon Hamilton, as usual, showed that manly quality and clean atmosphere in his acting as to make him a

very acceptable lover for the star. Lillian West is a very fine actress, and she had some opportunity to show her ability. The director must be blamed for forcing too many forced, crude bits of comedy upon the public in the mannerisms of Kate Price, who just didn't belong in that picture. This is a part that could well have been filled by a woman of lighter and more refined mold. Edna Murphy has a great deal to her. She played the part of a wisp of a child bordering on girlhood with such perfect accuracy that she charmed, while I boiled with indignation when she failed to take the advice of her mentor. Arthur Stewart Powell and Wilfred Lucas deserve much credit for the fidelity with which they played their parts. There were some minor characters well played. The continuity and scenario, no doubt by Hope Loring, weren't exactly flawless. To show my meaning in this respect, I would like to know why it was necessary to introduce a newspaper in the correct angle of the story to inform the audience that Jason Lockhart had passed out of the scene? This will merely indicate what I have in mind. There were other faults, but space forbids mentioning them. The direction showed much painstaking care, but even this was unable to rescue a vehicle of this kind from the rubbish heap. Again, I emphasize that it is a terrible shame that such a wonderful actress as Gladys Brockwell should be used before her thousands of admirers in such a puerile vehicle as this.

ARROW PRESENTS A BEN WILSON SPECIAL ATTRACTION. TAKEN FROM PETER B. KYNE'S STORY, "BACK TO YELLOW JACKET." CLUNE'S BROADWAY. STARRING ROY STEWART AND KATHLEEN KIRKHAM. REVIEWED BY EMM.ELL.

Peter B. Kyne is a noted author, one for whom we have the deepest respect, but if "Back to Yellow Jacket" represents one of his best stories—as we saw it screened—then we suggest that Peter B. Kyne take up some other form of business, for, as a story—or through the continuity or scenario, someone made a hell-of-a-mess out of it. The direction shows that much care was taken in bringing out some very emphatic scenes, although we take exception to its locale being 1917 in the State of California. We were not aware that it was customary to enter that one, everlasting saloon in Yellow Jacket with picks and shovels over your shoulder, unless they had a storeroom for these implements of mining somewhere in the saloon? Then, we take exception to Kathleen Kirkham wearing the latest modish feminine creations of 1921 in the year of 1917; then, again we take exception to the period four years later in the same town of Yellow Jacket, which hasn't shown one iota of architectural improvement, and in which the costumes and marks were identically the same as those in 1917. It was very evident that few of the members of the 1917 crowd participated in the late world war, when America called on her sons for service. It seems to us that Roy Stewart, playing the part of the male lead, would have been drafted between the four years in which he was seeking a terrible vengeance upon his presumed enemy over the various deserts. We did notice that he wore a different hat, which shows that time did elapse between 1917 and 1921. As a screen vehicle, "Back to Yellow Jacket" is a complete failure; as a story, it has so many weak points that it would be very hard to find strong enough situations to save it from condemnation. Personally, we hate to say this, inasmuch as every-

body connected with this story are personal friends, but the truth must out if we are to have better pictures. Roy Stewart was ideally cast in the latter part of the picture, but he was too pronouncedly out of angle with the situations in the beginning. His was a character that did not beget much sympathy from the audience. This is unusual, as Roy Stewart is a sterling actor and can act when he is given the proper part. The story emphasized one thing in our mind, namely, that Kathleen Kirkham should be classified as a star. If any one deserves great credit in the picture, it is she. She played with just the correct natural tone required of the character and her personality, expression and beauty emphasized a continuous appeal to the audience. She belongs amidst the stars. Earl Metcalfe, somehow or other, did not carry conviction in a part which called for a great deal of diplomacy in villainy. This is not his fault. He looks more like a leading man than a villain, in fact, had he succeeded in stealing the wife's love, we are inclined to think that the audience would have been with him. One man, whose name is not featured but who deserves to be, was Jack Pratt. He played a very forceful and emphatic character throughout, and his artistry showed continuously throughout the story. He is a man whom we should see more of in pictures, although he has had a great deal of experience in them. Unfortunately, we were unable to get the photographer's name but, whoever he is, he deserves a great deal of credit for being able to please us with such beautiful photographic desert scenes as passed before our vision. This Ben Wilson Production will not make a great deal of money, but we much doubt if its producer will lose any money over it.



JEAN CALHOUN

LEADING LADY

Miss Calhoun has had a meteoric rise in the Cinematic Profession. Within the course of three years she has played the Lead opposite some of our most noted Male Stars. She has that freshness and bloom of youth, added to her golden Beauty, that her sagacity and talent are almost overlooked in the contemplation of her charmingness as a Woman. She is an Actress of ability, and poise.

HOSPITAL EDITION

“
Close - Up
”
a nearer point of view

VOL. VIII, NO. 5.

LOS ANGELES, CALIF., SEPTEMBER 20th, 1922

TEN CENTS A COPY



GUY BATES POST

THE DISTINGUISHED STAR OF

“THE MASQUERADER”

and

“OMAR THE TENTMAKER”

Richard Walton Tully Productions

Directed by James Young

A MAGAZINE OF MOVIE-LAND

Concerning My "OMAR *the* TENTMAKER"

By Richard Walton Tully

If questioned off-hand as to what I hope to accomplish in my film version of "Omar, the Tentmaker," I should unhesitatingly reply,—to provide film fans with a clean 100% entertainment. That always has been, and always will be, my endeavor in screen and stage productions. Seldom, perhaps, do any of us exactly hit the 100 mark, but it's a fine thing to aim steadily at the bullseye.

However, after the wonderful reception that has been accorded my first film, "The Masquerader," starring Guy Bates Post, I feel much more certain of my ground and the way the public will react to "Omar," in which Mr. Post will of course enact the bibulous, loveable poet whom he vivified so wonderfully on the stage for four consecutive years.

"Omar" is going to be as different from "The Masquerader" as a Minnesota lake is from the ocean. It contains a sweep, a majesty, a sense of immensity that it was difficult to attain in the drawing-room environment of "The Masquerader,"—wonderful, though, as that story is. But "Omar" is primarily a play laid in Oriental streets and bazaars; mosques and lovely rose gardens, and all the glamorous environment of the East. Yet through it all runs the silken thread of dominant romance; we have two exquisite love themes in fact, that of Omar and Shireen, and that of their little Shireen for the Christian Crusader.

Of course at the outset, our biggest problem was to reproduce in Los Angeles the Persia of a thousand years ago when Omar Khayyam sang his immortal songs and lived his exciting life. Personally I had studied deeply in the lore of ancient Persia, and three years ago visited Persia for several months,—studying the people, their manners and dress, their architecture and their modes of living—all of which, especially in the remote sections, have altered scarcely at all through the centuries. Then I was doubly fortunate in securing the advisory services of Francois Aga, the artist and Persian expert, as well as those of my permanent art director, Wilfred Buckland, who seems to have at his finger-tips a conception of the

proper setting and peopling of any scene anywhere on the globe and at any time in the world's history.

Thus I feel sure we are going to show on the screen the REAL Persia. It has been a gigantic undertaking, but I am certain you will find the feeling and atmosphere of old Persia faithfully presented in every detail from the massive city of Naishapur street scenes down to the most delicate differentiations of costume appropriate to each character, and his position.

In a picture such as this, where there are many crowds to handle and many stirring actions to record, I have often noticed that the main theme of the story is often obscured, if not altogether lost, in a tangle of eye-filling feasts by the time the film is half-way through. We have tried very hard to avoid this—constantly striving to keep the beat of Omar's romance, and not permit ourselves to over-emphasize the many glorious opportunities for striking pictorial effects on a large scale.

Working with any other than such a wonderful artist as Mr. Post this might have been wellnigh impossible to accomplish. His acting, however, so completely overshadows crowds of extras or magnificent settings that all we had to do was focus constantly upon him, and our story of romance and adventure kept its proper forefront position. Due to Mr. Post's matchless art, the escapadic story of Omar's life will be as readily followed as though only half a dozen characters ever appeared in the action, instead of the unusually long cast and several hundred "extras" we employed.

This is all only a brief idea of what we have tried to do in filming "Omar, the Tentmaker." I am not given much to prophecy, but I do unqualifiedly venture to predict that Mr. Post's recreation of the life of Omar Khayyam—the inimitable poet, wine-bibber, lover, philosopher, adventurer, astronomer, tavern-brawler and quick-wit of old Persia—will be universally acknowledged as the most perfect and enjoyable characterization the screen has ever seen.

A NEARER
POINT OF VIEW

"CLOSE-UP"

A MAGAZINE
OF MOVIE-LAND

VOL. VIII, NO. 5

LOS ANGELES, CALIF., SEPTEMBER 20th, 1922

TEN CENTS

From Home Sweet Home to an Operating Table A Little Adventure in Nine Days by the Patient, Emm. Ell.

Those of you who have your hair mattresses, and eider-down quilts, and lawn sheets in this weather can congratulate yourselves, for about the greatest place that I can put my finger on at this moment, mentally, is the bed I left behind me in "Home, Sweet Home," which, in a manner of speaking, introduces you to the fact that on the 11th inst. I began to realize, conclusively, that the world was not such a happy-go-lucky affair as I had tried to imagine it to be. I suddenly discovered that there were two ways of being put down and out; first, by a rear attack in a cowardly manner, or through some insidious slander perpetrated by somebody in the same profession as yourself, in which you cannot discover the culprit. Coming to the former of these, I would sympathetically state that I knew that I had been wantonly attacked.

Perhaps this had gone on for many months and, like the proverbial postponer, I thought that a little pain now and then would give me an edge over other men, but after I had had my last interview with George Landy, the peerless publicist with the Walton Tully Productions, and had lingeringly held Arthur Bernstein's hand for a moment while I sickly, or shall I say, languidly regarded the beauty of Bessie True, who happened to be in the office, it was only then that the realization came to me that I was undergoing a flank attack of a serious nature. My entire anatomy seemed to be at war with each individual muscle and bone, and so in a moment of light-headedness I determined to go home and call it a day. I d.d.—and I am wondering whether any of you will have passed such a day as I passed on that day?

By strategy, and otherwise, Dr. Frank D. Bullard managed to arrive. It was late at night and, after tinkering with me for a while, he pursed his lips and gave one malevolent glare at the ceiling and said: "My boy, it's to be Kiger for you." I said: "Anything for me will do at this minute," and so the following morning he jabbed me with a pound of morphine, or so, and merrily flung me into his 1923 Chevrolet Coupe, on the stomach, of course, and, being the Good Samaritan that he is, conducted me to the Good Samaritan Hospital.

It seemed that everybody I met on entering this ex-osteopathic hospital looked commiseratingly at me and even pursed their lips as much as to say "Poor fellow, will he ever put on those clothes again?" meaning, I suppose, the suit I was wearing. Then, like two famous personages, David Warfield and Sam Silverman, I was conducted to private room 226.

You will notice number 226; half of 26 makes 13, and, as many of you know that the Editor was born on the 13th, it behooved the Editor, in propria persona, to insist upon being operated on on the 13th.

Along about 6 p. m. a most imposing personage introduced himself to me; in other words, W. H. Kiger, M. D., incidently the most noted surgeon specialist of his kind in the State of California, if not of the entire west. He is a pupil of the famous Dr. Matthews of Kentucky, and I am informed that the pupil has so far exceeded the master that the pupil is being sought out by many sufferers from the South.

After giving me a cursory examination, he snapped his fingers and said. "Me boy, we'll soon attend to you"—and, so, the following morning, after a night of enhanced nervous fears, especially accentuated when an Orderly insisted upon putting trouser legs upon each of my limbs without any holes through them, and a sort of white jacket arrangement that had no backing to it, then I realized that I was in for a clever time. At this time I noticed that my whiskers had got the better of me, so I determined there and then that if was to take any other journey it would be best for my friends to see a clean Corpus Delicti; but, to continue, this charming young man with the assistance of Miss Anne Shambelan [who, by the way, turned out to be more than a proficient nurse and scholar as well], assisted me onto a moveable table, and then the merry journey began. First, up one hall, then down another, and me looking towards each particular ceiling, while the gay young person kept wheeling me as if he had nothing better in the world to do, but eventually we landed into an elevator seemingly made for just these form of conveyances, and upwards we shot. As we were mounting higher, I had a feeling that I wouldn't be quite so gay coming down again, but none of us can prophecy ahead the extent of a half hour, for in just about this time I was on my way back again to Room 226, but it is worth while that I tell you about the Operation.

There was Dr. Kiger and his assistant, Dr. Allen, and by courtesy my friend, Dr. Bullard, all looking like members of the Ku Klux Klan, and as my vehicle entered, Dr. Kiger, in a business-like way, turned me more towards the light, and without any preliminaries started a rear attack. He was ably assisted by his two anxious lieutenants. I felt as if the enemy were making flank

YOUR CINEMA FAVORITES

movements against me. I was in such a position that I was unable to protect myself, although I had not taken Ether, but had been content to have a local anesthesia. While these gentlemen were so industriously employed, I was having a mild flirtation with a perfect blonds, Miss Mitchell, who had the smile of an angel. She kept administering water to my parched and fevered lips as the operation continued. Every now and again she patted me on the hand and looking angelically at me, would say, "Nothing to worry about, it will be over in a minute." On one or two occasions, I almost agreed with her!! but when I sum it all up, and remember the terrible state I was in, and the complete Whitehead operation which had been performed upon me, I marvel at the technique and manipulation which kept me practically free from pain during the entire process. Thanks to Dr. Kiger.

I am inclined to believe that if you people, resident and active in the Moving Picture World, could have undergone my experience with such an expedition, you would probably thank me for writing a description of this particular half hour of my life. Many of you are fearing what I went through, and my honest advice to you is to get acquainted with Dr. Kiger. He will be able to add a few more years of pep and life to your otherwise dull existence. This article is inspired from a feeling of appreciation for this excellent man. I also wish to take this opportunity of thanking my many friends for their felicitations during my unavoidable absence from the office, and, incidentally, it may be of interest to you to know that this entire issue was edited in Room 226, The Good Samaritan Hospital,—so, if there are any mistakes or errors in this number, kindly remember the Why and Wherefore, and why I call this issue—The Hospital Special.

ROBERT KURRLE,
PHOTOGRAPHER

Robert Kurrle has been selected to do the camera work on "All the Brothers Were Valiant," the Ben Ames Williams story which Irvin V. Willat is directing for Metro. Mr. Kurrle photographed many of the Bert Lytell pictures for Metro and more recently has been with Edwin Carewe.



In Confidence

**VIOLA DANA HAS
TWO LEADING MEN**

Viola Dana is a very fortunate young lady. In "Miss Emmy Lou," her new Metro starring picture, she is going to have two handsome leading men. John Bowers and Allan Forrest have both been signed for leading parts in this story written especially for her by Bernard McConville and which Harry Beaumont is directing.

COUNT 'EM

Christie Comedies will have six different leading ladies in their first five pictures this fall. Here's the line-up of the beauty brigade: Viora Daniel and Helen Darling appear with Neal Burns in the first picture, "That Son of a Shiek"; Vera Steadman plays the lead with Bobby Vernon in "Pardon My Glove"; Dorothy Devore is starred in "Let 'Er Run"; Charlotte Merriam, former Christie girl, has been re-engaged for the fourth comedy, a houseboating expedition; and Charlotte Stevens supports Bobby in the next picture of the series.

A great deal of moisture is required when sowing your wild oats. This bit of truth by Virginia Valli.

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NIGHT LIFE IN L. A.

(By "The Rounder")

SOCIAL NOTES IN ALLEY "C," GOOD SAMARITAN HOSPITAL, LOS ANGELES

(By "266")

N. B.—Jack, the night orderly, is competent, educated and courteous. He prepared me, via the stomach, for tomorrow.

WEDNESDAY—Operation occurred. Dr. W. H. Kiger knows his business backwards.

I have noticed a deep silence in this Alley, or Hallway, particularly from the women folks who are inhabiting the other rooms about me. Is it possible that they are all having their temperatures taken at the same time?

SAME DAY—George, the handsome, broad smiling orderly (one nurse insinuated he was a Swede), came in and told me a joke. It was a very good joke, but I did not dare laugh for fear of breaking a stitch, so orderlies should be prevented from telling good jokes when a patient is bound up. He is also as gentle as a woman in his duties.

SAME DAY—Still have my wits about me, as well as a fair pair of eyes. I perceived a delightful Special nurse.

LATER—After much pioneering effort, discovered her name to be Hazel Billingsley. She is lithe, graceful, with a glorious pair of blue eyes and golden hair. Next time I'm a patient—me for a Special Limited. Can I train myself to this?

NEXT DAY — Having been duly soaked and half dried by the good-natured Night Nurse at 6, or so, a. m., in spanked manner style, I beheld a vision of streaming hair and a gorgeous kimona flashing into the bathroom, which is situated, when my door is open, just at the tail of my left eye. After concentrating my orbs on closed door for an age, I fell into a doze. When I awakened again, the door was open and the bathtub remained inside.

"SMILING AT GRUNDY"

"Where austerity reigns, let's pull a trick,"

A recovering patient spoke;

"We'll smother all of this scandal quick,
By laughing it off as a joke.

So that anyone, with such austere views,
Can't stem the thrill we feel,
Let gossip later give out the news,
How two of us can steal
A bliss.

No matter where it is,
If we are gainers, 'tis our biz!

NEXT DAY—Fortunately, for the routine I am undergoing, I am alleviated somewhat with the kindly attentions and presence of Nurse Anne Shambelan. She is very charming, flushes readily and is an example of a higher type woman who lives with her ideals.

Horrors! I must be getting well. I was presented with a cup of black coffee. Perhaps, the toast will come tomorrow!

If there is any humorous side to hospital life, I would like to know where it is? as I can't spend too much of my life in hospitals seeking humor. Right opposite my door is a little boy, who was operated on yesterday, and today his relatives in droves have been timidly approaching the door and nervously looking in to see how the little fellow was getting along. Strangely enough, as I am writing this about a room where tragedy is stalking, I heard girlish laughter coming down the hall, and it struck me that tragedy and comedy are as ever, side by side.

NEXT DAY—Nurse Billingsley created a great commotion in our Alley when she came forth carrying aloft in triumph a gift in the form of a model ship beneath an electric globe, presented to her by a real, everyday hero whom she is at present nursing; so Claude McElhaney and others gave marked attention to the flags which flew at half mast on the boat.

Harmony prevails in Alley C. The "Pipes of Pan" often resound,

Constance Mecker is the vivid chariot-
eer. She wheels you from one room
to another.

Speaking about visitors and flowers, it has been an insistent grouch with me for years that flowers only come to those who wed, or die, which is off-set, for I have received quite a collection of both, and as the flowers are fragrant—so were the presence of the friends who came forward to administer their little tokens of regard for me in this, my first hour of being compelled to lie on my back in several years.

Kathrine Lorimer came every day and made my room, in a way, feel like home, sweet home. The nurses on the floor, I understood, remarked to each other last night in sotto voce, that "226" was the telephonic pest—one even suggesting installing the only telephone in the Alley in my room. I cordially agreed with her. The telephone operators in this hospital are wonderful.

The treatment in this hospital, as a whole, is very good and I make this statement in view of the fact that the Hospital of the Good Samaritan is the official hospital for the Actors' Fund.

THE DAY—This does not necessarily mean that I am going out today, because I am not, but as Editor of CLOSE-UP I realized that you, Friend Reader, wanted a copy of your favorite magazine in your mail box on the 20th and, although I have had certain little pains and unpleasantness, I decided to attend the editing of this magazine from my bed. It has been a rather difficult task to essay but, owing to the kindness of a certain Mr. Tonkin, and a more than excellent stenographer, and a co-operative spirit displayed by the office staff, I am inclined to believe that we will all see this number out on the date it should be on the newsstands.

Now, if I eliminate my Night Life in this issue, it will be for the specific reason that I was personally unable to visit any of the places mentioned, and for that reason I have eliminated description and criticisms, and I add this, as it is much to my regret, that I intended to write a splendid criticism about the "Masquerader," which appeared at the Kinema, but I can state here, and these few statements can be accepted as a test for the quality of the

....Flickerings From Flickerland....

unwritten criticism, that the "Masquerader" is pre-eminently, from a picture standpoint, the plum of the 1922 season. George Benoit deserves more than a world of credit for his executive photographic ability in turning out such a trick masterpiece. James Young directed the picture and he did it faithfully. I guess you all know what Edward Kimball and Ruth Sinclair did? Vivid, splendid portrayals and so on down the cast. The star himself cannot receive any added glory no matter how eulogistic my remarks are regarding his presentation.

Now, friends, as there has been cold towels on my head all day and I am somewhat in a fever and should like rest, and telling you beforehand that I hope to be reading this issue on the outside of the walls of the Good Samaritan Hospital, I take leave of you until the next issue. Signed, "226."

MY FIRST MAKE-UP

By Ben Turpin

It was in 1909 and I was working for Essanay in Chicago; Francis Powers was directing that great actor, Henry Dixey, in "The Christmas Carol." Dixey was so important a personage that he rode back and forth from the Sherman House Hotel in an automobile.

I was a property man in those days. One morning Powers came over to me and said: "Ben, go make up for the king's jester." I did as I was told and walked nonchalantly down to Mr. Powers, carrying the little jester's bauble with the Punch and Judy head.

"My God, Powers, what is that? I couldn't work near such a face!" was Dixey's wild comment. Powers had not warned him. So I was rushed back to the prop room without further ado.

Shortly after, Mr. Powers told me to "make up" for a cabby. He was directing Francis X. Bushman at this time. Powers had a hansom cab in a

particular scene and wanted a driver. I put on the high hat and long coat and took my seat on the box. They shot that scene nineteen times. Every time the camera man began to grind Powers became so overcome with mirth he could not proceed. I didn't know what he was laughing at then, but later concluded, when I learned that he was laughing at me, that if I could make him laugh so heartily, I could make others do so. I decided then and there to go into comedy, and here I am, folks—not so good looking, but very cute.

HE SHOULD WORRY

Frank Lloyd's logical ambition to produce under his own name seems to be blocked by proffers from special producers whose lure Mr. Lloyd would deem it unwise to ignore. So great was his success in the last three pictures coming from his directorial genius that Mr. Joseph M. Schenck was unwilling to let him go—for two of these pictures were Schenck productions, "The Voice From the Minaret" and "The Eternal Flame," which latter production is now being distributed by First National. The third in this trilogy is "Oliver Twist."

Mr. Lloyd accordingly postponed his personal plans, took a brief vacation of four days, which he spent at Catalina, and now is hard at work on the script for "Within the Law," which will be ready for her when Norma Talmadge returns with her husband, Mr. Schenck, from their European tour.

Mr. Lloyd says in "Within the Law" a fine, bold and vigorous melodrama, there is a straight-from-the-shoulder story told with virility and punch; the kind, indeed, in which Frank Lloyd has no equal.

Nina Wilcox Putham has written a story of Hollywood entitled, "Laughter, Ltd." Is this a joke, or isn't she the kind of authoress that's to be laughed at?

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Moving Along In Movie-Land

SHE'LL BEAT MOWER'S RECORD

One of the interesting and talented children who will be seen in Harry Garson's "An Old Sweetheart of Mine" is little three-year-old Bianca Blackburn. This dainty little golden-haired miss has the distinction of being the youngest member of the A. A. U. She holds the world's championship for high diving and does three different swimming strokes, as well as a 16-foot dive. She is absolutely fearless and swimming seems to be an instinct.

Besides her accomplishments as a swimmer, Miss Bianca has a definite screen personality which will not fail to be noticed in her performance in "An Old Sweetheart of Mine."

* * *

Following the completion of her characterization of Mary Jane Anderson, the leading feminine role in Harry Garson's "An Old Sweetheart of Mine," Helen Jerome Eddy will leave for the East.

"As this is really my first trip to New York, I am looking forward to it was great anticipations," stated Miss Eddy. "I was born in New York, but my parents left there when I was a year old. Consequently my early impressions of that city are a little hazy."

* * *

Agnes Leahy, who is known to her many friends in the Los Angeles film colony as "Mike," and has been identified with Harry Garson Productions, underwent a major operation recently. Her splendid vitality has brought her through with flying colors.

RUSSELL SIMPSON IN "PEG O' MY HEART"

Russell Simpson, who is enacting the role of Peg's father in the Metro production of "Peg O' My Heart," in which Laurette Taylor is starring, has given to the silent drama some of its most impressive characterizations.

Among some of the successful productions in which he has appeared are "Snowblind," "The Brand," "Hearts Haven," "The Barrier," "Out of the Dust," "Bill Apperson's Boy" and many others.

After seeing the way the women are dressing, we might say that this is a "waisted" generation. Gaston Glass does a ditty.

OVER TWO HUNDRED THOUSAND

The judges in the Marshall Neilan-Helen Lynch Naming Contest, running in "The People's Home Journal," report that over 200,000 names have been received from readers of that magazine throughout the country. The contest has three months more to run and at the rate the names are coming in it seems as if every one of the two million readers of this publication will send in suggestions for a new name for Helen before the final decision is made.

Miss Lynch, whose initial appearance in Neilan pictures took place in "Fools First," will be seen in an important role in that producer's next release via First National, "Minnie." Others in the cast include Matt Moore, Leatrice Joy, George Barnum, Raymond Griffith, Josephine Crowell and other well-known players.

LEAH BAIRD STARTS ANOTHER

With arrangements just completed for a series of Leah Baird special productions to be made for Associated Exhibitors under an agreement between Arthur S. Kane and Arthur F. Beck, her manager, the first special already is well under way on the lot of the Thomas H. Ince Studio.

Miss Baird, who wrote her own scenario for this picture from a four-act play, "All Mine," is being supported by a trio of favorite leading men—Richard Tucker, Walter McGrail and Tom Santchi. The story is woven about some interesting situations that arise following a shipwreck in the South Sea Isles.

Wallace Worsley is directing the picture with Arthur Todd as camera man.

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Is a Keen Judge
And She Eats Them.

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Sylvia "Mother" Ashton, prominent character actress in Paramount Pictures, has been loaned to Christie Comedies for one picture, a houseboat comedy in which Neal Burns is featured. Burns, Director Sidney, Charlotte Merriam, Sylvia Ashton, Don Bailey and others of the cast are now living "the life of Riley" on boats, rafts and other sea craft at Balboa Beach, making the picture.

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VIN MOORE

A Comedy Director of Note

THESE ARE CLEVER

The second release of a series of two-reel "specials," in which little Arthur Trimble is being starred for independent release, has been completed at the Hollywood Studios. Frederick G. Becker directed.

Bessie Love, who headed the supporting cast of the first production, will also be seen in the second. According to Mr. Becker, it is the intention of the Trimble productions to surround the youthful headliner with a capable cast in every picture.

The third production will be started as soon as the titling and editing of the second of the series is finished.

The Trimble Productions also announce that the series will be marketed as "The Strange Adventures of Prince Courageous."

ALL ANTI'S

James A. Walton, state superintendent of the Anti-Cigaret League of California, is all wrong in declaring that cigaret smoking is the cause of lying, according to members of the "Slippy McGee" Company. Here are the real causes for prevarication as outlined by them:

Director Wesley Ruggles—Publicity men.

Colleen Moore—Marriage.

Wheeler Oakman—Prohibition.

Sam De Grasse—Income tax.

Pat O'Malley—Flappers.

BACK INTO HARNESS

Art Acord has returned to Universal City with his broken leg all that a buck dancer could desire and will begin work at once on another historical chapter play.

The star finished "Buffalo Bill" and started for his Nevada ranch by automobile. He tangled with a gravel truck, turned over and went to the hospital with a broken leg, a fractured skull and one chance in a thousand to live.

Two months in the hospital and two weeks on his ranch made a new man of him and he is back in action.

The new play will tell in historical chapters of Marcus Whitman's conquest of Oregon. It will go to the screen as "The Oregon Trail."

Edward Laemmle is on his way back from Vienna to direct. He was sent abroad to produce a series of pictures with Harry Myers. The time did not seem auspicious, so Carl Laemmle ordered the expeditionary force home and Edward Laemmle will again find himself behind a megaphone with Art Acord for a star.

The combination is regarded as particularly fortunate. Edward Laemmle directed Acord in "Winners of the West" and more recently in "Buffalo Bill," which is accredited with reviving the country's interest in American history.

"The Oregon Trail" was written from history by Robert Dillon, chief of the serial and short reel feature department at Universal City.

A cast is being selected.

Much interest has been taken at the Metro studios in the "race" between Viola Dana and Billie Dove who are striving to learn which can acquire the deepest coat of tan during the two weeks before each starts work on a new picture. Miss Dana and Miss Dove both reside in Hollywood, but during their vacation period head their respective automobiles beachward every morning and do not turn back until late in the afternoon.

* * *

A jury box full of pretty women might be called a grand jury. This outburst by Edith Roberts.

* * *

One judge said he wanted more evidence. Wonder what kind of case this was? Claude McElhany is interested.

YOUR QUESTIONS ANSWERED

"Merry Go Round" has a lot of people dizzy. There seems to be considerable vertigo about the big production which Erich von Stroheim has just started at Universal City.

A catechism on the subject might help.

Q.—Did von Stroheim write "Merry Go Round"?

A.—He did.

Q.—Will he appear in the picture?

A.—He will not. He will direct.

Q.—Who is the star?

A.—Von Stroheim will star but not as a director. The cast will be the first real all-star cast ever assembled. It includes Norman Kerry, Mary Philbin, Dorothy Wallace, Dale Fuller, Wallace Beery, Spottiswoode Aitken, Al Edmundson, Maude George Caesar Cravina, Capt. Albert de Conti Cedassamare, Allan Sears, Fay Holderness, George Hackathorne, Sidney Bracy, and others.

Q.—Will it be as big a production as "Foolish Wives"?

A.—Yes, in drama and beauty, but not in length.

Q.—How long will it take to make?

A.—One hundred and six days.

Q.—What is it all about?

A.—It is a story of Vienna before, during and after the war. Its thought is the triumph of love over all.



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HERE'S A WARNING

Collector of Internal Revenue Rex B. Goodcell today marshalled his field forces for a drive in which widespread investigations of doubtful income tax returns will be made.

Twelve thousand returns made by taxpayers in the Southern California district will be probed. The taxpayers involved in these investigations are scattered all over the district and include men in every walk of life.

Are you one of this brigade of 12,000?

"In making these investigations," said Collector Goodcell, "the taxpayer must not feel that we doubt the statements made in his return; we merely question his interpretation of the law. Items of income which the taxpayer may not construe as taxable may be so regarded by the department.

* * *

One thousand real estate men and brokers who deal exclusively in real estate and selling business chances and who paid a broker's tax of \$50 are now entitled to refund of the tax they paid, according to a new ruling just received by Collector Goodcell. Make out claim for refund on Form 843, attach special tax stamp and forward to the collector.

* * *

Twelve thousand sales taxpayers are affected by another new ruling. Collector Goodcell has been instructed to refuse to accept all sales tax returns that are not prepared according to law and authority is placed in his hands to enforce a penalty of \$1000 for an improper return. Instructions as to how these returns must be prepared are being mailed out by the collector. There are many of this class of taxpayers in every town in Southern California.

"Observe these rules and it may save you \$1000," Goodcell declared.

* * *

Official figures received from Washington show that the Southern California district was the highest of the sixty-four internal revenue districts in the United States in percentage of collections for 1922 as compared with 1921, indicating that business conditions in Southern California are better than in any other section of the country.

* * *

Personal net incomes amounting to the amazing total of \$1,329,006,594 were reported by citizens of California for the past year.

BEHIND THE SCENES

(By Marshall Lorimer)

It seems all too easy to break up a home,
And sell all the things that you own,
Then find out too late, that it leaves you alone,
With mem'ries to weave on your loam.

First one thing, or that—and the rift in the lute—
Will widen relations, so you
Are wondering why you must start all anew
To awaken a Joy that is mute?

How very transparent—it all seems to be!
Desire actuated it all;
For when you are trying the CAUSE to recall:
Somehow—"Cause and effect" won't agree.

The one thing you know, IS—you're starting again!
It matters not—just why you should?
Like Good has its evil, and Evil its good,
You've tasted your pleasure for pain.

If each of us wallowing down here below
Lived on our few years in a groove,
We'd be Window Dummies, unable to prove
Why Garments get more, which they show.

So perhaps after all, the value you set
On happiness that you enshrined,
May prove but a PRELUDE, to lead you behind
The Scenes—FATE, has in store for you yet.

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for fall and winter have arrived. The models are more handsome; the fabrics more elegant; the tailoring more attractive; the patterns and colorings more beautiful than ever—and the prices are even lower.

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"I sure love these warm nights."
"I'd like to take you out on those nights."
No one knows where Helen Ferguson got this.

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Shadows From the Silver Sheet

GOSSIP BY THE ROUNDERS

SHORN LOCKS PAY AT TIMES

Scores of young screen actresses, wavering between bobbing their hair or waiting for the styles to change, quickly made up their minds to bob it, when Maurice Tourneur, filling the cast for Lorna Doone, his latest historical spectacle just completed at the Thomas H. Ince Studios, announced that he needed peasant girls with "Dutch cuts" for seventeenth century atmosphere. As a result bobbed hair is still the rule among the aspiring young movie maids in Culver City and Hollywood.

Consulting historical times, Tourneur discovered that the matter of hairdress was immensely important back in the time pictured in Blackmore's classic, as marking the difference in rank of peasants and aristocrats. It was a requirement of custom that the lower classes cut off their hair, while the ladies and gentlemen of the period wore long curls. The producers spent a vast amount of money in copying the costumes worn in the days of the heroic John Ridd, "strong man of Exmoor," and of Lorne Doone, the beautiful maiden who was shot at the altar. Recently a group of distinguished educators from England, inspecting the motion picture studios, were given an opportunity to study the methods used in the picturization of Lorna Doone. They were amazed at the fidelity with which Tourneur followed the manners and dress of the

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novel version, until the director showed them a stack of volumes describing the period in question from which he had lifted exactly the "atmosphere" required. "Lorna Doone" is said to be the most lavish historical picture that has ever been produced. It is soon to be released.

CABIN BUILT IN MOUNTAINS FOR "MISS EMMY LOU"

A portion of Southern California has been transported to Pinecrest in the San Bernardino mountains, 80 miles from Los Angeles, by the aid of four motor trucks and a company of workmen from the Metro studios.

On this location has been built a reproduction of a large South California mountain cabin for use in "Miss Emmy Lou," Viola Dana's new Metro starring picture. The cabin is 60 feet long and 30 feet deep and two weeks were spent in its construction.

The cabin is true to type of the period which it represents and is complete in every detail. As a result Miss Dana and the other feminine members of the cast for this picture are going to live right in the cabin while they are on location. They expect to spend at least two weeks away from the studio.

WATER BABIES

"Bebe" Blackburn, who is three and a half and may be noticed by her happy smile and blonde curls, has been engaged for a new Christie Comedy houseboat story. The new movie youngster dives and swims under water just like a little mackerel. If you don't believe it, you'll have to see the picture. The kiddie knows more about water and how to get around in it than many a bathing girl of twenty-five summers.

Alan Hale, who has an important role in support of "Douglas Fairbanks in Robin Hood," and who is now enacting the role of the bad villain in Shirley Mason's latest William Fox special, will soon return to his first love in cinema endeavor—the playing of leads in which line he distinguished himself notably in support of Mme. Alla Nazimova. Mr. Hale announces he is considering two offers to enact "leading men roles" in important productions and that it is reasonably certain he will accept one of them.



BARTINE BURKETT
Screen Ingenue

Whenever Jean Hersholt wants something fixed on his motor car, he does it himself—not to economize, but because he is convinced no one else ever takes as much pride in one's car as oneself. "Anyway, it's a good thing to learn how to be a first-class automobile mechanic since in this life of numerous uncertainties, a fellow never knows when he must change his line to get a job," the popular actor-director observes.

W. Emile pulls a good one this time.

"Where are you going?"

"Into the studio."

"But it says, 'No Admission.'"

"Yeh, I know. You can get in free."

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PERT POINTS

NEW "FIND" IN "MINNIE"

Raymond Griffith, comedian, whose first dramatic work in Marshall Neilan's "Fools First" established him as one of the most notable actors of serious roles in the films, will be seen in "Minnie," Neilan's newest picture for First National.

Griffith's work in "Fools First" has been hailed by the critics as one of the best characterizations of the year. He has been called the second Henry Walthall of the screen as a result of his portrayal of "The Wop" in Neilan's crook picture.

In "Minnie" Griffith is given a comedy role, that of the enterprising chewing gum salesman, and, according to reports, his work in this picture will duplicate his success in "Fools First."

* * *

Christmas comes but once a year— to ordinary mortals. But to Katherine MacDonald and the fortunate youngsters appearing with her in "The Lonely Road," now being filmed by B. P. Schulberg, it came every day last week, with elaborately ornamented tree, turkey, trimmings and all, for Victor Schertzinger is taking his characteristic painstaking care in this special production to be released through First National.

* * *

In the knowledge that his last production for Associated First National Pictures, Inc., "Hurricane's Gal" is scoring a big success everywhere, Allen Holubar is giving much time at present to the reading of script and the examination of current literature, in the hope of finding a worthy successor to be delivered into the hands of First National for release. "Hurricane's Gal" stamps him as a director capable of coping with nature and bringing her in the variety of moods to the square of the silver sheet.

"I've sure got a keen role," said the actress, as she looked at her stockings. Monty Banks must have his joke.

* * *

Theodore Roberts appears in "The Old Homestead." But we suppose there's a modern real estate agent in it.

YOUR CHANCE MAY COME, TOO

Beauty, talent, sensitiveness and intelligence—what a rare combination—and the sum of these is called Barbara Worth.

Recently, while Harry Garson was selecting the cast for his production, "An Old Sweetheart of Mine," now in the making, a young lady called at the studio in search of work and inquired for the casting director. Mr. Garson just happened to be standing in the passageway at the moment and Miss Worth, thinking him the casting director, offered him her little bundle of photographs.

Mr. Garson at once noted her unusual beauty and under the pretense of looking at her pictures, was really watching her face, which unconsciously registered expectancy in her dark eyes, and a moment later as Mr. Garson made no comment on the photographs the transition from expectancy to disappointment was so keen that he decided to make tests to determine her screen personality and ability.

The tests proved that Miss Worth's beauty and ability were so well adapted to the screen that Mr. Garson gave her one of the principal roles in "An Old Sweetheart of Mine," the story of which has been woven around James Whitcomb Riley's well-loved poem.

When questioned about her unusual name, Miss Worth stated that she is a descendant of the Worthingtons of Virginia, where she herself was born.

"I thought Worthington was such a long name for a screen career, so I decided to make it just Worth," naively remarked this charming young lady. "Barbara has been a family name for generations, so I had to keep that."

How great a part chance plays in the game of life we do not know, but we do know that when given a chance, it is up to the individual to make good, and that is what Barbara Worth is doing in her work at the Garson Studio.

Shirley Mason answers one also.

A chorus girl certainly does a lot of "kicking" in life.

* * *

"I have no kick coming," said the man, as he drank a glass of near-beer. Allen Holubar is right.

Gaston Glass, star of Victor Schertzinger's "The Kingdom Within," disclaims all knowledge of mechanics, but he admits he is working assiduously during his leisure moments on an idea which he hopes will develop into a solution of the problem of the take-off and landing of aeroplanes. If his scheme proves feasible, it will be possible in the near future to control a plane so as to make ascent and descent on any aviation field precisely in the same fashion of an elevator in an office building — straight up or down. Mr. Glass was an aerial officer in the French army throughout the recent world war and he won recognition as an ace through his ability to skillfully manipulate any machine in making quick and precipitous ascents and descents. It was an idea of his own and he is trying to devise the necessary apparatus to make it possible for any pilot to use his methods.

Dorothy Manners is not going to wed for the sake of getting her name changed because it has been appropriated by another screen actress, as has been published. "That is an absurd remedy because although I have a legal right to my name, I could easily change it without marching to any altar," she explains. "Anyway, I have no misgiving over retaining my own name and continuing my career in pictures under it."



DOROTHY MORGAN
A Clever Child Actress

Under the Magnifying Glass

BY THE MAN

BEHIND 'CLOSE-UP'

HARRY GARSON PRODUCTIONS SCHEDULE

That the production season of 1922-23 will be a big and busy one is further strengthened by the announcement from the studios of Harry Garson Productions, Los Angeles, to the effect that this organization is taxing its capacity to fulfil contracts.

As previously announced, Harry Garson will present Miss Clara Kimball Young in a series of five feature length screen classics, through the distributing agency of the Metro Pictures. Two of these super-features, "The Hands of Nara" and "Enter Madame," have already been completed and delivered to Metro. Work on the third Clara Kimball Young special, the title of which will be announced later, will be started about September 15th, when it is expected Miss Young will have returned from a short vacation in the mountains, where she went immediately following the completion of her last vehicle.

Aside from the Metro contract, Harry Garson Productions will produce an entirely separate series of three big, independently made super-features, adaptations from works of well-known authors. It is planned to sell this new series direct to the exhibitor for an indefinite period, disregarding any other releasing affiliations. The Garson Company will assume the burden of advertising, exploiting and selling these pictures, thereby dealing direct with the theatres, whom they will aid through liberal use of printer's ink, heralds, cuts and handsome press books, to sell the product to the public.

For the first of this series of independently made features, Mr. Garson has chosen the world-famed poem "An Old Sweetheart of Mine," by James Whitcomb Riley, one of the most famous of America's poets. The screen adaptation was made by Louis Lighton and Mr. Garson is directing the production, which features Elliott Dexter, supported by an all-star cast including such prominent characters as Helen Jerome Eddy, Lloyd Whitlock, Arthur Hoyt and Barbara Worth.

"An Old Sweetheart of Mine" will be ready for release some time in the fall. Immediately following the cutting and editing of this production, number two of the series, the title of which will be announced later, will be put into work.



Here's more proof that the wails of calamity-howlers are uncalled for and that America is just as much the land of golden opportunity as ever. Only a short four years ago, one Mario Bianchi and one Leon Cunjo ventured into this country from Italy with no funds and no reputation. Today Mario Bianchi is one of the foremost comedy stars on the motion picture screen and is famous throughout the world for his fun-making genius while Cunjo has become famous as a grand opera tenor and each makes a salary approaching Midas-like proportions when compared to the earnings of their old friends back in the old home country. Now don't let anyone tell you again that this country as a land of opportunity has gone to the bow-wows. It has not gone, nor is it ever going there.

Cleo Ridgley, who is Mrs. James Horne in private life, is the mother of twins and now that she has them started safely in school she is to return to the screen via Warner Bros.' production of "The Beautiful and Damned," being directed by William A. Seiter.

When a musical comedy show is rotten, why does every one go to see it? Because it's rotten—but not the way you think, says Myrtle Stedman.

This by Al Roscoe:

Stealing a kiss from a girl is a lot of fun, but then playing honest all of a sudden is just as good.

AH—MORE INFORMATION!

George Kuwa, who plays the part of Tana in the Warner Bros. production of F. Scott Fitzgerald's popular novel, "The Beautiful and Damned," has not only been on the stage but has taken a crack at the dull commercial life. Before he left Japan he was a bank clerk and after he came to California he was a very successful tobacco salesman.

* * *

Harry Rapf, producing for Warner Bros., is planning a series of entertainments for Vera Gordon, who comes to the Orpheum in a few weeks. Miss Gordon made several motion pictures under Mr. Rapf's supervision, and her vaudeville act was staged under his direction.

* * *

For the forthcoming production of Olga Printzlau's story, "The Little Church Around the Corner," an entire mining town will be built at the Warner Bros. studio and right next to it will be the far-famed town which Sinclair Lewis describes in his novel, "Main Street," which will also be screened by Warner Bros.

* * *

Marie Prevost, who is appearing in the Warner Bros. production of F. Scott Fitzgerald's novel, "The Beautiful and Damned," reports a fishing trip last week which resulted in the usual fisherman's luck.

* * *

Louise Fazenda, who has been cast in one of her first dramatic parts in "The Beautiful and Damned" at Warner Bros., is one comedy queen that has flitted to the drama via other routes than the bathing suit one.

* * *

William A. Seiter and Harry Myers are renewing a friendship made while Mr. Seiter was directing Doris May and Harry Myers in "Boy Crazy." Mr. Seiter is directing Warner Bros.' production, "The Beautiful and Damned," and Myers is playing the eccentric author in it.

* * *

Emmett King, one of the most widely known character men in motion pictures, has been signed by Warner Bros. to play the part of Marie Prevost's father in their forthcoming production of "The Beautiful and Damned," which William A. Seiter is directing.



FIRST NATIONAL NOTES

Richard Walton Tully departed for New York last Tuesday, taking with him the completed copy of "Omar, the Tentmaker." Upon his arrival in the Eastern metropolis, Mr. Tully will deliver the big production to First National and proceed to Europe for a vacation.

* * *

Following its preview at the California Theatre in Venice last Monday evening, Buster Keaton's latest laughfest, "Day Dreams," was delivered to the distributing hands of First National. "Day Dreams" is declared to be Buster's funniest. It was directed by the comedian and Eddie Cline. Renee Adoree plays opposite the sad-faced one.

* * *

Dorothy Phillips is resting, preparatory to starting work on Allen Holubar's next melodrama for First National, in which she will be starred. Mr. Holubar and Harvey Gates, author of "Hurricane's Gal" and other Holubar successes, are now putting the story into continuity.

* * *

"The Dangerous Age," a Louis B. Mayer special recently completed under the direction of John M. Stahl, has an unusually strong cast, comprising such stars as Lewis S. Stone, Edith Roberts, Ruth Clifford, Helen Lynch, Cleo Madison, Richard Tucker, Myrtle Stedman, James Morrison, Edward Burns, Lincoln Stedman and Dellorice.

Charles Chaplin has returned from a short vacation at Catalina, and is putting the final touches to his latest comedy for First National release. Charlie hasn't yet decided upon a title for the laughfest.

* * *

Thos. H. Ince, besides being busily engaged in the cutting of his fall and winter releases through First National, is also seeking titles for those productions. To date "Jim" has been changed to "What a Wife Learned"; "The Brotherhood of Hate" to "Scars of Jealousy," and "Someone to Love" to "Ten Ton Love."

* * *

Having completed the cutting of "The Voice From the Minaret," Frank Lloyd is preparing the scenario for Norma Talmadge's next production, "Within the Law." Other things claiming Mr. Lloyd's attention are his fishing pole and golf clubs.

WHAT'S WHAT ON
THE GARSON LOT

The story of "And Old Sweetheart of Mine," the Harry Garson production now in the making at the Garson Studios in Edendale, embodies all the elements of successful screen entertainment.

Romance, stirring action and comedy, combined with the beauty of Riley's poem, "And Old Sweetheart of Mine," about which the story is woven, make this production a photodrama of unusual appeal. It is a wholesome story of wholesome people.

* * *

Elliott Dexter will be seen in a new characterization in Harry Garson's "An Old Sweetheart of Mine," in which he has the leading role. As John Westland, the Indiana Editor, Mr. Dexter has one of his greatest opportunities.

A garage man's life is just one blow-out after another. Blanche Sweet pulls a good one.

* * *

Having a good time when a chaperon is along is SO unusual. King Baggot has been studying the flappers.

COOGAN, JUNIOR, FINISHES

The last shot has been fired from the camera on Jackie Coogan's newest picture, called in the making "Fiddle and I." The story was written for their boy by Mr. and Mrs. Jack Coogan, and was directed by E. Mason Hopper. The latter believes it will prove to be the most sympathetic characterization yet provided the juvenile star for projection on the screen. The simplicities of the story provide it with a singular charm and the action develops almost every emotion to which an immature soul could possibly respond.

It was in the taking of one of the scenes of this picture that Will H. Hayes was moved to unabashed tears and which caused him to remark that the problem of censorship would become "an impertinence" if there were plots like this placed before the picture lovers of America. The screen reveals little Jackie taking leave of an aged couple that had cared for him since his tenderest infancy and who, he felt, could no longer afford to support him. The moon shines through the open window of their humble bedroom and they, asleep, are unaware of the forlorn little orphan and his tender farewell.

Marshall Neilan's latest is, "Minnie." This sounds like a fish story.

* * *

Someone made a dirty crack about Hollywood. We just found out that it was a truck driver.

"Hoot" Gibson submits this information.

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UNIVERSAL PICK-UPS

Virginia Valli was signed by Universal for a long period because her popularity as a featured leading woman could no longer be ignored.

* * *

Herbert Rawlinson is starring at Universal City in stories of dramatic strength, directed by featured directors and supported by players of prominence.

* * *

Hoot Gibson is quickly taking his place as the most popular western star of the screen. Because he doesn't rely alone upon riding and gun play, but is rather an actor of proven ability and with an agreeably boyish personality, his rise has been rapid and uninterrupted.

* * *

Roy Stewart, following one of the epochal performances of serial history in Universal's "The Radio King," is starring again at Universal City—or, in actual location, in timber country north of there, in a series of two-reel lumberjack romances written by a staff of writers under Robert Dillon's supervision and directed by Robert Hill.

* * *

William Desmond has just completed "Perils of the Yukon," a chapter history of Alaska from earliest days.

* * *

Neely Edwards and Lew Sargent, widely differing comedians, the latter the boy wonder of "Huck Finn" fame and "Just Around the Corner," are starring in comedies under the direction, respectively, of William Watson and Scott Darling.

* * *

Among the leading women to be found at the studio where Universal features are being made may be named Priscilla Dean, Colleen Moore, Lillian Rich, Barbara Bedford, Helen

Ferguson, Gertrude Olmsted, Mary Philbin, Louise Lorraine and others.

* * *

Jack Mulhall and Louise Lorraine are cutting an awful swath through San Francisco. When Jack Mulhall rode down Market street on a horse the town passed out. Jack Mulhall is the star and Louise Lorraine the leading woman of "Tales of the Fish Patrol," Jack London's stories of deep and dark blue water, which are being filmed by Universal. Edward Kull is the director.

* * *

Sidney Bracy, whose screen roles have ranged from bits in one-reel comedies to important parts in super-features, and who just recently completed the "heavy" characterization in "The Radio King," Universal's scientific serial starring Roy Stewart, is playing a principal role in support of Herbert Rawlinson in "One Wonderful Night."

Bracy was chosen by von Stroheim, that ever-alert type judge, for one of the central roles of "Merry Go Round," the forthcoming Universal super-jewel effort.

* * *

The cast of the current Hoot Gibson film version at Universal City is a list of names worthy of any western feature of any length. Nat Ross is directing Gibson in "Ridin' Wild," a story written and scenarized for the star by Roy Myers.

Edna Murphy's attractive personality adds charm to the role opposite the star, while Wilton Taylor, Otto Hoffman, Wade Boteler, William Welsh, Burton Wilson and Jack Walters handle other principal roles.

Edna Murphy has played the feminine leads in many recent Universal pictures, among them Herbert Rawlinson's success of the day, "Don't Shoot."



LYNWOOD CRYSTAL RAPP
Child Actress

Gladys Walton finished "The Lavender Bath Lady" and chose the cool waters of the Pacific and the quiet of Catalina for her vacation after an extremely difficult role. King Baggot directed this Shannon Fife story from a George Randolph Chester continuity.

Helene Chadwick, one of the most favored of screen favorites, was deeply concerned over the erroneous report of her being sun-struck on an Arizona desert while enacting the leading feminine role in "Border Patrol" for the Morosco-Hawks company recently. Newspapers throughout the world published the story under startling headlines and as a consequence her Hollywood home was deluged with a veritable flood of telegrams from anxious admirers. A mixup of names at a Phoenix hospital was the cause of the false rumor. After pondering at length over the whole incident, Miss Chadwick came to the unusual conclusion that "it was probably because striking is such a fad just now that they had me struck, too."

Gertrude Astor, Earle Williams' leading lady, has come forward as a stout defender of movie serials. Although she is permanently through with this class of picture after starring in a half dozen of them, she declares the chapter play serves a good and laudable purpose in the amusement world and she resents any aspersions cast upon it. "Movie serials are as fixed as breakfast cereals," she asserts, which, of course, might mean that some serials, like some cereals, are fixed better than others!

Hand-Outs Along the Rialto

MABEL BACK HOME IN MIX-UP

Mabel Normand's Jewelry and Trunks Held in Suit of Publicity Agent

It is not so much that Perry M. Charles, publicity agent, has brought suit in the Supreme Court, Brooklyn, to recover \$2940 for salary and services rendered here and in Europe for Miss Mabel Normand, noted cinema star, that will cause the actress any loss of sleep or worry, but her "beloved" publicity agent has gone further. He has caused all her trunks, containing the wonderful wardrobe she brought back from Europe a few days ago, to be attached by a deputy sheriff, who thought his official mission would not be properly fulfilled unless he also attached the collection of jewelry Miss Normand had placed in the safe of the hotel where she is staying.

This little incident—a fly speck on the atmosphere—will not detain our Mabel long in Manhattan. She will be in our midst in a week.

Low lights and high minds go together, says Dale Fuller.

When Walter Emerson, soon to be seen in an important part in support of Henry B. Walthall in the William Fox special, "Drink," started to discuss the possibilities of perpetuating the power of truth unfolded in the masterly essays of his progenitor, Ralph Waldo Emerson, by filming them, only a very slight interest was evinced by picture wiseacres, because it was considered impossible to visualize the contents of a so-called dry essay. Now it develops young Emerson has a clever plan whereby real drama of life can be woven around the more potential passages in the celebrated essayist's best works, basing this dramatic suspense upon events in the author's interesting career, thus making sure unusually powerful climaxes. It is said several prominent producers are now holding conferences with Mr. Emerson on the subject.

The greatest sensation of the summer was trying to stop the power lawn mower. We cut three neighbors' lawns before we could get the darn thing stopped. William Duncan overheard this at the beach.

Andree Tourneur, noted for two things in general, namely, her beauty and her oft-repeated boast of being a French - Canadian - Britisher-American, or, in other words, the most hyphenated of all screen artists, has been cast in an important role in support of Viola Dana in her picturization of "Emy Lou" and has just started her work before the Metro cameras. Miss Tourneur has just finished serving as leading lady to Roy Stewart in two consecutive pictures and she will be remembered a long time for her artistic performance as Bert Lytell's leading lady in "The Face Between."

Lloyd Hughes has been invited to take his wife, Gloria Hope, on a cruise across the mighty Pacific to Yokohama, Japan, to be the guests of honor at a big moving picture celebration to be held there the latter part of November. Both Mr. Hughes and Miss Hope have legions of admirers among the Japanese. It is within the range of possibility that this duo will accept the invitation. It is all according to how their studio engagements can be arranged.

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—It would seem untrue that one style in particular should have the ability, in loveliness and delicacy, to out-step any or many of the little models designed and made by I. Miller.

—However, the "Scandal" here sketched is a successful captain. It has an odd and artistic forepart, three graceful straps and dainty perforations. Something to be seen and thought about. Patent Leather only.

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where I. Miller Footwear is carried
exclusively in Los Angeles

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SEVENTH AT OLIVE
B. H. DYAS CO.

SCREENING WHERE THE SCREENING'S GOOD

Broadsides

By ARGUS

The flappers are always doing something. First it was the petti-coats that went out, and now it's the hairpins. They seem to delight in putting some people out of business. Edith Johnson sends this in.

* * *

The Ville de Paris has a new shoe for women called The Scandal. This ought to be very popular in Hollywood, exclaims the Yellow Journalist.

* * *

Peggy Standing hands us a new one:

"Save the surface and you save all," by Sherwin-Williams.

"That's why I don't wash my face," by a flapper.

* * *

Norris Johnson writes a bit:

It's the truth, a man can't afford to drink himself to death with the prices the way they are.

* * *

The fellows aren't dancing so close to the girls as in the past. They've probably taken notice to what the girls put on their faces. This by Rupert Julian.

* * *

Women don't marry for money any more—they divorce for it. Helene Lynch is clever.

* * *

Phil Rosen admits that the 18th amendment is certainly "dry" reading.

* * *

A girl may fall deeply in love with some egg at a resort, but the idea of taking him home—is a different matter. Gertrude Astor told us this.

* * *

Bebe Daniels is making "Singed Wings." Sounds as if some little angel had been playing with fire.

* * *

Jack Conway is directing a story entitled "Another Man's Shoes." There must be a mistake somewhere.

* * *

Dorothy Devore is working on one entitled "Chop Suey." She says most Chinese are nutty because they have almond eyes.

* * *

William Russell is working on "A Great Night." Probably up in Alaska, where the nights are six months long.

Young Man: "Baby! If this is puppy love—Hot dog!"

* * *

R. A. Walsh is working at Goldwyn's on "Passions of the Sea." This ought to have a number of permanent waves.

* * *

Clara Horton is starring in "The Knife." This ought to be easy to "cut."

* * *

Warner Bros. are preparing "Main Street." This ought to have a cop in it at least.

* * *

Mae Murray just finished "A Broadway Rose." A good title would be, "Twelve Dollars a Dozen."

* * *

Harvey Gates says that one actress claimed that she was going to retire and be a lady. That's a nice remark for the profession.

* * *

This week's best laugh, by Neal Hart:

The guy who still continues to blow the foam from an ice cream soda.

* * *

Somebody asked if a summer girl was always cold in the winter. Well, says Jean Acker, they do like fur coats.

* * *

Another laugh by Gladys Walton: When a fellow picks a girl up and she says: "Let's take a taxi down to the beach?" This is fair (fare).

* * *

Maurice Flynn says he understands that the police are paid uniform rates.

* * *

Paramount says that Gloria Swanson in, "Her Gilded Cage," is a "bird" of a picture. Well, why not let the audiences do the "chirping"?

* * *

Mabel Ballin is starring in "Married People." It certainly has a "fighting" title.

* * *

Will Rogers is appearing in "The Headless Horsemen." There seems to be something "missing" in the title.

* * *

Sign reads at theater: "A Strange Adventure" with Grace Darmond. Is there any scandal?

* * *

The millionaire looked at his massive home and then said: "There's the house that jack built."

Lloyd Hughes is responsible.

David Torrence is without doubt one of the most confirmed book-worms in all actordom. He admits that he reads an average of seven books every week and sometimes he worms his line of vision through a couple extra ones on Sunday. Between scenes at the studio he can always be found in his dressing-room poring over a volume. His home resembles a public library. The pockets of his motor car are always filled with books and he is one of the best customers Hollywood book-dealers have. Incidentally, Mr. Torrence is regarded as one of the best-read character actors on the screen. His next notable cinema appearance will be in Mary Pickford's new "Tess of the Storm Country," in which he portrays the character of Elias Graves.

Bob Marks, who made his debut in pictures only last November and in the brief intervening time since has supported such stars as Douglas Fairbanks, Priscilla Dean and Shirley Mason, is a protege of Mme. Rose Dione, the distinguished French star, who was featured in the Robertson-Cole production of "Silent Years" and who played opposite Mme. Nazimova in "Salome." Mme. Dione devoted much of her leisure time to teaching Marks the technique of dramatic art from the French standpoint and she says she has high hopes for the future of this young man as an exponent of the heavier drama.

Audrey Chapman, the film beauty soon to be seen in an important role in support of Jack Pickford in "Garrison's Finish," has solved a great problem for milady who cannot afford to spend much money on wardrobe. She has created what is to be known as an Aft-Eve gown, which, by a simple rearrangement of the sleeves, can be used as either an afternoon or an evening gown and the material in it costs a total of only fifteen dollars, it being good silk at that. If Audrey keeps this up, she bids fair to become a heroine of her "fellow-members" of the gentler sex.

Reginald Denny submits a wise-crack.

"I like your complexion, but not on my coat," he said, as he pushed her away.

PERSONALITIES

Star Shooting

By "Hee Nose"

LET'S ALL LEND A HAND

The foremost celebrities of the stage and screen will be seen in a spectacular production of Shakespeare's fantastic comedy "Midsummer Night's Dream," at the Hollywood Bowl, October 7th, as a benefit for the Actors' Fund of America. A group of famous theatrical men are in executive charge of the event and are now selecting a "Million Dollar Cast" to enact the play.

Frank E. Woods, chief of the scenario staff at the Famous Players-Lasky studios, is chairman of the motion picture committee of the Actors' Fund and has written the following article explaining what the Fund is and how it is used:

Although the Actors' Fund of America has been in operation for forty years, until 1921 no special provision had been made for the care of persons working in the motion picture industry who might be eligible for aid. The ever-enlarging dimensions of the picture business made it apparent, however, that greater service could be rendered to those specializing in screen work by establishing a channel through which to disburse funds to picture players.

With this end in view, Daniel Frohman came to Los Angeles in the spring of 1921 to lend his co-operation



GERTRUDE STEVENS
Comedy Ingenue

and influence to a movement which would result in obtaining money for this purpose. Under his supervision the Actors' Fund Festival was arranged, the entire motion picture industry co-operating, and when it was staged at the Los Angeles Speedway on June 4th, both press and public united in acclaiming it the most lavish and impressive pageant ever held. The money raised at this benefit was turned into the treasury of the Actors' Fund and made available to picture players through "The Motion Picture Committee." The personnel of this committee includes Miss Marian Fairfax, Miss Winifred Kingston, Mr. Will Wyatt, Mr. W. J. Reynolds, treasurer; Mr. Mark Larkin, secretary; the Rev. Neal Dodd, consultant, and myself as chairman.

All applications for relief for persons who make their livelihood through work in the picture world are taken under advisement by this committee.

It might be well to diverge for a moment here to say a word about the workings of the Actors' Fund itself. This organization stands as one of the oldest established charities in the United States. It is supported almost entirely by persons playing on the legitimate stage or in motion pictures, and operates exclusively for their benefit in time of need. The headquarters of the organization is in New York City, and Daniel Frohman, one of the founders, is its president. Mr. Frohman has now retired from active theatrical work and is devoting his entire time to the fund without pay. With the exception of the clerical force in New York, no one working for the fund receives any remuneration whatever. This charity is supported by its memberships, by donations and by the money obtained through benefit entertainments such as the *al fresco* performance of "Midsummer Night's Dream," now being prepared for presentation at the Hollywood Bowl on the evening of October 7th, under the auspices of the Motion Picture Directors' Association. The herculean task of putting on this elaborate presentation is being conducted by Major Maurice Campbell and Mr. Frederic Sullivan.

Now to get back to the method of operation of the Motion Picture Committee. All applications for relief from persons who make their livelihood



HELENE LYNCH
Ingenue Lead

through work in the picture world are taken under advisement by the Motion Picture Committee of the Actors' Fund.

Naturally, a rather large responsibility rests with this committee, and we are trying to fulfill our obligation in the most careful manner possible. Each case is considered entirely upon its merits and we try to handle the work in a real human way, with a maximum of speed and a minimum of red tape.

Any person who makes his living by work in pictures, whether he be a star of a stage carpenter, is eligible for relief from the fund, providing he has worked a year in the industry. The names of applicants are kept secret and every safeguard taken to protect them from undue publicity.

Applications for relief can be made to any member of the committee or through the secretary. Where it is not an emergency case, requiring instant action, the circumstances are reported on by Father Dodd, whose parish embraces all of Filmland, and the case is disposed of at the committee meeting.

The principal work of our body is to help the sick and those in destitute circumstances. Of the latter class, of course, we have few in the picture business. The Actors' Fund never has and can not now attempt to help players who find themselves in temporary straitened financial circumstances.

Even though the majority of claims

Bright Hints For Human Beings

By "US" or "WE"

are taken under advisement at the committee meetings, whenever a case warrants, money is advanced for relief at once.

Charity work among player-folk is probably more peculiar than among any other people. It is astonishing to note the amount of hardship and privation persons engaged in picture work will undergo before seeking aid. In fact, reports of distress come to the committee from outside sources, as a rule, and not from those actually in need of assistance. With great reluctance these people usually accept relief and almost invariably with the understanding that it is their privilege to repay the Fund.

No charge is ever made for help given by the Fund. On the other hand, screen and stage artists take pride in the knowledge that they are able to succor their own needy and destitute—of whom there are comparatively few, which again gives cause for pride.

When required, doctors' services are at the disposal of the committee, as well as hospital facilities. Legal advice also is available without cost. The Good Samaritan is the official hospital in Los Angeles, for the Fund; and those of the medical profession who are contributing their services include the finest surgeons and specialists in the Southland.

The aim of the committee is always to do a constructive work, not merely to dispense charity; wherever possible, the applicant is placed in a position to help himself.

During the year that the Motion Picture Committee has been in operation, some very interesting cases have been handled, and splendid results achieved.

Obviously we can not discuss the cases that have been handled, but without any breach of confidence, I think, we can refer to one or two instances. In one case a woman with a large family dependent upon her, who was about to lose her home, had financial affairs adjusted in such a manner, through efforts of the committee, that the home was not only saved but partly rebuilt and the family placed in a position where it was able to work out its own salvation. Several persons who have given the best years of their life to the stage and screen, and who have reached a point

where they are no longer able to be self-supporting, are now practically pensioned by the Fund.

It might be well to mention here that a home for indigent actors is maintained near New York City, where many who have dispensed happiness on the screen or from behind the footlights are now finishing out the last lap of life's journey.

Of course, as the motion picture industry grows, the duties of our committee will multiply, and we are now doing everything possible to anticipate these requirements. When the Actors' Fund Festival was held last year, it was decided then to make this, or something similar to it, an annual event, because an entertainment of this sort seems to be the most practical means of raising funds. With that end in view, the present plan has been launched for the outdoor performance of "Midsummer Night's Dream," so remember that when you buy an admission to this affair, the ticket entitles you not only to an evening's entertainment, but also to an opportunity to help some one who may have helped you some time to drive away an evening of blues.

The performance at The Bowl will come as the climax to "Actors' Fund Week," during which an intensive drive will be made for membership.

At the present time, less than thirty per cent of those engaged in the motion picture and theatrical industry are members of the fund, although everyone so engaged is entitled to its benefits. It is the hope of the committee, therefore, to materially increase the membership; in fact, we hope to make every person engaged in this work a member of the Fund.

Headquarters for "Actors' Fund Week" and the *al fresco* performance

of "Midsummer Night's Dream" have been established at 6157 Hollywood boulevard. The preparatory work for this gigantic undertaking is now well under way, and Major Campbell and Mr. Sullivan promise a most elaborate presentation of the famous Shakespeare play. The cast will include the greatest names of the stage and picture world. For the present, however, the announcement of the names of the players is being withheld, to be published when all plans for the show are complete.

Max Linder's latest comedy, "The Three Must Get Theirs," has taken New York by storm, according to the reviews given the picture by all the critics there. This burlesque of the famous Dumas novel is conceded to be one of the comedy masterpieces of all screen history and it is an achievement which seems sure of augmenting the clever French comedian's popularity a great many per cent in America.

Forrest Robinson was among a select group who witnessed a pre-view of Mary Pickford's new "Tess of the Storm Country" in the projection room of the Pickford-Fairbanks studios last Sunday and he makes the unqualified assertion that this is the best characterization the famous Mary has ever made in motion pictures, barring no previous triumph. Mr. Robinson plays the part of Daddy Skinner in this notable revival.

A person knows his friends by what they say about him. Harry Garson reports this.

* * *

"Tales of the Fish Patrol" is Jack Mulhall's latest starring feature. This sounds like a fish story.

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What Is the Veterans Journal?

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JACK COOPER

COMEDIAN

“
Close - Up
”
a nearer point of view

VOL. VIII, NO. 7

LOS ANGELES, CALIF., OCTOBER 20, 1922

TEN CENTS A COPY



LEE MORAN

THE COMEDIAN

Whose Smile and Sparkling Versatility Have Helped to Enliven the Hearts of
Countless Millions Throughout the World

A MAGAZINE OF MOVIE-LAND

THOS. H. INCE PRESENTS "SKIN DEEP"; STORY BY MARC EDMUND JONES; DIRECTED BY LAMBERT HILLYER; PHOTOGRAPHY BY (?); MISSION THEATRE
Reviewed by Emm. Ell.

Judging from the various publicity stunts pulled off by the Thos. H. Ince organization previous to the presentation of "Skin Deep," one was really led to believe that a masterpiece of the century was going to be presented at the Mission Theatre, and under this illusion I paid a trip to review this picture. I think it would be right at this time to indicate to various producers who have "Masterpieces" to eliminate flamboyant, distorted advertising which is likely to lead the public into the belief that it is going to see something in the super-class.

Having gotten this off my chest, let's get back to the picture proper. "Skin Deep" is without a doubt a very clever story. It is wonderfully well acted. It shows a thorough, master direction throughout, but there is nothing in it that would lead one to believe that a great resume was being promulgated to the masses without. It is just an entertaining story in which a few shots are introduced of trench life to show that a certain character, such as Bud Doyle, can become glorified. I admit that many well-known crooks in the past have successfully reformed and have been of great assistance to Uncle Sam during our last war, but this is no reason for suggesting to the public that they have forgotten the heroic efforts made by "our soldiers over there." We have not forgotten. We are only hoping that Washington hasn't; so, if it was the object of this picture to awaken the public's mind in the cause of remembrance, then it has failed in its task. A very weak link in this chain of circumstances that form the story is when the producer and author would attempt to lead the public to suppose that a pair of crooks, who no doubt helped to do their share in

winning the war in their various ways, are carrying on a gigantic plot to rob the Disabled Veterans of a fund of \$60,000. The public is ready to swallow the story of Jonah and the Whale at all times, but the public have become greatly educated since those days and they are not likely to swallow a piece of unpractical propoganda of this nature. Milton Sills played a dual character which more than enhances his fame as an actor. He is presented in such a dual role that he holds you fascinated from the start. Florence Vidor, as usual, plays a wishy-washy, sweet, young thing who eventually marries the hero of the story. Her part is that of a nonentity. The feminine honors for acting should go to Marcia Manon. She did the part of Sadie Doyle in such a comprehensive manner that I could almost believe that she was an actual inhabitant of the tenderloin from which she emanated. Charley Clary, of whom I have said so much in the past, plays the part of the district attorney and he does it with such dignity, poise, manliness and resourcefulness that he lends a great dignity to the film. Winter Hall is a fine, lovable character as Dr. Langdon. Frank Campeau is always presented to you as a villain and as a villain in this particular vehicle he looked out of place. Joe Singleton and Gertrude Astor filled in their little bits with exactness. Muriel Francis Dana and B. H. DeLay are also in the cast. The photography is of such excellence throughout that the cameraman responsible for same, if he is not a member of the Cinematographers, should be immediately admitted to membership.

Altogether, I claim that "Skin Deep" as a box office attraction will make money, but will not revolutionize any angle of the Motion Picture Industry.

CARL LAEMMLE PRESENTS A UNIVERSAL-JEWEL PRODUCTION, "UNDER TWO FLAGS," STARRING PRISCILLA DEAN; DIRECTED BY TOD BROWNING; KINEMA THEATRE

Reviewed by Emm. Ell.

I little thought that mine would be the task of reviewing in a favorable light a production turned out under the direction of Tod Browning; whereas, I had looked upon this as a task, I find that it becomes a pleasure to have to review this great Ouida story. "Under Two Fags" has been picturized as closely to the famous book, which we all know, so as to almost enhance the value of this masterpiece. It is very apparent throughout that Tod Browning put more than directorial ability into this feature. He seems to have injected the rudiments of a colorful mind. Although at times I found the continuity slightly weak in spots, still the subject screened is so well portrayed and carried out that these little weak points are easily overlooked.

Universal can congratulate itself in having been sponsor in this masterful production.

Priscilla Dean, as "Cigarette," seemed to throb and live to every emotion of this famous character. It is true in the beginning that she seemed to be almost too masculine and had too many close-ups to get into the story proper, but these were easily forgotten as soon as the clever action started. Priscilla Dean has very greatly enhanced her reputation in this characterization. If I were to give any special mention to any individual in this vehicle, I select James Kirkwood for the honor. As Corporal Victor, his interpretation becomes a classic. The virility of this well-known leading man is of such a character that he completely takes you away from the knowledge that you know that he is James

Kirkwood. John Davidson, a well-known young actor, gives a very diplomatic characterization of the part of the Shiek. This young man's suavity seems to be the embodiment of the Oriental character. Ethel Grey Terry is a splendid, forceful actress. Perhaps she made the part of Princess Corona look just a little bit too old, but the dignity of her portrayal easily eliminated such a minor matter. Stuart Holmes, a national, well-known villain on the screen, was no better nor worse than we have seen him in other productions. He cannot lose his individuality. This is really unfortunate, in a picture sense. Robert Mack gave a very amusing interpretation of a rake. Albert Pollet is an actor worth while. His is fidelity itself to the French character. Burton Law, as well as a few other minor characters, who were unprogrammed, were more than excellent. The general ensemble and massing of characters and the atmosphere of this story make it a masterpiece of fidelity. The photography could not have been better. Unfortunately, I am unable to give you the photographer's name, as they do not give you sufficient time to find out at the theatre. Everybody connected with this Universal production merits the greatest praise and, as I started this criticism in an odd way, I will close in the same way, namely, that although it goes against my grain to speak highly of Tod Browning as a director, yet I have to admit the fact that in this particular vehicle he has shown himself to be a director with a capital "D."

A NEARER
POINT OF VIEW

"CLOSE-UP"

A MAGAZINE
OF MOVIE-LAND

VOL. VIII, NO. 7

LOS ANGELES, CALIF., OCTOBER 20, 1922

TEN CENTS

GREAT CREDIT GOES TO YOU

My Dear Mr. Rupert Julian:

The other night when I visited the famous "Old Prater" in Vienna—down on the back ranch at Universal City, in company with Noble Hearn, C. L. Theuerkauf and wife, and Hertel, their noble son, I little suspected that I wouldn't be quite able to follow my original intention of writing a breezy tale of your midnite vigils merging into dawn, as you directed "MERRY GO ROUND." As I walked the length of the "PRATER" and saw so many examples of Eric von Stroheim's minuteness of detail, and atmosphere, I realized that you had your work cut out to a fare-you-well. But I was never under the impression that you were not big enough for a task wherein the reins dropped from very capable hands into your own. As I saw your charming wife, who was once so well noted as a director, beside you I realized that you would have her clear eternal feminine astuteness to pull you over the rocky pitfalls of her sex's incessant gossip. The big marvel to me was the apparent hearty cohesion manifest in every player who had been originally engaged by Stroheim! LOYALTY TO UNIVERSAL seemed to be the keynote of everyone, from that unusually fine actress, Dale Fuller, right down the line to the veriest extra, Czare Gravina, Norman Kerry, Mary Philbin, George Sigmund, Billy Daniels, and Charlie Kaufman, your cameramen. Then I noticed how Eddie Souder was working his head off. This is a proverbial trait of his. He always gives the best that's in him. Nor did I overlook Jack Sullivan, your other assistant. He was busy, too. In fact, everything and everybody seemed to be keyed to help you over a very difficult passe. But Irving Thalberg must have known what he was doing when he selected you to complete a task that many directors would have willingly escaped from. Nor must I overlook the fact that I think Universal will probably save a couple of hundred thousand by the time you get through putting "MERRY GO ROUND" in shape to be introduced as a stupendous feature for about 20,000 exhibitors who'll be breaking their necks to be

MARVELOUS!

Do you believe a bug would remain and could live under a human eyelid for more than twenty-four hours? One bug did, anyway. It flew into the left eye of George Rigas, the famous Grecian actor now playing a Christ-like character in the de luxe production of "The Rip-Tide," last Monday night at about 8 o'clock and was not removed by an oculist until the following night at about 10 o'clock. Upon being removed, the said bug was still sufficiently alive to fly away before the oculist had a chance to kill it. Meanwhile Rigas had many hours of torture and his eye will continue to bother him for several days.

JESSE D. HAMPTON TO PRODUCE

"The Spoilers," Rex Beach's famous story of the Alaskan gold rush, which was the first super-motion picture production, is to be filmed again. Jesse D. Hampton has secured the screen right to the story through a special arrangement with the author and will produce the picture for Metro release at the Metro studios in Hollywood.

ANOTHER "ANGEL-ITE"

The footlights have lost another clever little performer in the person of Winifred Freeman, who, during her appearance in New York with Al Jolson and other musical comedy stars, gained considerable recognition as a capable performer. Miss Freeman recently arrived in Hollywood and states she has received so pleasant a welcome in the way of engagements that she has decided to make her permanent residence here. She has been cast for an important role in the first Albert Rogell production which is to enter filming this week at the Fine Arts studios.

the lucky ones to have the **FIRST SHOWING**. Let's hope you will get more fame, and correct **PROGRAM PUBLICITY**, and a few extra shekles, after you have finally edited this European feature.

Your admirer,
MARSHALL LORIMER.

A COMPREHENSIVE PROGRAM

A new motion picture company formed in Los Angeles, known as the Burr Nickle Productions, incorporated in California, with offices in the Story Building, is a heavily financed corporation, represented by notable and influential business men of Los Angeles, such as Burr Nickle, president and general manager; Fred Gordon, vice-president, and Richard Welty, secretary and treasurer.

Burr Nickle has been engaged in the picture business for the past eighteen years and is well versed with every angle of the business. Mr. F. V. Gordon is a successful oil man, having vast holdings in California, Texas and Mexico, as well as being an officer and director in several of the largest oil companies.

Burr Nickle states he will have ready for release November 1st, "Sunken Rocks" from the story by E. Temple Thurston, featuring Alma Taylor and supported by a cast of finished players; that every picture he releases will be from stories by famous authors, supported by skillful players, portraying strict adherence to the technique of the picture. Following the November 1st release of "Sunken Rocks" the Burr Nickle Productions will release one picture a month until a series of twelve have been sold. December 1st, "Narrow Valley," a whale of a story from the pen of George W. Dewhurst. January 1st, 1923, "Tansy" will be released, which is a screen interpretation of the famous novel by Tickner Edwardes. February 1st, "The Bargain," from the stage play by Edward Irwin and Henry Edwards. March 1st, "The Kinsman," from the famous novel by Mrs. Alfred Sedgwick, and one picture to follow every month during the year. There will also be two specials released in addition to the monthly releases. The first special, "Once Aboard the Lugger," which is by the same famous author, A. S. M. Hutchinson, who wrote "When Winter Comes," and will be ready for release about December 15th.

These pictures will be sold on the state right basis, through a generous plan which will benefit the state right buyer, as well as the exhibitor.

YOUR CINEMA FAVORITES

THE ROMANCE OF LIFE

The three musketeers of the motion picture industry—and one over for good measure—have just been discovered.

Four men now prominently identified with four different branches of the industry all started out in the same period on the same home town newspaper; lost track of each other and then suddenly were brought into business dealings with each other when Gene Stratton Porter began the screen production of a series of her novels at the Thomas H. Ince studios at Culver City.

They are James Leo Meehan, directing the Porter productions; Colvin W. Brown, Thomas H. Ince's New York representative; Edwin S. Clifford, managing editor of the Exhibitors' Herald in Chicago, and Earl J. Hudson, secretary of the story committee of the Associated First National Pictures in the New York office.

All four of these men went to the same high school, played hookey together many times, broke in on the same newspaper, the Elgin Daily News, and then separated, each to make his fortune.

Meehan drifted West, became managing editor of the Intermountain Catholic, then city editor of the Salt Lake City Tribune; enlisted as one of the first hundred aerial photographers during the war and served in France as a naval ensign during the war. Since then he has broken into the picture game and was chosen by Mrs. Porter to direct her productions because of fine technical knowledge and fresh viewpoint that promises something "different" in the picturization of her novels.

Brown went to New York and made such a name as an advertising expert that Thomas H. Ince chose him to represent the Ince studios on the Atlantic coast. Clifford and Hudson drifted by the same devious routes into the industry but none of the men knew that they boyhood pals were plugging along the same route until mutual correspondence in regard to the Porter productions brought them into touch.

They are planning a reunion in the near future.



In Confidence

WHAT BECAME OF IT?

Gertrude Astor, the staturesque screen beauty, recently used \$300 worth of pure gold leaf to "make up" a considerable portion of her body for an unusual role in a special production. Her skin had to have a shimmering bronze hue and gold leaf was the only thing which would photograph properly. Let the quip come—yes, she was a real bronze belle!

SHE'LL BREAK A RECORD YET

Who do you suppose is generally given credit for being the most extensive globe trotter in all filmdom? Andree Tourneur, Bert Lytell's former leading lady, holds this honor. Although Miss Tourneur is not yet out of her teens, she has traveled around the world twice and besides has made many such side trips as the jaunt from England to Australia and from San Francisco to South Africa. She made her first trip around the world with her parents before she had reached the age of eleven years. She has "mushed" it as far north in the Arctic circle as any white woman and she has visited many points squarely on the equator.



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NIGHT LIFE IN L. A.

(By "The Rounder")

LOEW'S STATE—Starting Sunday, October 15th, "Nero," a picture made in Rome, with a cast possibly as great as "The Loves of Pharaoh," but it does not come up to the expectations of those who have seen it during the past week. Manager Bostick has in store some very splendid productions; however, the above-named bill will run only for one week. Spectacular pictures of this kind have not been well received in the past. Still, at this theatre, Billy Shoup and Mr. Moore are always there smiling to overcome any grouch that one may receive after viewing a production.

ORPHEUM—Beth Beri, a Los Angeles girl, who some time ago received the high appraisal of the real critics of this city that she would soon become one of the leading features of that well-known circuit conducted by Martin Beck. This third of a century anniversary, starting the week of October 23, has one of the greatest bills that this theatre has shown in a good many months. Fanchon and Marco, both Californians, are pleasing, but their new proteges, Madame Vannessi and Frances Williams, another local girl, received their share of the applause. Rae Samuels, generally known as "the blue streak in vaudeville," is also taking the encores this week. Unfortunately, our good friend Billy Hucknall has been transferred to the San Francisco theatre, leaving that pleasant gentleman, Mr. Perry, in entire charge of the box office, and he is capable of doing a two-man duty with the same smile as he did a one-man duty.

MOROSCO—"Abie's Irish Rose" is 34 weeks old and still we see the "Sold Out" sign nightly as we pass. Otto Lederer, who has held down the feature role for at least 15 or 20 weeks, is taking his bows with such a genteel courtesy that one would almost believe that he was living a life on ball-bearing skates.

GRAUMAN'S — "The Old Homestead," with Theodore Roberts as Uncle Josh, and a cast including George Fawcett, T. Roy Barnes and Harrison Ford. With this cast and a small story even, put out by Mr. Lasky, it would have brought just as many persons standing in line.

HILL STREET—The week of Oct. 16 we find this theatre showing the second chapter of Carl Laemmle's new historic effort, "In the Days of Buffalo Bill," with a well-chosen surrounding cast. Also, we see Niles Welch, a former Selznick leading man, in his return to the stage, and he is ably supported by two clever people, Virginia Ainsworth and Jack Weatherby. They are well applauded, as well as Grace Fisher and her pianist, Paul Reese. Anatol Friedland, well-known song composer, is really the "hit" of the bill. Eugene O'Brien in "Channing of the Northwest" and a number of other acts complete the bill.

MAJESTIC—"The Rear Car." If the "Rear Car" continues its journey into an equal number of weeks as those which have passed, it will become a trainload of mystery and enjoyment before we see the end of the Observation Car. Cliff Thompson, who is very well known on the Pacific Coast, as a leading man and husband of the leading lady, Nana Bryant, has now taken the leading part, much to the pleasure of the many L. A. theatregoers.

CALIFORNIA—John Barrymore in "Sherlock Holmes" is more than excellent. In this presentation we have every evidence of this genuine actor's fulfillment of the part he plays in every detail. This member of the famous Barrymore family has caused the heart of every flapper on Broadway to flutter. He is supported in the above vehicle by a splendid cast, including Carol Dempster and Reginald Denny, both of whom are very clever in the screen art. Tom Reed, the clever publicity agent of the Miller Brothers, pulled a stunt imitating Sherlock Holmes, which finally landed him in jail under the charge of insanity. The press notices, however, are ample proof against the charge.

MILLER'S—Will Rodgers in a two-reel comedy, "The Ropin' Fool," shows that he really knows the intricacies of the cowboy's art. Kate Douglas Wiggins' well-known book, "Timothy's Quest," is received just as an ordinary picture. However, this differs with the eastern reviewers. There is a special added feature showing 1000 feet of the L. A. Chamber of Commerce trip to Honolulu.

RIALTO—Monday night, October 16, found most of the film denizens dealing out \$5.00 bills to pre-view the mammoth production, "When Knighthood Was in Flower," starring Marion Davies. Judging from the conversations heard in the lobby after the picture, the price seems high to see a film sponsored by Sid Grauman. This also applies — no matter how meritorious—to "Robin Hood" at Grauman's Hollywood Theatre, where these prices were charged. I am under the impression that his schedule of prices hereafter will be on the order of something, to \$1.50 per night for seats. He may be successful for a few nights with his magnitudinous idea of prices; but I think he will receive a liberal education from Hollywoodites, who are not accustomed to paying more than 22c—and then only for the best shows shown in the Hollywood Community Theatres. Getting back to the Rialto, after reading front-page notices sponsored by Mr. Hearst on this production, one's idea seems to lapse into disappointment, due to the fact that Marion Davies does not energetically put over the role that was intended and expected of her; however, this may be offset by the historic value of the many scenes produced.

CLUNE'S—"How Human Life Begins," introducing to the public via the theatre the possibility of goat glands, etc., and so forth—and so on. If this is a scientific proposition, the place for this picture to be shown is in the various clinics connected with the various hospitals. It is an imposition upon the credulity of the American public to produce such nauseating things via the public educator, the Screen.

KINEMA—After the stupendous production "Under Two Flags," starring Priscilla Dean, and reviewed elsewhere in this issue, the special production, "Lorna Doone," directed by Maurice Tourneur, will be presented.

MISSION—Reviewed elsewhere in this issue.

JAHNKE'S—With their "Midnite Revue" and a few added laurels to the cast of clever singers and dancers, have kept the extra tables in action, and the full corps of waiters busy at this underground cafe.

...Flickerings From Flickerland...

SUPERBA—Although Nobel Hearn, the handsome and versatile manager, didn't have the opportunity of presenting "Under Two Flags," still he has been able to jog along, doing a splendid business, with the stereotyped program pictures. Probably his lobby displays have had a great deal to do with his success here, nor must we forget that he has a very able assistant in the courtly person of Jack Howard. "The Long Chance" didn't reach expectations, but when the "KENTUCKY DERBY," King Baggot's production, reaches here, you are going to see the dyed-in-the-wool congested lines in front which used to be the proverbial thing when Nobel Hearn managed this theatre before his departure for the northern cities.

CINDERELLA ROOF—Herb Wiedoff's clever orchestra rendering the latest hits continue to please. Any special nights, such as publicity stunts for stars, do not increase the popularity of this Roof or put more money in the box office.

COCOANUT GROVE—On Monday night, October 16, this high-brow dance palace of Los Angeles increased the cover charge \$1.00 or so, and is featuring Gorham's Follies, with Doris Eaton, direct from the Ziegfeld Follies, and Abe Lyman's orchestra.

THE LITTLE CLUB—After almost a vain struggle for existence, this place is now under the leadership of a clever hostess. The food and service here are first-class, but the enthusiasm of the patrons is not up to the mark. Harry Seymour sings a number of songs. It might seem better to some to see less of Seymour.

THE SHIP — Jerry O'Connell has caused L. A. night prowlers to scrub decks with patent leather shoes and satin slippers to the tune of a lively orchestra which is now drawing the expensive limousines towards this unique cafe.

WEISS & KLEIN — This Kosher restaurant is still doing a stupendous business—so much so, that they are hardly able to take care of the "regulars," but it is very evident that the place is prospering; for how otherwise can we account for Joe Weiss buying an up-to-date apartment house and running it a la aristocrat in the heart of the apartment house district? Of course, he will not allow dogs, nor children, but still he loves them both, which is very evident from the numerous little newsboys who patronize this famous Hungarian palacc of chopped liver and schmaltz, selling their papers.

WINTER GARDEN — "The Satires of Spring Street" is in every sense of the word a satire, but it is not a product worthy of being classed as a revue. In the days when Grover Frankie presented the public with his 1922 Revue, it was customary to pack this place. The only bright light in this cafe is the continued presence of Bert Fiske and his melodious orchestra.

PALAIS ROYALE—Back and forth, that's going to be the season for Fanchon and Marco, who are now playing at the Orpheum. They will try to entertain at this cafe between their duties at the theatre. We only hope that the cover charges will not be increased, or price of food advanced, which is the usual thing when some attraction enters this cafe. Harry Halstead's orchestra is still the prime attraction—no matter what else enters as a supplementary feature.

PLANTATION—Due to the fact that this high-priced eating habitat and dance palace, outside of the city limits, has had numerous disastrous raids, causing wealthy patrons to spend a night or so in the Venice caliboose, no doubt this accentuates the popularity of the Plantation—for otherwise we cannot account for the continued patronage this cafe is receiving.



Delicious!

The juice of fresh raspberries blended with famous Arrowhead Spring Water makes

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Balloon
DYE WORKS Inc.

Moving Along In Movie-Land

GREEN MILL—After viewing this parking space with a cafe attached, it seems as though the old patrons are all back again and enjoying many good dance numbers. Carl Crockett injects pep here as urbane manager.

HOLLYWOOD STADIUM — Roy Marshall and Commander Walter Long have just about decided—after a mother's meeting—that it was about time to enlarge this popular fistic arena. For two weeks running the "S. R. O." sign was hung conspicuously on the outside, although the chairs have been squeezed in, much to the discomfort of the fans. I am making the suggestion that the \$2.00 section have larger chairs. I think I have made it before, Roy—so, why not let's have them? The bouts have been pippins and the ushers courteous under the efficient co-operation of Eddie Baker, who gigantically accepts your pasteboard as you enter. More power to the boys!

CLUB ROYALE—With the return of the famous local boys, Max Fisher and his mad music makers, they opened this unique cafe last week with a standing list of patrons. The opening was formal and it appeared as if every Lasky Star occupied a table as a sort of remembrance to Max Fisher from his old colleagues. From every indication, the Club Royale will have a long say on a Boulevard where it is fashionable for cafes to burn up either the pocketbook, or through a conflagration of financial disasters.

NOW THAT I HAVE SPENT MUCH TIME, MORE MONEY AND EFFORT, AND TRAVELED OVER BOULEVARDS WITHOUT TRAFFIC OFFICERS, A SUGGESTION MIGHT BE PUT THAT THE CITY COUNCIL AND OTHERS ENDEAVOR TO MAKE THIS VILLAGE A REAL CITY—SUCH AS GLIDERS TO HOP FROM BOULEVARD CAFES, TRANSFERS THAT MEAN SOMETHING FOR COVER CHARGES, CLEVER MAKE-UP TO ELUDE PROHIBITION OFFICERS, AND ANYTHING IN NOVELTY, OR OTHERWISE, WHICH COULD MAKE A WOULD-BE NIGHT PROWLER'S LIFE A BIT INTERESTING, BESIDES MOURNFUL ORCHESTRAS, AND

TEN BLACK EYES

A barber in Culver City, near the Thomas H. Ince studio, yesterday encountered Maurice Tourneur, the motion picture director, and asked:

"Mr. Tourneur, when are you goin' to start another picture like Lorna Doone?"

"Why do you ask that?" inquired Tourneur, puzzled.

"Matter of business," replied the barber. "When that picture was being made I painted ten black eyes!"

Extra actors, glad to get into a film with lots of action, were glad to see Lorna Doone finished and over, nevertheless. In one of the big scenes of the play, which is based on R. D. Blackmore's famous story of the seventeenth century, the hero, John Ridd, fights twenty men with his fists. The part of Ridd is taken by John Bowers, a veritable giant in physical proportions. Tourneur called for realism with a vengeance. Hence the black eyes, and the barber's profit.

Lorna Done is soon to be released. It is said to be one of the most lavish historical productions yet attempted. Madge Bellamy has the title role, and Frank Keenan has the important part of Sir Ensor Doone.

A real short story by Pell Trenton this time.

A young chap went into a cafe and asked a fair waitress for a spoon, and she slapped his face.

SATIRES OF REALLY GOOD REVUES. AS DAWN IS APPEARING, MY OVERCOAT IS LIGHT, AND THE CHILL IS DESCENDING IN BLANKET LOADS, I GUESS IT'S ABOUT TIME (5 A. M.) TO BID YOU, NIGHT NIGHTERS, GOOD NIGHT!

"THE ROUNDNER."

Wig Rental

Wigs
to Order
Toupees
Hair
Dressing
Marcelling
Shampooing
NEW YORK



"I AM ASKING THE VOTERS

In the Motion Picture Industry to vote for—the man who had this picture taken!"



HOWARD R. HINSHAW
Justice of the Peace

He has had EXPERIENCE, has had a LEGAL EDUCATION, is COURTEOUS, and deals out FAIRNESS to rich and poor alike. His platform is built on "FAIR TREATMENT and a SQUARE DEAL to everyone."

(This space is given Justice Hinshaw as a compliment, without cost, by the Publisher. "He will get my VOTE—HOW ABOUT YOURS?")

A REEL CAMERA-MAN

Homer Scott, the man who photographed "Molly O" and "Suzanne" for Mack Sennett, has been procured by Warner Brothers to film their forthcoming production of Olga Printzlaui's story, "The Little Church Around the Corner." E. P. Dupar, who has been with the Warner organization for some time, will also turn the crank on this production.

Arthur K. Doe sends in an artful article.

"That girl over there has a pretty thin gown on."

"Pretty is right."

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With Comedians in Comedy Lane



GERTRUDE STEVENS
Comedy Ingenue

COMEDY SITUATIONS

NOT FILMED

Ben Turpin's nightmares during the "shooting" on "The Shreik of Araby":

Phyllis Haver, trying to make up her mind to part with her Ford.

Roy Del Ruth, jewing an Irish real estate salesman out of his "bit."

Dick Jones, taking one with the boys, on James Buchanan of Scotland.

John Grey, impersonating George Beban, in "The Sign of the Rose."

Alan Hale is putting the finishing touches to his characterization of a real Spaniard for the Hawke-Morosco Company, now producing "Border Patrol" at the United Studios, working both day and night in order to be ready to step into another role in another big feature now awaiting him. Truly the life of a successful actor is a busy one when he braves the movies.

* * *

Great machines are doing the work of men, but if you want something done, the best way is to do it yourself. Scott Sidney says this.

* * *

Dumb-bell wants to know what the difference is between a rubber plant and a tire factory.

Frank Good won't tell, but he knows.

* * *

This one by Leonard Clapham.

Women ought to make good bank "tellers."

IN THE LAP OF FATE

By Marshall Lorimer

I dare not tell you in plain speech,
Dear Trifler of the Keys,
How I have sought your heart to reach
And read its mysteries.

I tried by little things to show
My heart outright to you;
Your very candor made me know
Of this you had no clew.

Were I possessed of more than pen,
To prove my love, perchance
'Twould be thy dowry, if you then
Bestowed on me a glance.

But having naught but heart to give
I gladly offer it;
The wealth within will always live
Beyond a passing wit.

So, Lady of the Clicking Keys,
When next I offer you
A manuscript to copy please
Pretend at least you knew.

Max Linder is going back to Hollywood after all and he will not make any pictures in France at least for several years to come. A lack of ample studio conditions is given as the cause. A representative of Mr. Linder is now negotiating for studio space in the Southern California "film belt" and it seems certain the popular French comedy star will soon be doing his "funny stuff" before California cameras.

* * *

Jimmie Aubrey at his best.
"I met with a terrible accident last night."

"What's her name?"

* * *

Lloyd Hamilton is clever.
Long dresses cover a multitude of shins.

* * *

Mr. Anthony, manager of the Arrowhead Springs Co., has submitted his little wise-crack.

Twin brothers were fighting. This was a striking likeness.

* * *

Art Rick has a subject.
Some people don't need an airplane to "go up in the air."

* * *

"The Fast Mail," a Fox special, sounds like a postmaster's fond dream.

"CHOSE YOUR WEAPONS"

Al Christie has finished filming "Choose Your Weapons," the Graustarkian comedy featuring Bobby Vernon. It is a comedy laid in one of the mythical kingdoms of Europe, with comic opera costumes, sword fighting and a generous sprinkling of "hokum." Charlotte Stevens, Earl Rodney, Lincoln Plumer and Victor Rodman are seen in support of Vernon.

You probably do not know much about Pauline Toler yet, but here's a tip—bear the name in mind. And, when you see her in Rupert Hughes' "The Bitterness of Sweets" you are likely to understand why some of the best posted men in the picture producing business predict she will be one of the stars of an early tomorrow. Miss Toler has that triple combination of beauty, talent and personality, all three of which qualities count prodigiously in screen work.

* * *

To join a golf club one must know how to play card games. Titles are often misleading, says Rollie Asher.

* * *

Wonder what the reformers are saying about the long dresses? C. L. Theuerkauf wants to know.

* * *

Gladys Brockwell writes again.
Manager: We aim to please.
Customer: Well, you're a bum shot.

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HAIR OVERCOATS—all shades
PICCADILLY
\$65
an exclusive model

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:-: Trailing Motion Picture Stars :-:

CAST SELECTED FOR MAE MURRAY'S PRODUCTION

The organization and cast for "Coronation," Mae Murray's new Tiffany production for Metro which Robert Z. Leonard is directing, has been completed with the starting of actual filming of her new feature on the west coast. This is the first picture Miss Murray has made in Hollywood for three years.

Rod LaRocque, leading man of both stage and screen, will play opposite Miss Murray in "Coronation," which is an original story by Edmund Goulding. Mr. LaRocque left a stage engagement in New York to come West with Miss Murray and appear in this picture.

Robert Fraser, who had the leading male role with Miss Murray in "Fascination," one of her recent Metro releases, also came West to enact a prominent role in "Coronation."

The other leading players who will support Miss Murray are Lionel Belmore, Herbert Standing, Wilfred Lucas, Mrs. J. Farrell MacDonald, Jean Hersholt and Edward Burns.

"Coronation" will be photographed by Oliver Marsh, who has done the camera work for all of Miss Murray's recent Metro releases. Cedric Gibbons is designing the settings.

Both Miss Murray and her husband, Director Robert Z. Leonard, are very happy with the conditions they have found in Los Angeles for the filming of their new picture. They expect "Coronation" to be the most elaborate of their productions to date and are sparing nothing to make it so.

William Duncan has time for a short one this week.

One can have a hot time when he has money to burn.

* * *

Harvey Gates wants to know.

Why is it that a woman must have all sorts of clothes to play golf?

* * *

Herbert Rawlinson is just about finished with "The Kidnap." Who wrote this?

* * *

Gertrude Olmsted says that long skirts are a lengthy conversation. You're right.

* * *

Dallas Fitzgerald is working at "U" on "Her Price." Maybe it's like "The Five Dollar Baby."

MODERN GARDENING

Harry Garson does a short story for Close-Up.

John was cutting the lawn and Mary, his wife, was working in the small flower garden around the front of their modish home in Hollywood. They talked above the incessant click of the mower, and Mary dug into the soil with her dainty gloved hands.

When it came time to plant the seeds, Mary found the fingers of the gloves a bother, and then John was in the back, he couldn't help her—just then. Mary decided to remove them at once.

Suddenly Mary screamed a most terrible scream. John dropped his spade and rushed around to the front yard, where he found beautiful tears rolling over Mary's freshly painted face.

Mary had taken the hatchet and cut one end of the glove off, and as John could see, had neglected to remove her finger entirely from the glove.

Guy Bates Post has time for a little nonsense.

At last his chance had come!

Archibald was a he-debutante this year, and he was so happy he could barely wait until father, the 'ittle devil, set the date.

Archie strolled in and out the tea room with powdered nose, beaded eyelashes, rouged lips, and lavender-tinted cigarettes. Some fair flapper toddled up to him and consented to, "Kick, Bother and Be Brave."

Archie became so excited over the promised marriage that he even now sits by the hour and bites his finger nails, thus spoiling a perfectly good manicure.

MANHATTAN FALL SHIRTS

THE man in a Stein-Bloch suit or Overcoat knows, as well as those who observe him, that he is correctly dressed in clothes that fit properly and are of quality that is readily apparent to even the casual passer-by.

This Fall

\$35, \$40 to \$65

Harris & Frank
STEIN-BLOCH SMART CLOTHES
437-443 SPRING NORTH OF 5TH

STETSON FELTS FOR FALL

Mae Murray was the honored guest at an exhibitor and press dinner tendered her by Metro Pictures Corporation in Los Angeles recently.

We are featuring—

NOVELTY WEAVES in STRIPES, and overplaid designs. TWEED SUITINGS, and WHIPCORD WEAVES— that are so popular this Season.

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GOSSIP BY THE ROUNDERS

This week on Broadway by Reginald Denny:

"Sherlock Holmes" grabbed "The Fast Mail" "When Knighthood Was in Flower" "Under Two Flags" and rushed to "The Old Homestead." "Cops" took "The Long Chance" with "Nero" and "The Rear Car." On "Burning Sands" they found "Timothy's Quest." "The Masquerader" was "The Man Who Came Back" with "The Humming Bird" and "Abe's Irish Rose."

* * *

James Farley has an idea.

A caterpillar is a worm who has it pretty "soft" in life.

* * *

A man can't be underhanded with a woman long without getting his face slapped.

This from Larry Semon.

* * *

Joe Rock's advice:

Eat, drink and be merry for tomorrow you may have to pay for the meal.

* * *

Grace Darmond passes a remark.

Between the long dresses and the extra long trousers the sidewalks are looking really decent now.

* * *

Vin Moore has a real good one this time.

"That girl lied to me."

"How come?"

"She said she was twenty-one."

"Well?"

"She couldn't get that dumb in twenty-one years."

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HERE ARE VERY PROSPEROUS POINTS

Collector of Internal Revenue Res Goodcell announced yesterday that \$26,009,593.45 had been collected by the Los Angeles office for income taxes since January 1. The figures show that 34,399 more separate returns were filed this year than last and that as one person in every eight filed returns the increase calls for a growth in population of 275,192.

Nine times as many returns were filed in this district in 1922 as were filed in the whole state of California in 1916.

* * *

That Los Angeles has passed San Francisco as a manufacturing center is indicated by the receipts from manufacturers' excise tax received by the Los Angeles office. During the last fiscal year \$1,289,095.64 was collected from this source as against San Francisco's receipts of \$954,593.69. The San Francisco district comprises 48 counties while there are only ten in the Los Angeles district.

Collector Goodcell pointed out that there are now 3800 manufacturing establishments in Los Angeles with an estimated production for 1922 of \$700,000,000.

* * *

Taxpayers who are awarded a court judgment against the United States for overpayment of taxes must be paid in cash and the Revenue Department cannot apply the amount of the judgment against any income taxes the taxpayer may owe the government, according to a ruling received by Collector Goodcell.

* * *

Automobile men who have been paying federal taxes on leaf springs are entitled to a refund of all amounts they have paid the government since February, 1919, according to a new ruling of the Internal Revenue Department. The ruling applies to the ordinary leaf spring, as distinguished from highly specialized springs, such as auxiliary shock-absorbing devices using the leaf spring principle and holds that the ordinary leaf spring is not taxable.

Tom Forman is getting ready to shoot, "Are You a Failure?"

Probably dedicated to struggling writers.

ANOTHER PARODY

"Just Because You're You—That's Why I Love You."

Entitled

"Just Because You Do—That's Why I Do Too."

(By Virginia Fcx.)

1st Verse

By heck, I'm a wreck;

Since I first saw you. Now let's see—

Seems to me—it's what you do.

I don't get, not just yet,

That kind of a trance; no other dame,
Without shame; does that dance.

2nd Verse

Men—sigh, at you and I;

You she devil. You've got 'em goin'—

An', and meanin'—of midnight revel.

Let me say, this very day,

See this black eye? The fault was you,
Y'know it too; here's my cry:

Chorus

Just because you do, that's why I do too.

Just because you do, every night and day,

I don't think it's right—can't stay away at night;

And I've tried all my might—now

I've got to say:

You're absolutely wild, and I'm not so mild.

That I'd ever be in this fix, I never knew.

And yet the reason's not very hazy.

You are wild and I'm crazy;

It's just because you do.

**A CHANGE IN FOOD
Stimulates the "Inner Man"
Hungarian Kosher Meals
Mean Contentment!**

Klein & Weiss

(Caters for you, and to you)

331 So. Spring St.

Refreshing Atmosphere.
Speedy Service, Snowy Linen
and large semi-private booths.

Movie Stars Come in
Frequently!

And last—but not least—The
Price Is Just Reasonable.

On Strips of Celluloid

PERT POINTS

"SUZANNA" ALMOST READY

"Suzanna," heralded as the crowning achievement of the genius of Mack Sennett, in which the beloved personality of Miss Mabel Normand is featured as the star of the production, will soon be out of the editing and titling department where, under the supervision of Mr. Sennett, this historical and romantic cinema play is receiving its finishing touches before release.

Announcement will be made shortly regarding the date chosen for the premier showing of "Suzanna," which undoubtedly will be given in the beautiful Mission Theatre, Los Angeles.

"Suzanna" will be released through the exchanges of the Associated First National Pictures.

A MIXTURE

One of the new Christie comedies which has gone into production is "Chop Suey," a Chinese story featuring Dorothy Devore. The scenes of the picture are laid in San Francisco's famous Chinatown, and this adds one more to Christie's new style of comedies in unusual costumes and locations.

Scott Sidney is directing the picture, and in addition to Miss Devore are George Stewart, Lincoln Plumer and others.



LYNWOOD CRYSTAL RAPP
Child Actress

ALICE LAKE WITH SELZNICK

Alice Lake has been engaged by Selznick for one of the principal roles in the Victor Heerman production, "A Dollar Down," in which Owen Moore is starred.

According to Monty Bank's present plan, his next three Federated comedies will be burlesques of prominent photo dramas of the day. His first will be a travesty on "Blood and Sand," under the title of "Flood and Sand," his second will be entitled "Robbin' Good," which will be a burlesque of "Robin Hood," and his third will be a take-off on Maurice Tourneur's "Lorna Doone," under the title of "Lorna's Done."

Helen Klumpf, associate editor of Picture-Play, was a visitor at Warner Brothers studio, where the filming of "The Beautiful and Damned" is going forward, last week, and she met some of "The Beautiful," including Marie Prevost, Louise Fazenda, Cleo Ridgeley and Kathleen Key. She also met some of the others which were not beautiful, including Harry Meyers and others.

The "idle" rich are usually pretty busy keeping their money and making some more, so says Harry Carey.

* * *

William Worthington again.

Now that the Series is over, we can go back to work again.

* * *

Lee Moran is working on "Play Ball." This is kinda late in the season.

* * *

Dorothy DeVore is playing the lead in "Chop Suey." Bet this will be an awful mess.

* * *

Just art in the picture doesn't keep a line at the box office.

Russell Simpson is right again.

* * *

Wally Reid is working "Nobody's Money." Must be counterfeit, or there would be some bunko men in it.

* * *

Katherine MacDonald is starting on "The Scarlet Lily." Did Burbank write the script?

* * *

Clothes may make the man, but golf knickers don't make a good player. Ethel Ransome is right.

GLORIA SWANSON'S VISIT

(At Good Samaritan Hospital)
(By A. S.)

Out of Urson's corner room,
Came his nurse with mirth and, smiles
Enthralled with the beauty
Of the glorious Gloria.

She aroused star worshippers
And curious eyes—all eyes.
Attention became focused
On Frank Urson's door;

The convalescent patients,
Visitors, and quiet walking nurses
Pacing in the corridor,
Showed their manifest interest
In flushes and smiles—

As they arranged flowers in the hall
As a pretext, while they awaited
With pleasureable anxiety
The reappearance of this notable
Constellation in movieland.

A hush, a whisper, and a laugh,
Then Gloria came through—
In a modish outfit, grey and trim:
Graceful, and lithely she tripped—
After bidding good-bye to him.
Then entered the elevator,
Quite heavy veiled, as a Moslem maid.
Then whispered, I'll see you later
Where moving pictures-made.

So Gloria came, and Gloria went
As modestly as anyone,
But yet she left a sentiment
Her teasing visit spun.



MABEL NORMAND

PLEASE PATRONIZE—WHO ADVERTISE—IN "CLOSE-UP"

Under the Magnifying Glass

BY THE MAN

BEHIND 'CLOSE-UP'

MAN TO MAN: LEE MORAN

Personally — and I know many, many others think the same—that Lee Moran is a comedian of unusual merit. The present is a day of life; people crave the unusual. Lee Moran is all of that and then some. He has always appealed to the motion picture fans as a comedian of real laughter—not mere giggles. There are on the screen today many would-be laugh makers. But do they make the seats rattle and the house shake with laughter? No, most loudly NO! Why? Simply because this young mirth-maker has a different humor about him; there is no copy of him in the film world today. Again why? Because it would be impossible to truly imitate him. The others are easier and there are duplicates of every well-known comedian. But none of Lee Moran.

Possibly this idea of mine has never occurred to you. It didn't to me until I saw one of his late comedies at the Superba theater. There the audience started to laugh with the opening, and it continued to laugh until the subtitle *The End* was flashed upon the screen. I might add without exaggeration that two or three more reels might have proved disastrous to most of the patrons. Not only was this one comedy, of which I speak, but all of his have been received thus, and with great applause over the entire country (including Watts, Hollywood and National City).

Now back to Lee Moran as a man: One does not find his pictures filled with close-ups of himself. But one does find good shots with actors of no mean ability. Moran is versatile to his finger tips, and when watching him construct a comedy plot in the studio you will find that he is the possessor of a keen, wide-awake brain, which produces some of the cleverest situations ever seen on the silver sheet.

Lee Moran's comedies are not of the stereotyped variety, but he—alone, I am sure—has taken the good advice of his customers, the exhibitors in the United States, and produced the type of mirthquakes which truly in every sense of the word rock the house!

Some day we are sure we will see in the Hall of Fame this: "Lee Moran — A True Comedian of Merit."



SOME PARTY

Roy Del Ruth, youthful director of Mack Sennett comedies, celebrated his twenty-sixth birthday (yesterday) last Wednesday with an "old times" party at his Hollywood home. Among the guests were several members of the Sennett staff.

Checkers, parchese and Virginia reel were the diversions of the evening, put on with true Mack Sennett comedy embellishments. An added feature was the rendition of that popular ballad, "Silver Threads Among the Gold," by Johnnie Grey, Sennett scenario editor. This feature "closed the show." It hadn't been so intended, but the host and the singer found themselves alone after the last bar of the ballad had been sung.

Yes, Mr. Grey is recognized as one of Hollywood's best scenario editors.

When a man drinks now, he doesn't see snakes, but usually the undertaker.

Allen Holubar is right again.

* * *

Shirley Mason has her ideas.

One man said that a mouse was the cause of the dresses going up. Viola Dana says it could be possible.

* * *

Bull Montana is finishing "Glad Rags." Might call this "Happy Clothes."

* * *

Emory Johnson has finished editing "The Third Alarm." This ought to be a charm.

A HINT TO THE WISE

That is truly what this article is—a hint to the wise. In speaking of the Queen Apartments one must do so with high reverence. George Sullivan, the manager and landlord, is one that renters hold the greatest esteem for as King Pin.

Never has there been such a landlord! That is why this story is written. He is far from being the type which is daily drawn before you by cartoonists of merit and meaning. George Sullivan is quite the opposite from the average landlord.

He is the chap who handles a real string of fighters, such as Steve Biss, Leo Matlock, etc. As a side line he and his charming wife manage the Queen Apartments. But their management is not like that of a side line.

The name Queen is well chosen. Everything has the quality of a queen, and Mrs. Sullivan, with the assistance of her young son, reigns with home-like atmosphere, while George is taking his fistic chaps around the automatic elevator as a training stunt.

Psychology is much too big a word for the tiny mouth of Ethelyn Irving, aged 7, who is playing the role of "Peaches," a crippled child, in Gene Stratton Porter's picture adaptation of her novel, "Michael O'Halloran." The child proved her knowledge of the science, however, on the first day she worked in a scene of the play now in production at the Thomas H. Ince Studio.

"Men are coming to take you to an Orphans' Home," explained Leo Meehan, the director. "Now let's see you cry!"

The child looked at him a moment thoughtfully.

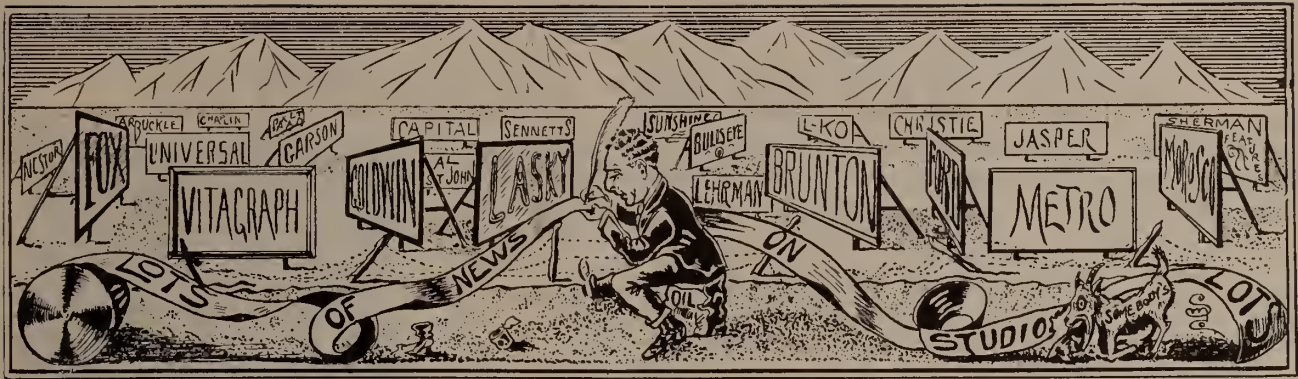
"But wouldn't I be too scared to cry?" she protested.

"You're right!" answered Meehan, and Ethelyn went through her scene triumphantly, looking "too scared to cry."

Lige Conley went into Harris and Frank to change some underwear the other day. Now read that again—but it's not what you think.

* * *

Louis Gasiner is preparing "The Hero." This must be about Jack Donovan or Valentino.



UNIVERSAL PICK-UPS

Under William Worthington's direction Universal has completed the filming of Edward (Hoot) Gibson's latest starring vehicle, tentatively called "Kindled Courage."

A former Universal favorite, Beatrice Burnham, will be seen opposite Gibson. Miss Burnham played steadily at Universal City two or three years ago. She returned a few months ago to support Priscilla Dean in "The Flame of Life" and recently for this Gibson engagement.

Harold Goodwin, Harry Tenbrook, James Gordon Russell, Albert Hart and J. Russell Powell have other important roles.

Raymond Schrock, scenario editor at Universal City, wrote the scenario from an original story by Leet Renick Brown.

* * *

Universal has completed the production of the Ladies' Home Journal story, "The Runaway Girl," previously titled "Gret'n Ann," which Louis Dodge wrote and which Hugh Hoffman scenarized as a starring vehicle for Gladys Walton.

Judging this story to be worthy of the best possible supporting cast, Universal placed the roles under Miss Walton in the hands of such popular artists as Robert Agnew, Edward Johnson, Spottiswoode Aitken, Otto Hoffman, Christine Mayo, Harry Carter, William Robert Daly, Anne Schaefer, Rosa Gore and Jim Gibbs. King Baggot directed, following a successful

guidance of Miss Walton in "The Lavender Bath Lady."

Both "The Lavender Bath Lady" and "The Runaway Girl" attest to the value of the Baggot-Walton combination, and Irving G. Thalberg, director-general, has assigned Baggot to the direction of the newest Walton effort, "The Madonna of Avenue 'A,'" production of which will start at once.

* * *

"The Scarlet Car," a Richard Harding Davis story, starring Herbert Rawlinson, and "The Summons," a George Patullo story, starring Frank Mayo, are two pictures which were adapted to the screen by George Randolph Chester. Both are nearly completed and will be in the editorial phase shortly. Stuart Paton and Edward Sedgwick directed, respectively.

* * *

"Forsaking All Others," an all-star production directed by Emile Chautard, with Colleen Moore, Cullen Landis, June Elvidge, David Torrance, May Wallace and other famous players in the cast, is being edited as two other all-star ventures, "The Ghost Patrol," in which Nat Ross directs Bessie Love, Ralph Graves, George Nichols, Lydia Yeaman Titus and other notable artists, and "The Power of a Lie," which George Archainbaud is directing, enter production.

* * *

The Universal unit starring Jack Mulhall and directed by Robert F. Hill is making rapid progress on "The Social Buccaneer," one of the biggest chapter play ventures attempted at Universal City.

Opposite Mulhall is Margaret Livingston, the spectacular Spanish island girl of Universal's picturization of "Robinson Crusoe." In the cast are such popular favorites as Robert Anderson of "Hearts of the World," Lucille Rickson and Wade Boteler.

Robert Dillon supervised the preparation of the story written by Anthony Coldeway.

* * *

Featured in many a comedy by other producers, Eileen Burdette is

playing opposite Lewis Sargent for Universal in comedies of messenger boy life. Lew has made ten of them and she worked opposite him in the last two and the current one.

* * *

Mother Nature furnishes a little material for burlesque in the latest comedy starring Neely Edwards at Universal City, "When Summer Went." Opposite Edwards is Gertrude Olmsted, and Bert Roach plays the comedy heavy. William Watson directs.

* * *

Philo McCullough, whose last engagement at Universal City was in "The Married Flapper," is supporting Frank Mayo in "The Summons," a George Patullo story directed by Edward Sedgwick. McCullough's role, as usual, is colored by a little villainy.

METRO-ITES

"Mud and Sand" is the title of Stan Laurel's newest comedy to be filmed by Amalgamated Productions for Metro, under the direction of Gil Pratt. This picture is a travesty on "Blood and Sand."

* * *

Sawyer-Lubin is to film Willard Mack's sketch, "Your Friend and Mine," for Metro. Clarence G. Badger will direct and Winifred Dunn is preparing continuity.

* * *

The arrival of Harold Shaw from England has united the Flugrath family which includes Viola Dana, Shirley Mason and Edna Flugrath Shaw. Mr. Shaw is the husband of Edna, the elder sister.

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Closeup

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Marshall Lorimer
Editor and Prop.

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10-26-22

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FIRST NATIONAL NOTES

Maurice Tourneur will make four big productions during the coming year, which will be presented by M. C. Levee through First National. The first will be a picturization of Crittenden Marriott's "The Isle of Dead Ships." The production will be filmed on a lavish scale at the United Studios and on the kelp beds near San Juan Capistrano. Production starts in two weeks.

* * *

Katherine MacDonald and her supporting company, including Orville Caldwell, Stuart Holmes, Lincoln Stedman, Adele Farrington, Edith Lyle, Russell Gordon and Grace Morse, have returned from Arrowhead Lake, where important scenes were filmed by Director Victor Schertzinger for "The Scarlet Lily."

* * *

M. C. Levee announced that Allen Holubar's next production will be a picturization of Jeffry de Prend's "The White Frontier." Mr. Holubar is now en route to Montreal to choose locations. Production will start at the United Studio in about three weeks. Dorothy Phillips will have the stellar role.

* * *

Thomas H. Ince is giving all his energies to the cutting and editing of "A Man of Action," the adroit comedy from the pen of Bradley King and featuring Douglas MacLean, Marguerite de la Motte and Raymond Hatton. This production, which was directed by James Horne, will follow "The Hottentot," another uproarious Ince comedy, on the First National releasing schedule.

* * *

Oliver Morosco Productions announce they have secured Avery Hopwood, well-known playwright and author of a dozen Broadway successes, to write the titles for "Slippy

McGee," their second production for First National release, featuring Colleen Moore and Wheeler Oakman.

* * *

When a man of 40 wants one special woman urgently enough to crash his automobile into a going train, slip out of the wreckage and board the train with no thought but triumph at having caught the quickest conveyance to her!—

We officially pronounce that love.

It's in "The Dangerous Age," a John M. Stahl photoplay with the—to some—startling suggestion that 40 is two times as dangerous as 20.

AND THE COAT CAME BACK!

Nine years ago Hobart Bosworth sold some of his old theatrical wardrobe to a small Los Angeles costume establishment. ○ ○

Shortly after arriving at the Goldwyn studios from San Francisco to play in Marshall Neilan's "The Strangers' Banquet," Mr. Bosworth hid himself to the same costume house, which had grown into the largest establishment of its kind in the country.

The star described the kind of outfit he required for the Neilan characterization. A bundle of clothes was deposited on the counter before him and there on the top of the heap was a garment that looked exceedingly familiar.

Yes—it was the coat Mr. Bosworth had sold to them nine years ago, a bit frayed and worn, but still recognizable as the same old coat.

"I knew that coat when it was just a little vest," said Bosworth facetiously—and the man who had collected many a dollar's rental on the coat wondered what he meant.

Ruth Roland is on the fifth week of "Ruth's Millions." This sounds like a fairy story.

THE LAST WORD ("From Paris")

The above may not mean anything to you—just now, but I am sure that it will when you finish this article.

"The Last Word" is a darling little shop at 5648 Hollywood boulevard, where one may have the latest thing in gowns from Paris, or any of the great many things that help make the fairer sex most charming.

Una Trevelyn, who as an actress achieved high honors, and Elsie Southern, also an actress with many well-remembered roles to her credit, have formed a partnership in creating this dainty palace where Dame Fashion reigns.

If you, dear reader, are a member of the feminine sex, I suggest that you—if you want to be Minutely Modish—try these two versatile young ladies, and I am sure they will more than please.

VIOLA DANA CURIOUS

Harry Beaumont, director for Viola Dana, and John Arnold, cameraman, have left for Northern California on a hunt for locations to be used in the filming of Miss Dana's next Metro starring picture.

Miss Dana was at the studio on the day they departed and remarked that "locations" must be queer animals, else why did Mr. Beaumont and Mr. Arnold load shotguns and fishing rods into their automobile along with their other luggage.



HELENE LYNCH
Ingenué Lead

Hand-Outs Along the Rialto



DOROTHY MORGAN
A Clever Child Actress

DICK JONES RETURNS TO THE COAST

F. Richard Jones' return to Los Angeles, after an absence of six weeks in New York City, summons to the Mack Sennett lot a host of people who, during Jones' sojourn have been taking life easy and becoming acquainted with the beauties of the country surrounding the film city.

As he had promised when taking leave of the studio, Dick Jones interviewed and made photographic tests of several of the well-known younger generation of stage stars now prominently identified with New York Broadway successes, and gives assurance that a few of them at least will, at the expiration of their present contracts, be seen in future Sennett productions.

Coincident with the return of Jones, production manager of the Mack Sennett comedy organization, work will start almost immediately on the multiple-reel comedy drama production in which Miss Phyllis Haver will make her debut as a full fledged cinema star.

Jess Robbins is at work at the Fine Arts studios on a new comedy drama titled "Trouble Buster." The story, which deals with newspaper life, was written by Arthur Goodrich, author of "So This is London," and was adapted to the screen by Archie MacMackin. Edward Everett Horton is the star and Robbins is directing.

MAX DAVIDSON KEPT BUSY

Max Davidson, one of the chief characters in "Abie's Irish Rose," the comedy that already has run more than half a year at the Morosco Theatre in Los Angeles, is a leading player in Hunt Stromberg's newest comedy production featuring "Bull" Montana, "Glad Rags." At the end of a day at the studio he hurriedly removes his screen makeup and rushes to the theatre where he dons his stage disguise.

McCONVILLE WITH SENNETT

Bernard McConville, well-known scenario writer and continuity expert, is the latest acquisition to Mack Sennett's already prominent staff of writers who, working under the supervision of the comedy king, are preparing scripts for the production of forthcoming special features and comedy subjects to be released by Associated First National Pictures during 1923.

Pauline Toler, whose next screen appearance will be made in Rupert Hughes' "The Bitterness of Sweets," wants to change her name, but not via the marriage license route. The only difficulty is, she cannot think of another name she likes any better. Come on in and help Pauline out!

* * *

Sid Smith, the comedy star, who served with valor in the World War and was wounded in action, this week rejected an offer to go to France to star in pictures to be made in Paris. "Somehow I have no desire whatsoever to see France again for at least the next thousand years—after that it might be all right," the comedian says.

* * *

Helen Dowling's bit of truth.

You can tell a sucker—but he don't pay any attention.

* * *

Monte Cristo said: "The world is mine!" Reminds us of the ex-Kaiser, says Dr. G. J. Crandall.

* * *

Somebody said that short dresses were dropping off every day. Daniel Cavanaugh has been looking hard, but has been unrewarded so far.

* * *

They say beauty is only skin deep, and on the screen it's not that much—sometimes.

Hoot Gibson did this little bit.

THIS SHOULD

INTEREST BARBERS

Tyrone Brereton has just completed the featured role of Jacob in a series of three Biblical photoplays produced by Sacred Films, Inc. Titles of the three pictures, all of about two reels in length, are "Isaac and Rebecca," "Jacob and Rachael" and "Jacob and Esau."

Brereton's roles were extremely difficult in that in the three pictures he appears at three different ages—20 years old in the first, with smooth face; 25 years of age in the second, with a youthful beard; 39 years of age in the last picture, when he wears a full growth beard.

Lincoln Stedman, the gifted son of Myrtle Stedman, whose name is known to picture theatre patrons the world over, has been added to the cast for Katherine MacDonald's newest picture, "The Scarlet Lily."

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PERSONALITIES

Star Shooting

By "Hee Nose"

DID YOU KNOW—

That Rockliffe Fellows once worked as a junior in a Canadian bank at \$100 a year?

* * *

That Claire Windsor came to Hollywood from Cawker City, Mo., walked into a studio and was given work the first time she applied?

* * *

That Tom Holding toured the country in the title role of "Ben Hur" for two years and played male lead in "Peg O' My Heart" for forty weeks?

* * *

That Nigel Barrie was born in Calcutta, India, was once a professional dancer, and is a champion golf player holding many trophies?

* * *

That Eleanor Boardman was selected from 2000 entrants as the best screen "type" in a New York contest?

* * *

That Priscilla Bonner was once a society leader in Chicago's most exclusive set?

* * *

That Eugenie Besserer played the part of "Penrod's" grandmother in Neilan's recent picturization of that story?

* * *

That Forrest Seabury, for a long time Los Angeles' favorite at Majestic Stock Theatre and now playing "Jud-as" in the Pilgrimage Play, has joined the Neilan forces?

* * *

And that all the above celebrities appear in Marshall Neilan's picturization of Donn Byrne's "The Strangers' Banquet," now being produced at the Goldwyn studio?

WALLY VAN FEATURED

Regent Pictures, which is producing "The Drivin' Fool," a comedy drama of thrilling automobile action, has secured studio space from the Christie Film Company and work on the special production will begin immediately, states E. D. Newman, head of the recently organized company.

Wally Van, who for many years was a featured comedy star, is playing the title role in the new production.

EDITH JOHNSON

BY ANNIE IMLAH

*O didn't it set your heart humming
Watching the blue ocean foam?
And were you not glad to be coming
To fair California—and home?*

*I've no doubt that you enjoyed seeing
Each perfectly wonderful Isle,
But really there's nothing like being
Home again—after a while.*

*It must have been fine and exciting
Gazing at each charming scene,
But think of the folk you're delight-
ing,
O beautiful star of the screen.*

*There's many a movie fan showing
Admiration for you and big "Bill,"
Unstinted praise gladly bestowing
On two people giving a thrill.*

*Well, all of your pictures are thrill-
ing,*

*Whenever you're going to act
I expect every picture house billing
You, admits it is packed, simply
packed.*

*Now, bonnie Queen star I am going.
Won't you speak to "Bill" and ex-
plain*

*A fact that is surely worth knowing
We're so glad you're both home
again.*

James Whitcomb Riley took life as he found it, and set it down in verse. There were no extremes for him—no villains, no impossible heroes—they were just real folks. In "An Old Sweetheart of Mine" Harry Garson is portraying these "real folks." While the story is teeming with dramatic interest, Mr. Garson has never lost sight of the humanness and quaint humor which characterize Riley's poems. It is now being titled and edited.




BARTINE BURKETT

Screen Ingenue

SHE PRACTICES IT

Leah Baird believes in practicing what she preaches—but she doesn't really preach—she only "says it with pictures." And at the present time she is establishing a national anthem of "Home, Sweet Home!"

Without camouflage, Miss Baird, who is considered one of the most successful screen dramatists of the day, and who is world-known as the star of her own pictures, finds her greatest happiness in domesticity. Therefore, she admits that she is qualified to produce such pictures as "Don't Doubt Your Wife," "When the Devil Drives" and "When Husbands Deceive," because she knows that only unhappy or unqualified husbands do deceive. Her home life has proved to her that husbands are true when they are happy, and she believes in making her own husband happy.



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By "US" or "WE"

MORE POWER—TO POWER!

Production at the Powers studios in Hollywood is in full blast, with Emil Offeman, general manager of the organization, perfecting plans for additional producing units to be added in the near future.

Director Val Paul is this week completing the production of "The One Man," Harry Carey's third starring vehicle, with Viola Vale playing the leading feminine role. The supporting cast includes Cullen Landis, Myrtle Stedman, Vester Pegg, Nell Craig, Joseph Harris, Charles LeMoynes and Charles Hill Mailes. The screen adaptation was made by Beatrice Van from the well-known short story, "When Woman Wills," by Elizabeth DeJeans. William Thornley and Robert DeGrasse are behind the cameras.

William Kerrigan Howard is putting the finishing touches to Johnnie Walker's first starring vehicle, "Captain Fly-by-Night," with Shannon Day playing leading woman for the first time in her career. The supporting cast includes Francis MacDonald,

Eddie Gribbon, Victory Bateman, James McElhern, Charles Stevens, Ashley Cooper, Bert Wheeler and Fred Kelso. The story was adapted by Eve Unsell from Johnston McCully's well-known short story of the same name. Lucien Androit is doing the camera work.

Emory Johnson has completed the production of "The Third Alarm," his second production for F. B. O. release, with an all-star cast consisting of Ralph Lewis, Johnnie Walker, Ella Hall, True Boardman, Richard Morris, Josephine Adair and Frankie Lee. The story was written by Emilie Johnson. Henry Sharp is in charge of the camera.

Mal St. Clair has started production on the first of the well-known "Fighting Blood" series of short stories by H. C. Witwer, with George O'Hara in the featured role. Clara Horton plays opposite O'Hara. Included in the supporting cast are Arthur Rankin, M. C. Ryan, Kit Guard, William Courtright, Albert Cooke, Ena Gregory, Mabel Van Buren and Andrew Arbuckle. The screen adaptation was made by Bea-

trice Van. Lee Barnes is in charge of the photography. Author Witwer is working in close conjunction with St. Clair during production.

Ethel Clayton has started work in "The Remittance Woman," her second starring production for F. B. O. The story was adapted for the screen by Carol Warren from the well-known story of the same name by Achmed Abdullah. Wesley Ruggles is directing "The Remittance Woman," with Joseph Dubray behind the camera. Rockcliffe Fellowes plays the leading masculine role opposite Miss Clayton, with the supporting cast, so far as completed, including Marilo Carillo, Tom Wilson, Etta Lee, Frank Lanning and Edward Kimball.

Carter DeHaven has returned from his tour of the country and is preparing for his next comedy.

"There is something weighing on his mind."

"Probably it's heavy reading material."

Tony Moreno has done his weekly bit.

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It is an independent weekly newspaper, devoted to the social, political and legislative welfare of American veterans and their friends. By independent we mean that we are not affiliated with or controlled by any political faction or veteran's organization. We do not discriminate between race or creed—we are a 100 per cent red-blooded American institution, and as such will endeavor at all times to impartially discuss all matters of public interest, especially as they affect the ex-service man.

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Miss Elsa Granger

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Miss Granger is now a resident of Los Angeles.
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She has been starred in pictures in Australia.
She is also noted for the quality of her dramatic soprano voice.
There isn't a doubt but that Miss Granger will be acceptable
To American audiences and producers.

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Close - Up
”
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VOL. VIII, NO. 8

LOS ANGELES, CALIF., NOVEMBER 5, 1922

TEN CENTS A COPY



LOUIS GASNIER

DIRECTED "THE HERO"
A Preferred Picture

A MAGAZINE OF MOVIE-LAND

"What's Wrong With Movieland?"

By OBSERVATUS

In the past three years there has been some radical changes in our midst, not that I mean we are turning Bolshevik, but movie life has changed in every sense of the word.

Three years ago this June, Hollywood was agog with activity, liveliness and happiness. There were not so many divorces, no lawsuits that amounted to anything, no dope-dive raids, because there wasn't any dope-dives, no breaking of contracts, and none of the restlessness that there is now.

Why?

I don't know, you don't know—and I don't think any one knows. But all of us have been subject to this change. The bohemian life is gone, we are just a commercial industry struggling to hold our heads above the waters of factory-like output. Art is never a certain subject to deal with—so it seems.

Hollywood seems to have lost its charm. Joe Schenck, one of our biggest producers, doesn't like it out here. Doesn't seem to be enough business, or something. If he comes back in December where will his companies work? His favorite stage at United Studios has been handed over to Selznick, and Myron has plastered his name all over it.

Buster Keaton's studio will house "Poodles" Hannaford, the circus clown, for a few comedies backed by Lou Anger-Joe Schenck. Eddie Cline, Buster's director, has been loaned to Jackie Coogan for one production.

Now we understand that Blanche Sweet, who is Mrs. Marshall Neilan, is suing the Ambassador Hotel for a \$750.00 Hudson seal coat. This is not the only "seal" that Blanche might have to sue for.

Speaking of Marshall Neilan reminds us that he just purchased the rights to "The Rear Car" and then sent his well known associate director, Frank Urson, to Europe to film some atmospheric scenes for "Tess of the D'Urbervilles."

We had a note from an exhibitor which said: "—— to advertise 'Fools First' headed by Richard Dix is a great mistake. What about the director?"

What about the cafe raids? Ah, now we have touched upon a subject which will start something. Lately there have been two massive booze raids on two very well known cafes, namely, The Plantation Cafe, and Vernon Country Club. Twenty-three were taken from the Plantation one Sunday night and lodged in the Venice jail under \$1000 bond. Bert Lytell came to the rescue of some of his fellow actors. However, most of the captured were fully sober enough to form some very clever nom de plumes. This same thing was done by the ones from Vernon.

Now we have three murder trials which have or will involve motion picture folk; the Taylor case has been subject to secret investigations for the past three months. Slowly new clews have been found, new evidence—but not enough—points to a well known person in the film colony. Then comes the Jack Bergen-George Cline murder case in New Jersey. This was dismissed before it had a chance to bring in any more of the famous.

Then we have the Martha Lockhardt mystery of Lincoln, Neb. Martha was well known here as a minor-part player, and had been making fairly good until suddenly one day she left her home in Lincoln. Soon after her arrival she was found with her head severed near a wrecked, bloody machine on one of the outgoing roads near Lincoln. The correct details have been hushed up and a secret investigation will take place. Who will it involve? is the question. But we do know that it will be some one from here.

Now we understand that Emlee Haddone, one of the Fort Lee minor-part players, is posing for "best cellar" flask ads. We must admit that a girl must live, but why should a coming movie actress pose for that sort of thing?

Ray Hanford, actor, is suing his wife for divorce. This case is like the Jimmy Stillman suit. Another Indian!

A former Sennett bathing beauty, Lillian Wilson, is suing her husband, Jimmy, for divorce because he wouldn't give her a quarter for lunch. Go to it, Lillian, I don't think Jimmy is working, either.

"Foolish Wives," the von Stroheim feature for Universal, has been condemned in England. They say it is improper.

"Peacock Alley," the Mae Murray feature for Metro, was banned in Paris because it happened to show part of the real life of a famous dancer.

Frank Mayo, Universal star, is having trouble with his former wife. His case is like that of Valentino. He may have to re-marry Dagmar Godowsky again.

Tom Mix is wearing a coat this year that would stop an auto race. It is brown and white checked. Anyway, everyone gives him the laugh on seeing it.

Claire Windsor, leading lady for Goldwyn, is having her lovesick "fan" letters published. What is this, another idea of the press agent?

(Continued on third cover page)

THE HERO: LOUIS GASNIER

In speaking of the great French director, Louis Gasnier, who has just completed "The Hero," a Saturday Evening Post Story by Albert Payson Terhune, one might say that he has proved himself a hero many times to the exhibitor. His name alone on a production means—to the Exhibitor, as well as the theater-going public—a picture well worth seeing? Why? Because he has never failed them.

Now he is with B. P. Schulberg at the Mayer Studios, releasing under the Preferred Pictures banner, "The Hero," which has a most splendid cast of well known players, such as: Doris Pawn, Gaston Glass, Barbara La Marr, John Sainfolis, Martha Mattox, Frankie Lee and Cameo, the wonder dog.

Mr. Schulberg, who is known to be a great lover of sports and is always seen in a most congenial crowd of that kind, assisted in selecting the remarkable cast. He then assigned Eva Unsell, the well-known script writer, to make the adaption of the story.

With the assistance of George Yohalem and a notable cameraman, Karl Sturss, Louis Gasnier has made a truly great production. He is well remembered for his colorful production of "Kismet" and many others of note.

Mr. Gasnier is second to none in directorial leadership. His productions are by-words with the many exhibitors now showing Preferred Pictures—and they are the ones that know. They have the jaded public to deal with, and they have acknowledged the fact that Louis Gasnier's pictures are directed with such a sincerity that the audience is never disappointed. That is a praise handed down after many years of motion picture trials.

One cannot say that Mr. Gasnier was born a genius. No, he was not, few men are! but one can say that Mr. Gasnier became a genius by hard work and study. A store owner must study his customers and their likes and dislikes. Mr. Gasnier has studied his "customers," which are the theater-going public, and he has found just what they like and expect from a motion picture.

In this day and age, there are many things put over on the unwise public

by scheming producers. But never has this been the case where Louis Gasnier was connected. He has never fooled any one in his productions, and he is always sure they are correct before he permits them to be shown.

One can safely state that Louis Gasnier is "The Hero"—in motion pictures.

BEWARE OF GREEKS BEARING GIFTS

(Ky Kimball Fletcher of the Los Angeles Bar)

If an undertaker advertised to furnish free medical advice:

If a manufacturer of wooden legs offered to furnish free guides to blind pedestrians:

Would you consider such advice or guidance wholly disinterested?

If the undertaker or manufacturer were willing to spend a hundred thousand dollars or so for the opportunity of furnishing you advice or guidance "free" would you be entirely convinced of his benevolence? Would you hasten to become a recipient of his doubtful bounty?

Well, what would you say about a trust company which offers to draw "free wills" if it is appointed executor and trustee? What would you think of a company which is willing to spend thousands of dollars to defeat a law which prevents it from giving such GRATUITOUS service?

Would you be better served by such "free" advice, do you think, or might it be better to consult an advisor who represents you and you alone—an advisor who does not expect to benefit by the clauses he inserts in your will?

When a man is willing to loosen up for the privilege of giving you something for nothing, it's a pretty safe bet that there's a colored gentleman in the eucalyptus?

Who knows best how the trust companies practice law and administer trusts? Their officers and stockholders.

Did Stoddard Jess, President of the First National Bank of Los Angeles, whose stockholders own the Pacific-Southwest Trust and Savings Bank (formerly Los Angeles Trust Co.), have his will drawn by his trust company? He did not. He made his

HONEYMOON CAR IN WRECK

Scarcely had Miss Marjorie Prevost, sister of Marie Prevost, film star, become Mrs. Albert L. Burgen of Riverside than she found her wedding day all askew and a mere flivver the cause of it all.

With immediate relatives the pair went to the orange city to be quietly married at the Mission Inn. The ceremony over and Marie departed for the Warner Bros. studios, the bridal limousine started on its return journey in a more leisurely manner when the excitement began.

Just as the big car was about to turn off the highway at Ontario, a small machine came around the corner and crashed into the vehicle. The occupants of the other machine were seriously injured, necessitating their removal to a hospital. Mrs. Burgen was rendered hysterical by the mishap, but fortunately was not otherwise hurt.

Marshall Neilan is editing his latest production, "The Strangers' Banquet." He has not yet decided what his next picture will be.

widow his executrix and there was no trust company trust.

James C. Drake, President of the Los Angeles Trust and Savings Bank, named his bank executor but created no trust.

W. E. McVey, Vice-President Guaranty Trust and Savings Bank, made his bank and his widow joint executors but created no trust.

Kaspere Cohn, proprietor of Kaspere Kohn Bank (now Union Bank and Trust Company) made Mr. Meyer and Mr. Getz his executors but there was no trust.

Stop the unlawful practice of the law.

Vote yes on No. 24.

The author of the pithy article above, Mr. Kimball Fletcher, is a worthy member of the bar. His standing in the community adds force to any measure he sponsors. His ability as a lawyer, and rectitude as a man, should be taken into consideration, as an added reason for voting YES on this proposition.—(The Editor.)

YOUR CINEMA FAVORITES

YOUTH AND BEAUTY FORM KEYNOTE

Youth and beauty form the keynote of "Fighting Blood," the first of the series of H. C. Witwer stories, which Mal St. Clair is producing for F. B. O. at the Powers studios.

George O'Hara, the featured player, is a good looking, clean-cut, well set-up chap, while Clara Horton, who plays the leading feminine role, is one of the most charming young women on the screen today.

Ena Gregory, who plays one of the principal roles, is extremely pretty, very vivacious and possesses a figure of Junoesque proportions.

O'Hara is barely 23 years of age, while Miss Horton and Miss Gregory are both 18. The loves and joys of budding youth are splendidly depicted in the "Fighting Blood" series. The cast include Arthur Rankin, M. C. Ryan, Kit Guard, William Courtright, Albert Cooke, Mabel Van Buren and Andrew Arbuckle.



In Confidence

NOT A CIGARET

The powerful motorboat, "Lucky Strike," winner of the first prize in the motorboat races staged at San Pedro Harbor under the auspices of the California Yacht Club, was driven by Ethel Clayton in the big racing scenes in "The Remittance Woman," her second starring vehicle for F. B. O. The owner of the boat, the day following the races, offered Miss Clayton the use of the boat for staging the scenes.

Jack London's story, "The Abysmal Brute," is being filmed now, under the direction of Hobart Henley. Reginald Denny, in the title role, will share honors with Mabel Julienne Scott.

RELATIVELY SPEAKING

Two fathers, whose children are still young enough to be the cause of discussion as to the relative merits of cow's milk or goat's milk, playing leading roles in Gene Stratton Porter's own production of her famous novel, "Michael O'Halloran."

Charles Clary's child is beginning to toddle about, so his theme is the rocking-horse, the teddy-bear, etc.

Young William Boyd's baby is only a few weeks old, hence his concern is mainly as to feeding, sleep, flannels, etc.

"And then they say there is no family life in Hollywood!" exclaimed Mrs. Porter, after listening to a long discussion as to the wonders of these two children.

Let us give thanks for our girls—some of them. Art Rick does a ditty.

* * *

Owen Moore has started on "A Dollar Down." This is not a serial, but it's installment stuff.



His Master's Boots

Nettleton's

for men who prefer quality

Unmistakably the Footgear of a Gentleman

Two Shops
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Opposite Pershing Square
209 W. FIFTH ST.
Alexandria Hotel is opposite Us.

NIGHT LIFE IN L. A.

(By "The Rounder")

LOEW'S STATE—Last week Manager Bostick was kept overtime counting box office change due to the screen appearance of Wesley Barry in "Rags to Riches," a Warner Bros. production. This is a very clever photoplay, but we think that although Wesley is a good actor, he is a bit in the awkward age and it is hard to grasp some of his actions. Jimmy Aubrey's new comedy completes the bill. This comedy is a knockout and shows that this gentleman is coming up in the laugh business.

ORPHEUM—After a really clever bill due to the fact that it was a third of a century anniversary, we now have just the usual thing. Karyl Norman as "The Creole Fashion Plate" is the headliner, and is better than ever this year. Ivan Bankoff comes in second for the honors. Smith and Strong were the hold-overs. The others, including "Senator" Ford, were just the usual thing. But one thing unusual about this theater is Mr. Perry, the "Doug" Fairbanks of the box office. He always has a smile for everyone while holding down two jobs.

MOROSCO— "Abie's Irish Rose," now in its 355th and 356th performances, wins the grand prize as the great Los Angeles run. Otto Lederer is still holding down the laughing part of the show. We give him credit for the "sold out" sign which is never out of use.

GRAUMAN'S—It might be a poor bill—IF it weren't for Larry Semon in "Golf." This comedy alone places Mr. Semon among the ranks of the best comedians, and also gives him an excellent chance to be a winner. "The Cowboy and the Lady" with Tom Moore and Mary Miles Minter is all right as far as Clyde Fitch's stories go. Larry made a personal appearance last Monday night, which added greatly to his large collection of comedy fans.

MAJESTIC—"The Rear Car" is still traveling at a high rate of speed, so we see by the box office line every day. Now in its fourteenth week and no repairs are needed; pretty good, eh? Nana Bryant and her clever husband, Cliff Thompson, are the leading favorites in the stock race just now.

HILL STREET—What a great bill for this theater! Fanchon and Marco with their successful proteges, Madame Vannessi and Frances Williams, are taking the theatergoers by storm. The rest of the bill—most of 'em headliners—is truly better than the "big house" on Broadway. Carl Laemmle's "In the Days of Buffalo Bill" is causing considerable comment among the patrons. The other picture, Corine Griffith in "Divorce Coupons," is very poor—a mere time killer.

CALIFORNIA— "The Sin Flood" should be billed as "Not a Sea Picture." With a remarkable cast of five well known male players and one female, it is really a photoplay of some merit. Helene Chadwick is the woman and proves that she is an actress. James Kirkwood is very good. Richard Dix and Otto Hoffman are clever. L. H. King and Ralph Lewis fine. Frank Lloyd directed the picture for Goldwyn and shows that he knows how to handle a remarkable group of players.

MILLER'S—Tom Mix has run out of titles, so it seems, after viewing "Do and Dare." In this he tries to be unusual by wearing a monocle, but doesn't succeed. "Tony," his horse, is also in this. It reminds us of an old-time "Doug" Fairbanks picture in South America.

KINEMA—Maurice Tourneur's production of "Lorna Doone" was given its Los Angeles premiere with unusual success. No wonder, it is truly a good picture. And Madge Bellamy, who plays the leading role, displays real acting ability. John Bowers is also very clever in his part. The wedding scene rivals that of a Rex Ingram production, which was supposed to be the greatest.

ALHAMBRA—"The Hound of the Backervilles, another Sherlock Holmes story, which is only getting over on account of John Barrymore's remarkable work in the real production. There have been a number of inferior productions placed on the market since the release of the good production. May this serve as a notice to those who are about to be fooled by clever advertising.

RIALTO—Although "When Knight-hood Was in Flower" is starring Marion Davies, she is not the star. Lyn Harding steals the picture with the assistance of Forrest Stanley. Marion is merely posing and filling in to make it historically correct. The sudden raise in prices has shortened the usual line every evening.

MISSION—"What's Wrong With the Woman?" This title alone has been good for the two-week run at this theater. However, many patrons are disappointed; it doesn't answer the question. What could one expect for 55 cents? The picture is far from being good. The sets are rather clever, but Constance Bennett is a bit careless about her clothes. They exposed a little more than was necessary.

CLUNE'S—"The Queen of the Moulin Rouge," which is having a second Broadway run in this theater, might as well be passed up. It is slow moving, not realistic, lighting poor, directing poor and the players have been miscast. What more could be the matter with a picture? A lot more—and that goes for this picture. Martha Mansfield was the star, but was very unconvincing of the fact.

"I AM ASKING THE VOTERS

In the Motion Picture Industry to vote for—the man who had this picture taken!"



HOWARD R. HINSHAW
Justice of the Peace

He has had EXPERIENCE, has had a LEGAL EDUCATION, is COURTEOUS, and deals out FAIRNESS to rich and poor alike. His platform is built on "FAIR TREATMENT and a SQUARE DEAL to everyone."

(This space is given Justice Hinshaw as a compliment, without cost, by the Publisher. "He will get my VOTE—HOW ABOUT YOURS?")

....Flickerings From Flickerland....

SUPERBA—A double bill again this week. Frank Mayo and Sylvia Breamer in "Wolf Law" is the headliner. It is a pleasing program picture of the early days in the South. One does not expect very much and one is not disappointed in that line. Harry Carey in "The Soul Herder" is subject to a bad cutting and rather mixed up story. However, we cannot blame Noble Hearne for Universal's factory-like stories and productions. His assistant, Jack Howard, is receiving congratulations on his assistance on the recent lobby display.

GARRICK—This house is running a new program every day. And has lowered the admission prices to 10 cents. We notice that part of Main Street is now on Broadway.

SYMPHONY—Dorothy Gish is trying to out-flapper herself in "The Country Flapper." And she is unsuccessful up to the last reel. F. Richard Jones, the director, tried hard enough, it seems, but Dorothy was probably as dumb as the rest of the flappers and didn't make the grade to a good picture. However, her past efforts have caused it to stay for two weeks.

MASON — John Galsworthy's "The Skin Game" was exceedingly clever, and for once the dramatic critics got to see a real show for nothing. Did you notice the papers the next morning? This production will be followed by Mitzi in "Lady Billy" on November 6th. This is another good show from the East and is causing rapid sale of pasteboards in advance.

EGAN'S—Maude Fulton has been flying "The Humming Bird" for twenty weeks now, and according to the guy in the box office, it seems to be good for that many more. Maude is clever and well worth seeing.

PALAIS ROYALE—Now that Fanchon and Marco are gone, Harry Halstead's orchestra will again continue to bring many patrons to this high-priced above-the-street cafe.

JAHNKE'S—Olga Grover is the wild one down in this subway-like dance palace and food trough. She wears a bodiceless gown and causes a flock of thrills to turn flip-flops wherever you receive thrills. Rooky Lewis can pull the laughs out of the gang and almost make you forget that you have a check to pay.

CINDERELLA ROOF—If it wasn't for Herb Wiedoff's music makers, we wonder what would happen? But they seem to continue to draw the crowd. Last week they received a surprise by the appearance of The Dance King and his partner, Mary Munson, who showed every one present just how to dance.

COCOANUT GROVE—Doris Eaton, late of the Follies, is the only thing that causes us to forget the high cover charge. Gorham has put on a clever revue but it doesn't seem to take. Abe Lyman's orchestra, however, is holding his "fans" with new tunes every week.

THE LITTLE CLUB—Dark. Let us pray. Amen.

THE SHIP—This craft is being cleverly steered by Jerry O'Connell, who continues to make it the snappy dive and hiping-it hall of the pleasure seekers. And best of all, he has the courage to charge reasonable prices. Then you know he has not been subject to raids and that helps a lot with nervous patrons.

WEISS & KLEIN—Our editor can talk of this place with all the sincerity in the world. It's a great dive to eat good food and really enjoy yourself among friends. Nothing like the society straight-jacket dinner that calls for formal stuff. Like homelike atmosphere and food? The answer is Weiss & Klein.

GREEN MILL—Carl Crockett, the manager, gave away a nice cup to the best dancers and an evening gown from Citron's last week. The Snell-Highsmith-Conklin orchestra is still holding its own against many big musical directors.



good to
the
last drop



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Balloon
DYE WORKS Inc.

Moving Along In Movie-Land

WINTER GARDEN—The Satires of Spring Street have ceased to draw the crowds. Bert Fiske and his melody makers are the main attraction now. Grover Frankie is among the missing, but we hope to see him back with some of his really good revues. He's the boy that's got 'em, too.

PLANTATION—Now that the recent raids have been almost forgotten, the crowd is slowly drifting back. Frisco Nick and his Creole Cuties are something new to L. A. and we kinda like the idea.

HOLLYWOOD STADIUM — We congratulate Roy Marshall and the rest of his assistants who seem to be improving the seating arrangement of the fistic arena. And again we suggest that the \$2 seats be made larger. And now we are sure that the Main Events will be pippins.

CLUB ROYALE—Max Fisher has been turning them away for the past two weeks and is causing other cafe managers a bit of worry. Now since we've been there twice, we discovered that the dives is far too small. This is hint number one.

MARCELL'S — "The Whirl of New York" might as well whirl around and go back where it came from. 'Tis another bum attempt at something clever. The Laughlins, who are featured, came from Dalton's Broadway. Use your own judgment. He is so conceited that he can't dance, but June is really clever. The real star of the show is Miss June Perfect, the Girl with the Golden Voice, and she certainly has that.

VERNON—This low down dive of road-houses gets a wild gang on Saturday night and that's about all. Week nights are kinda slow unless there's a raid or something like that.

NOW THAT WE'VE HAD A BIT OF RAIN AND THAT HALLOWE'EN IS OVER, LET US THANK OUR LUCKY STARS THAT WE WERE NOT IN ANY OF THE RECENT RAIDS. IT WAS QUITE EVIDENT THAT HALLOWE'EN CAUSED THE PROHIBITION OFFICERS TO FORGET THEIR DUTY. MOST OF THE CAFES WERE PACKED AND THE FUN LASTED UNTIL THE NEXT DAY. THIS MAY BE A BIT MIXED UP DUE TO THAT. PLEASE 'CUSE US. THESE COLD

EXTRAS HAVE BETTER CHANCE AT WARNER BROS.

Girls, here's a secret! If your ambition is to achieve fame and fortune via the screen, you can get closer to the clicking cameras at Warner Bros. studio than at any other studio in Hollywood.

This does not mean that you will be engaged at once, but you really do get nearer to actual work, because the Warner studio is one of the most compact at the film city, the stage being but six feet from the front office. The two are separated only by a narrow corridor and everyone who enters the reception room can hear the director's voice as he yells "Camera!" while the strains of the orchestra are heard by those seeking admission to this busy studio, where "The Little Church Around the Corner," directed by William A. Seiter, and "Brass," under the direction of Sidney Franklin, are now in production.

"Merry-go- Round," which Rupert Julian is directing in the Vienna that was lifted against California skies in replica of the capital of the Hapsburgs, is truly an all-star production. Norman Kerry, Mary Philbin, Dorothy Wallace, Dale Fuller, George Siegman, Maude George, Caesar Cravina, George Mackathorne and twenty others have equal chance to run away with the picture.

WINDS HAVE STOPPED THE "PETTING PARTIES" ON THE BOULEVARDS, BUT THE GIRLS ARE STILL AFFECTIONATE—HOME, JAMES, AND BE CAREFUL OF THE OVERCOAT WITH THE SECRET POCKETS.

GOOD-NIGHT!
The Rounder.

NO MORTGAGE HERE

Louise Fazenda is in the old-time make-up these days, spit curls in the center of her forehead, tight braids like huge ears on the top of her "dome," basque and tucked skirt, for the comedienne is being featured in a two-reel comedy for Educational at the United Studios under the supervision of Jack White in a recently added unit by the producer. Bob Kerr is at the megaphone.

Louise, in addition to the comedy outfit familiar to her public, is wearing hip boots and is the belle of a fishing village. The fun is taking place on the quaintest sets imaginable. The star already feels very much at home in the new vehicle except for one thing. She says it's the first comedy she has appeared in where there wasn't a mortgage to lift.

A SMALL STAR

Frankie Lee has finished his work in Louis Gasnier's picture, "The Hero," and has moved his make-up box and private tutor over to the Federal studios, where he is to start work shortly on the first picture that is to present him as a star in his own right. His first subject will be "Last Night When You Kissed Blanche Thompson," written by Bess Aldrich, and will be directed by Clarence Bricker. A capable cast is being assembled to play in his support.

a great chance of being president. They all know golf. Gladys Brockwell writes again.

* * *

All motion picture directors stand William Duncan has time for a good one this week. An absent-minded hold-up man shouted "fore" before he shot the other night.

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WASHINGTON, D. C.

With Comedians in Comedy Lane



MABEL NORMAND

AFRAID OF BANKS

"Bull" Montana did not always have the confidence in banks he now possesses. The star of the Hunt Stromberg comedy productions for Metro says he made his first deposit in a branch bank in New York. The amount was \$100.

Returning to the room he called home, he worried about the proposition all night. The branch was in a small building and it didn't look safe to "Bull." Next day he attempted to withdraw his money and was told that since it was a term account he would have to let it remain there at least a month.

So "Bull" took a room in a house directly across the street, from which point of vantage he could watch all who entered and left the place. He saw it locked up every night. When the month was up he drew out the \$100 and put it in a central bank downtown, one with great barred steel doors at all the street entrances.

An important announcement in connection with the resumption of the Carter DeHaven series of comedies is that of the appointment of Henry Lehrman as Mr. DeHaven's new director.

House Peters, now playing in "Passions of the Sea," Goldwyn's South Sea picture, has the same shirt measurements as Jack Dempsey.

IRVING BERLIN WATCH YOUR STEP!

Edward Montagne, scenario writer extraordinary of the Selznick forces with such pictures as "One Week of Love," "Evidence" and "Under Oath" to his credit, has set out to conquer new worlds. He is now writing songs. Here is his first outburst, inspired by the movies and a popular melody:

"I WISH I KNEW"

(With Apologies)

By Edward J. Montagne

I WISH I KNEW how these movie sons of rest

Straightway reform when their daddies send them West.

A breath of "God's own country" and soon these awful wrecks

Start a-writing poetry, instead of worthless checks;

But in real like it's different, I've never seen it to fail—

When father sends our brother West, he writes from some new jail.

How do they do it? Does anyone know?

I ONLY WISH I KNEW.

I WISH I KNEW how these movie vamps

Drag men down until they're just plain tramps;

A roll of the eyes, a little shoulder shrug

And they start dumping jewelry all over the rug.

Yet if I say to Tom, let's take a taxi and talk

He'll say, it's a wonderful night, let's talk as we walk.

How do they do it? Does anyone know?

I ONLY WISH I KNEW.

I WISH I KNEW how those movie queens

Stay so pretty in all of their scenes; In dirty mountain shacks, or in wild desert places

They're beautiful blonds, with peach-blossom faces,

And the sub-title says "Fifty Miles from Nowhere."

How do they do it? Are there drug stores in the air?

How do they do it? Does anyone know?

I ONLY WISH I KNEW.

Lige Conley did this one. A dentist pulled a good one the other day.

A FREE COVER

A friend of Gertrude Olmsted's at Universal City went to her and congratulated her on her latest publicity stunt.

"What do you mean, 'publicity stunt'?" was her comment. "I don't know what you are talking about."

Two or three copies were produced simultaneously of a new popular song, written by a Chicago writer and published there, in her "home town." The cover had little on it except Gertrude's picture. She was "the girl" of the song. A Chicago friend had dedicated the song to her without a word about it.

MUSIC FOR "SUZANNA"

Under Mack Sennett's personal supervision, an elaborate musical score and orchestration is being prepared for "Suzanna," most recently completed super-production, in which Miss Mabel Normand is the star. This compilation of music to accompany the presentation of the Sennett cinema-masterpiece is being prepared by the well-known composer, Herman Seidl, conductor of the orchestra at the beautiful Mission Theater, Los Angeles.

Richard Dix keeps in trim by exercising with dumbbells. All wisecracking rights reserved by Mr. Dix.



STROCKS PURE CAMEL'S
HAIR OVERCOATS — all shades
PICCADILLY

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: -: Trailing Motion Picture Stars : -:

STARS SIGNED FOR "BRASS"

H. M. Warner, recently arrived on the coast from New York, announced this week that five all-star players had been added to the cast of "Brass," Harry Rapf's production of the famous Charles G. Norris novel which is being filmed at the Warner Bros. plant under the direction of Sidney Franklin.

The first to place a signature on the dotted line was Marie Prevost, who has already appeared in several Warner Bros. films. Then Pat O'Malley, Irene Rich, Harry Meyers and Helen Ferguson were engaged for the principal roles in this picture. Monte Blue plays the supporting leading male role, and others to be signed shortly as the supporting cast will be only those who have won individual distinction on the screen.

BOTH ARE RECOVERING

Wallace Reid is rapidly recovering from his recent physical breakdown. His treatments consist of hiking, hunting and fishing in the mountains. Monty Banks, the famous comedian, is also recovering from his recent physical breakdown. His treatments consist of all the scientific methods known to a corps of specialists in New York city. Thus is accentuated the two widely different ways to regain health. Who wants to bet that Wally is not having more fun than Monty?

Walter Emerson, direct descendant of Ralph Waldo Emerson, the famous American essayist, admits he is going to be married soon to a direct descendant of one of America's foremost novelists of a few decades ago. However, he will not divulge the young lady's name for the present. Meanwhile, Walter is grooming himself with a new mustache to play a second role in a William Fox picture, his first being in support of Henry B. Walt-hall in "Drink," which is a picturization of "The Face on the Bar-room Floor."

* * *

Max, the merry-Linder, the laugh-getter! That is what a New York critic says Max Linder, the French star, proves himself to be in his latest triumph, "The Three Must Get Theirs," which is described as a delectable travesty on Dumas' "The Three Musketeers." Mr. Linder made this feature in Hollywood.

INNER LIGHT

*This joy supreme they cannot rob me of,
This thrilling ecstasy which gives back youth again,
Requires no stimulus of wine or love,
Nor can it lessen, e'en in throes of pain.
I know the source from whence it springs;
That knowledge is my prized possession,
Which makes me Master o'er fate's scurvy stings,
Making durable the worst oppression;
God grant this inner feeling shall prevail,
Thro' storm, and stress, which may beset my path,
And should this trustin' spirit ever fail,
Discard it—God—what'ere the aftermath.*

By MARSHALL LORIMER.

PHYLLIS HAVER, REALTY OPERATOR

Encouraged with the success of her first venture in the building field, Phyllis Haver, latest screen favorite to be promoted to stardom by Mack Sennett, makes announcement of her intention to build another bungalow court in the fast growing section of Hollywood. Following this venture, Phyllis says: "If everything goes along all right, I am going to build an up-to-date apartment block."

To those who claim there is no connection between a business brain and that of an artist, Miss Haver may be pointed to as a shining example.

Agnes Ayres is appearing in "Racing Hearts." Boy, page a doctor, quick!

HARRIS & FRANK—STETSON HATS

Overcoats

—styles that delight the men who wear them and the men who see them.

—Assortments complete from the heavy, burly great-coats to the very smart gabardines, whipcords and coverts.

—Plaid backs, plain backs, grays, browns, tans, and handsome mixtures.

\$35 to \$85



MANHATTAN SHIRTS FOR FALL

When two are married they say for better or for worse. Now will some one tell Lloyd Hamilton which is the better half.

We are featuring—

NOVELTY WEAVES in STRIPES, and overplaid designs. TWEED SUITINGS, and WHIPCORD WEAVES— that are so popular this Season.

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Shadows From the Silver Sheet

GOSSIP BY THE ROUNDER

ARCHAINBAUD, MEMBER OF FRENCH LEGION

George Archainbaud, who directed "One Week of Love," the Selznick production featuring Elaine Hammerstein and Conway Tearle, which is coming to the California Theater, is one of the host of French directors who have scored success in making pictures in this country. Among this fraternity from sunny France are such directors as Tourneur, Chautard, Fitzmaurice, Gasnier and others. Archainbaud has been in the United States for several years, directing a score or more features in that time, most of them for Selznick. Among the principal of these were "Evidence," "Under Oath," "Pleasure Seekers" and "Handcuffs or Kisses."

George Rigas, who will be one of the featured players in "The Rip-Tide," heralded as one of the forthcoming sensations of the screen, made his debut in America as star of a Grecian company presenting "Romeo and Juliet" at the Madison Square Garden in New York. Although he has been in pictures only a comparatively short time, he is already definitely selected as due a promotion to stardom at a very early date.

* * *

We read the other day where the "orchestra was hit at inn." We think more of them should be. Reggie Denry has written this for Close-Up.

Witzel

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Holly 343

VIOLA DANA SIGNS TRUCE

"Why I deserted the flappers" might have been the title of a confession made a few days ago by Viola Dana when she appeared at the Metro studio in a long street dress, her bobbed locks tucked beneath a small turban.

"What's this!" demanded Harry Beaumont, Miss Dana's director, when he caught sight of her. "I thought you were the one young lady who intended to stand by short dresses."

The little star plainly was embarrassed.

"Well, you see it was this way." She paused, apparently searching for the proper words, and continued. "The new styles came in while we were making 'Miss Emmy Lou' and you know I was too busy to think about anything else. I heard about the new long flowing skirts, but I didn't think I'd ever change from the short ones because I liked them."

"But yesterday I was in Los Angeles and I saw everyone in the new styles and all the shops showed only long dresses. Before I had window-shopped more than three blocks I felt that in my short skirt I was as conspicuous as the turkey at a Thanksgiving dinner—and about as completely dressed.

"So I entered a shop and told them to find a dress that would fit me, the longer the better. This is it. I'm going to have some more made.

"But don't worry. I'm going to wear short dresses again. They're popular and the styles will revert to them soon. And Viola Dana will be among the first with the change. This is just a temporary truce."

Dame Rumor got very busy when it became known that Walter Moroseo, son of the famous theatrical producer, Oliver Moroseo, had followed pretty Betty Compson to Hawaii, where she is making her next Paramount picture, "The White Flower." It is practically certain romance is having another one of its innings with a prominent screen star. Yet, Leon Bary, the celebrated French actor, who is enacting the role of the villain in support of Miss Compson, cables that though he has been keeping his ears open, he has heard no wedding bells ringing. However, in his messages he adds: "But I'm no Sherlock Holmes and could not deduce were there secrecy."

HEERMAN WRITES ANOTHER ONE

Victor Heerman has added another work to his list of literary achievements for Selznick. Besides having written "The Chicken in the Case," "A Divorcee of Convenience," "The Poor Simp" and "Love Is an Awful Thing," Owen Moore productions, and "John Smith," Eugene O'Brien production, Heerman is responsible for the story of "A Dollar Down," which he is now directing for Selznick, with Owen Moore and Aliee Lake in the leading roles.

Raymond Schrock, scenario editor at Universal City, has had a pet story of his on the griddle ever since the Armistice. He has been holding it for a man who could play it as he wrote it. Edward (Hoot) Gibson has just started it and it looms up like a great example of a story that is suited to a star who is suited to the story. It concerns an American soldier who gets into Spain by accident and is called "Alias Sebastino." Edward Sedgwick, who fought the furious engagement of Manhattan Island during the war, but knows soldiers, is directing.

* * *

Dustin Farnum is working on "Three Who Paid." You could call this "Three Who Lost" and it would mean the same thing.

* * *

One wife wants to know if a musical show on the radio will keep hubby home nights? Burney Durning says the hubby don't wanna just hear wise-crackers.

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Hungarian Kosher Meals
Mean Contentment!**

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:-: On Strips of Celluloid :-:

PERT POINTS

MATRIMONIAL CO-STARS

How many wives of monarchs of the movies are there in the same histrionic ranks of their husbands? A busy statistician has counted ninety-nine and it seems a pity he could not think of just one more to make it an even hundred. Some of the more prominent co-working couples he cited "for bravery" were : Gretchen Hartman, wife of Alan Hale; Gloria Hope, wife of Lloyd Hughes; Maude Leslie, wife of David Torrence; Enid Bennett, wife of Fred Niblo; Florence Vidor, wife of King Vidor; Barbara Bedford, wife of Al Roscoe, and last, but by no means least, Mary Pickford, wife of Douglas Fairbanks. "Wives like these, men are luckless to miss," might sing a poet, although he wouldn't be a very good poet.

Lloyd Hughes, Mary Pickford's leading man in her new "Tess of the Storm Country," is also featured first in Thomas H. Ince's feature, "The Sears of Jealousy," scheduled for early release, and, as if to complete the "trinity," this same debonair Lloyd will be just as strongly stood out as the "big it" in Tom Forman's latest cinema achievement, entitled "Are You a Failure?" says a certain film wiseacre: "Another such trio and Hughes will be one of our foremost stars."



GERTRUDE STEVENS
Comedy Ingenue

POST'S FIRST VACATION IN DECADE

One of the severest penalties of success is the constant demand of the public upon the artist who has achieved this goal. Guy Bates Post, the distinguished star of "The Masquerader" and "Omar the Tentmaker," exemplifies this statement perhaps above all others. Even before he came under the management of Richard Walton Tully, which has already covered a period of over thirteen years, Guy Bates Post was a name to conjure with in the world of the theater. With Tully, Post has starred in "The Bird of Paradise," "The Masquerader" and "Omar the Tentmaker"—years completely filled with performances, rehearsals and travelings. Two beautiful homes, one in Connecticut, the other in California, waited and waited for Post to inhabit them.

Post closed his latest stage season in Baltimore on a Saturday night—he commenced shooting on "The Masquerader" in Los Angeles six mornings later. The interval before the filming of "Omar the Tentmaker" was filled with study and preparation.

It was only after "Omar the Tentmaker" was all completed, cut, titled and shipped East that Post found he had won his vacation—the first in over a decade filled with strenuous and meritorious artistic achievement.

Just a month has elapsed since that time. Already Post is commencing the detailed study, invariable preface to his polished portrayals, for his coming characterization of Svengali in "Trilby."

But this month of vacation, Post declares, will remain forever in his memory as a landmark, the realization of his one ambition for fifteen years: The chance to enjoy the simple, wholesome pleasures which most of us can have daily, but which are denied the successful artist during his era of popularity.

Speaking of slang, we might say: "There's the bakery that 'dough' built. No, this not John Doe, says Arthur K. Doe of Cunningham fame.

* * *

Which is proper: Looking over the girl, or overlooking the girl? Let Constance be your guide, said Mrs. Taïmadge.

STEREOSCOPIC PICTURES

"The Power of Love" was shown with the Fairall Process of Stereoscopic Motion Pictures in one of the largest theaters in the West to a group of exhibitors who were amazed at the remarkable projection.

The screen shows no distortion when viewed from any part of the theater, the last seats on the first row being just as advantageous as those in the center of the house, which is an extraordinary accomplishment. The flat picture shows a considerable amount of distortion when viewed from the side.

In pictures exhibited with the stereoscopic method, the image squares itself to the individual, eliminating distortion and making perfect the projection from every angle.

"The Power of Love" will be shown in the near future as a road show attraction in all parts of this country, bringing before the public a realistic procession of life's drama.

Ethel Ransome pulls a funny one. Fellow came to see us the other day and maw told him to take a chair, but he took the piano. He was a collector.

* * *

After wearing a modern evening gown, a girl feels over-dressed in her nightgown. Katherine McElhany has submitted this.



BARTINE BURKETT
Screen Ingenue

Under the Magnifying Glass

BY THE MAN

BEHIND 'CLOSE-UP'

TO SPEND FIVE MILLION

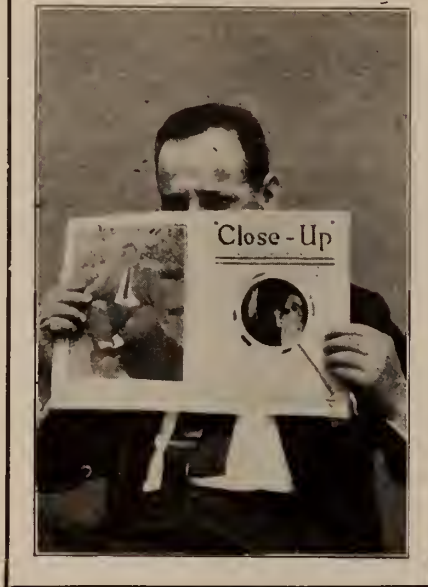
With the arrival here of H. M. Warner, eldest of the five Warner brothers, producers of independent motion pictures, comes a very important announcement of plans for Warner Bros. product for the season of 1923-1924. The schedule as formulated by the five brothers now in conference calls for the production here of eighteen big features at a cost of over \$5,000,000.

This season's output includes seven photodramas, all of which have been sold in the United States, South America and other territories. Those already completed are "Rags to Riches," "Little Heroes of the Street," with Wesley Barry, "The Beautiful and Damned," with Marie Prevost, and "The Dangerous Adventure," while "Brass," the Charles G. Norris novel, directed by Sidney Franklin, and "The Little Church Around the Corner," from the story by Olga Printzlau, directed by William A. Seiter, are now being photographed. Sinclair Lewis' much talked of novel, "Main Street," the last of the seven books, is nearly ready for camera work to start on the scenario which is by Julien Josephson.

"All of the eighteen films are to be made in Hollywood," states Mr. Warner, "and we will adhere strictly to our policy of giving the public feature screen stories that will be not only filmizations of popular books and plays, but motion pictures of the highest standard, being in the class of the 100 per cent censor-proof."

Mr. Warner's presence on the Coast brings the quintette together for the first time in fifteen years and for the first time in their own studio. All have been engaged in different departments of their company, which is one of the largest independent units in the world.

Warner Bros.' policy is not only to make pictures with all-star casts, but engage players who have been featured alone in former productions. Included in the roster are such famous players as Wesley Barry, Marie Prevost, Clarie Windsor, Monte Blue, Hobart Bosworth, Irene Rich, Harry Myers, Louise Fazenda, Helen Ferguson, Tully Marshall and many others.



LET'S ALL VOTE "YES"

Declaring that the proposed fire and police pension amendment must be passed overwhelmingly, an organization of motion picture actors and actresses of Hollywood, headed by Tyrone Brereton, featured player with Sacred Films, Inc., are today heading a movement to gain the vote of every man and woman engaged in the motion picture industry.

"We do not hesitate to call on the policemen or firemen to risk their lives for us," declared Brereton today. "Then, why should we not compensate them in the best way we can. Theirs is a dangerous business, undertaken for the good of the community at large. Then, their reward should be certainty that their old age will not find them destitute."

The movement led by Brereton started early this week and is rapidly gaining headway. "Vote 'Yes' on 8A" is the slogan of the workers, who have declared they will carry the film industry, ten to one.

Camera work on the first of the big Leah Baird special productions has just been completed at the Thomas H. Ince Studios in Culver City. With the finishing of the last shots, it was decided to title the picture, "When Civilization Failed," this being the suggestion of Miss Baird herself.

Included in the cast with Miss Baird are Tom Santchi, Walter McGrail, Richard Tucker, Alec B. Francis, Bobby Bolder and Ruth Mitchell.

ELSA GRANGER

By Annie Imiah

Australia, of course, dislikes losing
One of her loveliest flowers;
But no one will blame you for choosing
To live in a climate like ours.

I'm sure you will not be heard fretting
For your beloved land, far away;
Nor will you have cause for regretting
You came to this fine place to stay.

Where they are so joyfully greeting
You, some "movie fans" may explain,
(And let people hear them repeating)
That Australia's "loss is our gain."

How proud was Australia of starring
An actress, whose beautiful voice,
Clear and sweet, not a single note
jarring,
Has made many people rejoice.

While you are quite cleverly showing
People how charming you are,
They all speak in terms simply glowing
Of Australia's young "movie star."

Many folk are making plans
To welcome you, fair stranger,
"Movieland" and "movie fans,"
Greet Miss Elsa Granger.

VAN LOAN DOING STORY

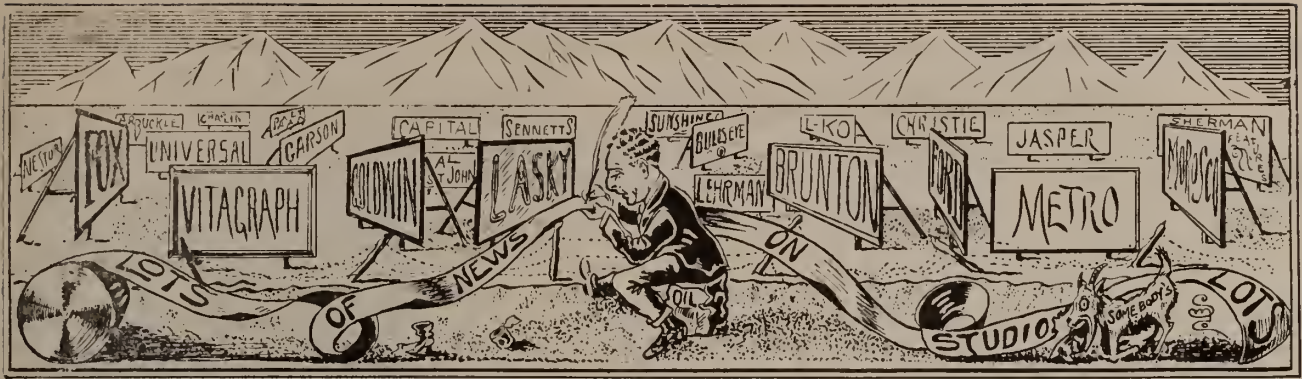
The scenario for "The Drivin' Fool," a special production being made independently by Regent Pictures Company, is being done by H. H. Van Loan, well known author and continuity expert, who has been specially engaged for this new producing enterprise.

Van Loan is adapting the magazine story under the same title written by William F. Sturm and appearing recently in the Blue Book Magazine. He has finished the continuity and is in collaboration now, while the production is being made, with Robert T. Thornby, the director, and Wally Van, who is heading the cast of the picture.

Others playing prominent roles in the picture are Alec Francis, Wilton Taylor, Patsy Ruth Miller and Ramsey Wallace.

The Divine Sarah Bernhardt will make her tenth farewell tour. Oh, well, guess we're good for another five or six anyway, says Margaret Whistler.

Closeup Nov 1922



FIRST NATIONAL NOTES

It is probable that when Constance Talmadge returns to Los Angeles she will be accompanied by John Emerson and Anita Loos, who will work with her on the preparation of her next screen story. No definite choice of vehicle has, as yet, been made to follow "East Is West."

* * *

Director Frank Lloyd expects to leave Los Angeles for New York in about two weeks where he will meet the Talmadge party on their return from Europe. The initial shots for "Within the Law" will be filmed at the Tombs and at Auburn Prison. The party will then journey westward and the major portion of Norma's big production will be filmed at the United Studios.

* * *

Buster Keaton is scheduled to take his son Joseph to New Haven this week, where the infant will be introduced to the faculty. Buster says the youngster continually cries "ale," and, knowing that no son of his would break Uncle Sam's law, the comedian infers that it's "Yale" the youngster craves. Buster intends putting in Joseph's application early, in order to avoid the educational rush.

* * *

Owing to the stormy weather which is predicted for the near future, Allen Holubar is seriously considering postponing the filming of Jeffry de Prend's "The White Frontier" until a later date and substitute an original story which he had intended filming

later. The latter story is said by Mr. Holubar to have remarkable dramatic qualities.

* * *

Shooting on Katherine MacDonald's next Preferred Picture will begin within two weeks. The story has been chosen and will be announced shortly, when negotiations with the author have been completed. Meanwhile, Director Victor Schertzinger is supervising the cutting of Miss MacDonald's recently completed picture, "The Scarlet Lily."

* * *

Charles Maigne has completed the continuity for "The Isle of Dead Ships" and producer M. C. Levee announces that shooting on this big Maurice Tourneur production will start within two weeks at the United Studios.

UNIVERSAL PICK-UPS

Stars to fit the picture; not pictures to fit the stars.

By that order, Carl Laemmle, immediately upon his arrival at Universal City, took the final step of his long campaign to guarantee the supremacy of the story over the personality of the player.

It is something of an innovation, but it will be the policy at Universal City for the big production schedule upon which eighteen units are now working.

It means that every story will have to be big enough to stand alone regardless of the cast. Then, to make it better, a cast of players will be selected on individual merit.

There will be no twisting of a story to meet the limitations of a star.

Neither will there be any definite way to determine beforehand whether a story will go to the screen as a Universal-Jewel production or a feature of ordinary length. At the final screening a story that was intended as a feature may receive the pride-mark of "Universal-Jewel," because of the excellence of the production.

Under the new system, players who have heretofore been starred or featured by other organizations, are play-

ing important holes in Universal productions, but in which they share honors with other notables in proportion to the value of their individual performances.

* * *

In "The Power of a Lie," an all-star film version of the story by Johann Bojer, which George Archainbaud is directing, Mabel Julienne Scott, June Elvidge, David Torrance and Maude George are equally prominent in the cast.

* * *

"The Ghost Patrol," another all-star special production, gives opportunity to an interesting group of players, who are rated as stars or feature players.

* * *

Under the direction of Nat Ross, the story by Sinclair Lewis is being filmed with Ralph Graves, Bessie Love, Geo. Nichols, Max Davidson, Wade Boteler, Dan Crimmins, Lydia Yeamans Titus, Danny Roy, Melbourne McDowell, George Cooper and others.

* * *

Emile Chautard was summoned recently to film "Forsaking All Others," as it has been written for a popular magazine by Mary Lerner. He was instructed to submit an ideal cast. He named Colleen Moore, Cullen Landis, Sam DeGrasse, June Elvidge and May Wallace—and got them.

* * *

There are six principal players in "The Attic of Felix Bavu," the wierd stage-tragedy of the Russian Revolution, which will be filmed under the direction of Stuart Paton. The first five just engaged are well known, being House Peters, Wallace Beery, Sylvia Breamer, Martha Mattox and Boris Karloff.

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Marshall Lorimer
Editor and Prop.

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The Magazine of Movie Land
Issued the 5th and 20th of Each Month

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THINGS SENNETT DOESN'T FILM

Dick Jones switching from cigarettes to big black cigars.

Roy Del Ruth, as his own chauffeur, mechanic and washer.

Phyllis Haver accepting the congratulations being offered her.

Billy Bevan and Fred Jackman buying ducks after hunting them for three days.

John Grey corralling his pals for "a last good night."

Miss Mabel Normand writing her friends how she misses them and longs for California, but hates to leave slow New York.

GASTON GLASS IS NOT BROKE!

Evidence of the prosperity of a successful screen actor is never conspicuous by its absence. Most all of the members of this profession are good spenders. For instance, Gaston Glass, idol of legions of fanettes throughout the world, finds his fine motor car is no longer all-satisfying, so he is buying an expensive two-passenger aeroplane, which he plans on using solely for recreation. Incidentally, he buys some real estate in Southern California every month or so. Non-breakable Glass, eh?

George Bronson Howard, like sir Art C. Doyle, hates to hear of the death of a bright young detective. Howard animated the character of "Yorke Norrey," a clever sleuth and told about him on reams and reams of the finest magazine paper. With Howard's arrival at Universal City, as a staff writer, he dug up "Yorke Norrey," and is now writing him into a new series of fascinating mysteries. Roy Stewart, the vigorous star of "The Radio King" and other productions, is starring in the role.

STUDIO HINTS FROM THOS. H. INCE

A big drama of modern day American life will be the next feature production of Thomas H. Ince. Production work on the story, which has been in preparation for several months, has just started at the Ince Studios.

John Griffith Wray, who directed "Hail the Woman," "Lying Lips" and many other Ince productions, including two specials, "Ten Ton Love" and "What a Wife Learned," soon to be released, is megaphoning the picture. May McAvoy, who scored such a success in "Sentimental Tommy," heads an all-star cast.

* * *

The important matter of shopping for wedding presents temporarily has delayed production work on the next big feature picture to be filmed at the Thomas H. Ince Studios. Ince has bought four wedding presents in the past two weeks. All four of the girls who chose October weddings have been connected for some time with the studio; the auditor's department, general manager's department, publicity department and telephone bureau each contributing a bride. They are the Misses Peggy Perkins, Winifred Wright, Hazel Leonard and Ruth Sweeney. At the present rate it will take just six months to marry off the entire feminine force of the Ince Studios.

* * *

Madge Bellamy, Thomas H. Ince star, who was loaned to play with Lloyd Hughes, under direction of Tom Forman in a new Schulberg picture, "Are You a Failure?" returned to the Ince Studios this week.

A young flapper was playing the piano when some chap said that it was a keen baby grand. We don't know whether he meant the girl or the piano. Harry Garson wants to know.

THE "SUZANNA" HAT

I. J. Schlansky, representative of the firm of Ike Stern, manufacturing milliners in New York, visited at the Mack Sennett studios while in Los Angeles on a trip across the country. He brought with him a few samples of a new sports hat which the Stern Company are manufacturing and selling under the name of "Suzanna" hats. They are made in various shades of soft velour, are very attractive and strikingly Spanish in design and appearance. Arrangements are being made with the retail department stores over the country to withhold the sale of the "Suzanna" hat until the release of the latest Sennett production by that name, in which Mabel Normand is the star.

Marguerite Clayton makes her first appearance in a California-made production, "Canyon of the Fools," Harry Carey's fourth Western play for F. B. O. release, which is in production at the P. A. Powers studios.

Surrounding Mr. Carey and Miss Clayton in this play is a cast of exceptional qualifications for the interpretation of roles.

Carmen Arselle, as Mignoone, famous cow-girl of the screen, who has been seen in former Carey productions, is assigned a role replete with horsemanship. Others are Fred Stanton, Murdock MacQuarrie, Vester Pegg, Charles J. LeMoyné, Joseph Harris and Jack Curtis



VIN MOORE

A Comedy Director of Note

Hand-Outs Along the Rialto



LYNWOOD CRYSTAL RAPP
Child Actress

CLAUDE GILLINGWATER

Claude Gillingwater, who is portraying "Virgil Adams," Florence Vidor's father in her latest starring vehicle, "Alice Adams," that captured the Pulitzer prize for 1921 as the best American novel, enacted this week some of the most dramatic scenes in the script. His work drew the strongest praise from Rowland V. Lee, director, who exclaimed:

"There's your actor who spent his life on the stage!"

Mr. Gillingwater has spent thirty years before the footlights. Although he has only been on the Coast a year, he has appeared in some of the most important pictures of the year. His first appearance was with Mary Pickford as the "Earl of Dorincourt" in "Little Lord Fauntleroy" and a recent release was "Remembrance" in which he was featured.

Gladys Walton is fortunate in "The Madonna of Avenue A," in which she is being directed by King Baggot. The story is, of course told in New York and the east side thereof, but it moves to the country for a breath of clean air and a flash of sunshine at the finish. It is a type of role which Miss Walton plays well.

* * *

One gets hot all over when he thinks about the coal situation. This is one way to keep warm says Dale Fuller.

* * *

Reginald Barker's advice.

There should be more golf schools in Los Angeles. Hardly anyone who is on the links know how to play.

AMBASSADOR RICHARD WALTON TULLY

The artistic world has its ambassadors no less than the world of diplomacy. Our latest plenipotentiary is Richard Walton Tully, America's foremost playwright and producer. He has just sailed for a characteristically American flying trip across the Atlantic, during which he will supervise the stage presentation of "The Masquerader" at the Duke of York Theatre in London and also the premier presentation of Guy Bates Post in the film version, distributed abroad as here, through Associated First National Pictures.

From London, Tully will proceed to Paris, to put on at the Odeon Theatre the first French production of "The Bird of Paradise" and to complete final negotiations for the French bookings of his films. While in Paris, Tully will also take motion pictures of a number of atmospheric scenes in the Latin Quarter for his next production, "Trilby," in which Guy Bates Post will again be the star.

The list of art ambassadors between Europe and America includes many justly celebrated names. Duse, Bernhardt, Ellen Terry, Forbes Robertson, Thomasso Salvini and his son Alessandro, Chaliapin, Balceiff, and Henry Irving and Henry Miller. These brought Europe's message of artistry. Our own ambassadors of inspiration have included Ada Rehan and Laurette Taylor, actresses; Maud Powell, violin virtuoso; E. A. MacDowell, composer; Poe, Longfellow, Mark Twain and Ambrose Bierce, all of whom were first recognized abroad; Augustus Thomas, playwright, and Jacob Epstein, sculptor.

A great company — and Richard Walton Tully comes as a fitting companion in the ranks.

Eddie Gribbon does some splendid comedy work in "Captain Fly-by-Night," Johnnie Walker's first starring vehicle for F. B. O. Gribbon has the faculty of looking askew in one eye while the other retains its normal position. In the role of the blustering Mexican sergeant, when he goes into a tirade, he uses one eye to watch the door while the other is directed at Walker, located directly in front of him. Gribbon's comedy work is a great factor in carrying forward the plot of the story.

HIS ICE SKATING USELESS

Here's a man with a real grievance. Carl Harbaugh, in "Passions of the Sea," went to Tahiti with a lot of athletes, including Antonio Moreno, handball and wrestling enthusiast; R. A. Walsh, director and swimming champ, and William Haines, who swings a racquet with tournament accuracy.

The others "show their stuff," and Carl can't do a thing, because his prize accomplishment is—ice skating! He won several cups for it while in college back East. "But if I'd known I was going to spend my time in the tropics, I'd have taken up roller skating instead!" says Carl.

Ward Hayes, formerly associated with Mack Sennett, Charlie Chaplin and recently as director for Ben Wilson, has been added to the staff of Popular Pictures, Inc., where he will act as "gag" man for comedies starring Hilliard (Fatty) Karr and Frankie Lee.

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Is none too good!
And the BEST People
Know the good quality of
"Ragtime" Chocolates



Ethel Broadhurst
Is a Keen Judge
And She Eats Them.

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SCREENING WHERE THE SCREENING'S GOOD

Broadsides

By ARGUS

If a woman just told everything she knew, how long would she talk. Answer in a meek voice: "Not very long." C. L. Theuerkauf is given credit for this; we couldn't give him cash.

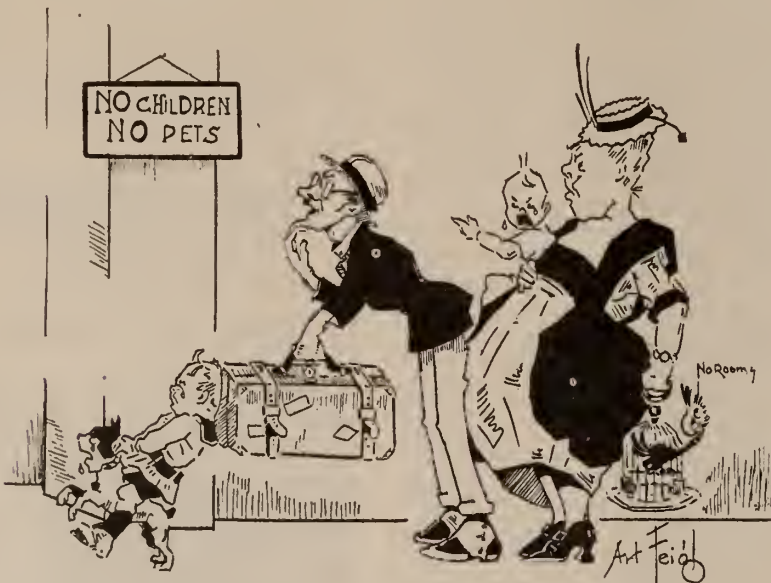
* * *

Ralph Graves is appearing in "The Ghost Patrol." We ought to be able to see through this.

* * *

Paul Berns is directing "Another Man's Shoes." We might call this "soul" stuff.

* * *



See America first. "Los Angeles"

Rupert Julian has been asked if he knew where all the summer mammas went in the winter time.

* * *

Shirley Mason again at her best.

A bad reputation makes a greater name for itself than a good one.

* * *

Scott Sydney is directing "Hazel From Hollywood." What, another nut?

* * *

If you think you're funny, then you can laugh when you want. Tony Moreno is clever.

* * *

Lee Moran is making "Out At Home." Is this a baseball story or something about a divorce?

Isadora Duncan, the "free thought" dancer, says that American women are terrible. Some one would be doing her a favor, says Jack White, of oil fame, if they sent her a book on Etiquette and How to Act Like a Lady.

* * *

James Farley heard a good one. Let's go!

One lady arrived at the station but found she had forgotten her trunks. Another lady standing near heard her plight, and offered to lend her a petticoat.

* * *

Censors are the only ones who are ever paid for butting into other people's business. Mabel Normand is right again.

* * *

ON BROADWAY LAST WEEK

(By Edith Johnson)

"The Country Flapper" from "The Old Homestead" took "Sherlock Holmes" "When Knighthood Was in Flower" to "Robin Hood." "Lorna Doone" and "The Prisoner of Zenda" got "The Punctured Prince" in "The Rear Car" in "Broad Daylight." It was "The Skin Game" by "The Sailor Made Man." "Timothy's Quest" was "Smudge." "When Husbands Deceive" "What's Wrong With the Women?" "Forget-Me-Not" said "Abie's Irish Rose" to "The Humming Bird."

* * *

Gladys Walton is working on "The Madonna of Avenue A." We suggest that Art Acord do "The Sheik of Avenue B."

* * *

Elsa Granger brings a laugh from Australia. The most famous three words are "I love you." Next we have, "No, you idiot!"

* * *

Our elevator man is in love with a girl on the second floor. We call him the second story man. William Werthington thought this one out.

* * *

Mr. C. Anthony, manager of the Arrowhead Springs Co., has submitted his little joke.

"Her dad gave me a 'soul' kiss."

"How come?"

"He kicked me out."



DOROTHY MORGAN
A Clever Child Actress

PLEASE PATRONIZE—WHO ADVERTISE—IN "CLOSE-UP"

PERSONALITIES

Star Shooting

By "Hee Nose"

"THE PRESS AGENT'S CREED"

by Phil LaMar

I AM a press agent.
 I SHALL but write.
 MY STAR, she maketh me
 WRITE AS I have
 NEVER WRITTEN before.
 SHE MAKETH me say
 KIND THINGS about her
 AND CORRECT the wrong
 IMPRESSIONS OF others
 THAT CONCERN her.
 SHE MAKETH me tell
 THE WORLD around us
 OF HER new gowns
 AND LOVELY bangalow;
 HER BIG machine
 AND OTHER things.
 HER HUSBAND—
 HE IS not concerned
 ONLY ONCE in a while.
 MY STAR, she leadeth me on
 IN WRITER'S realms.
 SHE INSISTS I follow
 HER EVERY ACTION and move
 AND THEN telleth a story
 TO THE whole wide world.
 INDEED, I follow the
 INSTRUCTIONS FROM madame.
 FROM MORN 'till night
 I SEEKETH material—
 AND FROM night 'till morn
 I WRITETH it up.
 SOON THE big world
 KNOWS FACT and fiction
 ABOUT MY star—
 SOME OF her admirers
 KNOWETH MORE than she
 DOETH OF herself,
 JUST BECAUSE I am
 HER PRESS agent.
 BUT I should worry
 ALONG FROM day to day
 AS LONG as what
 I'M PUBLISHING
 PLEASETH her.
 SHE PAYETH me regularly
 AND MAMMOTHLY, too.
 FOR PAVING her way
 WITH PUBLICITY.
 HEARETH, YE ALL, this
 CREED OF her press agent.

(Apologies to K. C. B.)

Women are like magazines: single the price is low, but married—a bit higher. Jimmie Aubrey has been thinking again.

"AW, WOULDJA BELIEVE IT?"

Y'oughta see what I seen
 While standing 'long the street—
 A little girl with ear-rings on,
 And sandals on her feet.

Along came a sicker chap,
 Ye gods, gesh, whatta sight—
 Peon Pants and Dago Sash,
 Right fresh from some bull fight.

He joined the girl and kissed
 her,
 I guess that ain't no harm;
 But I says, "If this is city life,
 I'll go back to the farm."

Sez which I went and bought
 some pants,
 All slit nice up the side—
 But when the cows they seen
 me,
 The whole bunch up and died!
 Moral: You can't fool the
 ccws and chickens. — Vergie
 Williams.

SHE DID WELL, INDEED!

Her excellent performance in the leading feminine part of "The Crossroads of New York," a recent Mack Sennett comedy-drama production, and which she followed so admirably in her interpretation of the part allotted her in "The Shreik of Araby," as leading ingenue, opposite Ben Turpin, has caused Miss Kathryn McGuire to be spoken of as one of the most promising "near stars" of the screen.

"Of Kathryn McGuire, we hope to see more of this beautiful and gifted young lady's portrayals." This was the message received from a well-known Pacific Coast exhibitor.



HELENE LYNCH
 Ingenue Lead

ALLAN FORREST ENGAGED BY METRO

Allan Forrest will have a prominent role in Viola Dana's new Metro starring picture, "Noise in Newboro," which Harry Beaumont is directing. This is Mr. Forrest's third engagement with Miss Dana. He was her leading man in "Seeing's Believing" and was in the supporting cast for "Miss Emmy Lou," her most recently completed starring vehicle.

Another big historical chapter play is scheduled to start at Universal City within what the British laughingly call a fortnight when they mean two weeks. It is "The Oregon Trail," a story in which no one can visualize any star but Art Acord.

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Bright Hints For Human Beings

By "US" or "WE"

ALAN HALE TELLS A TALE

Alan Hale is noted among his fellows of the films as an ace-high spinner of yarns. He is noted among movie fans as one of the truly versatile stars of the cinema and it might not be amiss to let this latter group know something of his story-telling ability, too. And, here's his latest (which, by the way, is being much told and retold by others): A rather ignorant, though wealthy, alien was to give a non-prohibition party at his home. On the eve of the event one of the men he had invited to be among those present, called him on the phone: "I'm sorry, but I can't be with you tonight—I've got a case of lumbago," the friend said. "Oh, that's all right, bring it along—we'll drink anything," the soon-to-be host replied.

Herbert Rawlinson has just started on "Prisoners," from George Barr McCutcheon's colorful novel, "Castle Cranecrow." Eileen Percy, who did such admirable work in "The Flirt," is the girl in the case. Jack Conway is directing.

TO A PLANT

By Marshall Lorimer

Humble plants, your green soon vanished

In a few short hours, alas!

As she! who pruned and tended you,

From life did swiftly pass;

To me you seemed an eyesore,

As a habit in distaste,

But now you seem so different,

You are like she was—so chaste—!

How oft I've seen her fingers

Lift your tendrils, gently, so;

As her face bent down in kindness,

Watching your fresh young life grow,

How I've seen the mother lurking

In each action—as she stooped—

Brushing with her lips your new buds,

And uplifting those that dropped;

Daily, as the water trickled

Through the leaves upon your bed,

Sunlight seemed to fall upon you,

As her eyes on you were shed;

Humble plant—she's gone, and we

Must face each day without her care;

These tears may soon destroy you,

Our misfortune we can share.

STAN LAUREL HUNTING

Following the completion of his newest Amalgamated production for Metro, "Mud and Sand," Stan Laurel the comedy star of that picture, has hied himself to Barley Flats in the foothills of the Sierra Nevada Mountains and when he returns he expects to bring with him several grizzly bear and lion and tiger skins. On his return he will start work on his next comedy, for which no title has been selected.

WILLARD MACK ASSISTS

Willard Mack is taking a great personal interest in the screen adaptation of his sketch, "Your Friend and Mine," which S-L (Sawyer-Lubin) are preparing to film for Metro. The noted playwright and actor has made several visits to the Metro studios to confer with Winifred Dunn, who is preparing the continuity, and Clarence G. Badger, who is to direct the picture.

A Popular I. Miller Shoe The "SCANDAL"



—It would seem untrue that one style in particular should have the ability, in loveliness and delicacy, to out-step any or many of the little models designed and made by I. Miller.

—However, the "Scandal" here sketched is a successful captain. It has an odd and artistic forepart, three graceful straps and dainty perforations. Something to be seen and thought about. Patent Leather only.

At the Ville—Fifth Floor,
where I. Miller Footwear is carried
exclusively in Los Angeles

VILLE DE PARIS
SEVENTH AT OLIVE
B. H. DYAS CO.

DOUGLAS FAIRBANKS PICTURE CORPORATION PRESENTS ROBIN HOOD AT GRAUMAN'S HOLLYWOOD THEATER

Story by Elton Thomas, Directed by Allan Dwan, Photography by Arthur Edson, Scenario Editor, Lotta Woods

REVIEWED BY ESS. ESS.

Here is "Little Egypt" for you—an architectural motif that carries away back to the River Nile. A motion picture theater which probably ranks second best in the United States. (I believe there is one in Chicago which ranks as the foremost—only my opinion, of course.) Splendiferous, magnificent, unique, original—all these, and other adjectives—Grauman's Hollywood theater fairly earns. And there are none who shall say him nay.

Now, as to the prologue of "Robin Hood"—does any one really lay any stress on these things? Do they belong? What is their raison d'être? Just as long as these inane prologues are sprung, just so often will I continue to exercise my inalienable prerogative of giving 'em the raspberry. This one really went from the ridiculous to the sublime.

For "Robin Hood" is in very truth an inspired masterpiece that transcends the best previous effort catalogued as a costume production. The photography was a thing of wonderment extra precaution on exterior shots enabled the beholder to sometimes question whether or not he were looking at a picture, or really communing with all outdoors and nature in her most enlivening moods.

Adventure, romance, thrills, excitement—all, all have their extra innings in this production. But back of it all is one of the sanest, prettiest, most appealing love themes ever encountered in screen production.

And how Doug did walk away with that pic-

ture! Did I say "walk"? Well, run, and leap would be better.

Wallace Beery as Richard was everything the doctor ordered—true as a die to the story in its original.

Enid Bennett was a most entrancing lady Marian, who enacted a difficult role with grace, charm and finesse. She was as sincere and straightforward in her delinication as was Doug in his, which is saying a great deal.

The clever maneuvering of hosts of warriors called for unstinted praise, as did also the antics and rapid cavorting of Robin Hood's band of loyal supporters.

Jan Sofer, musical director, rendered an intelligent accompaniment to the screen's motivation and added appreciably to the entertainment as a whole.

As stated above, the prologue was a "bust"-back to Sullivan & Considine's circuit for this stuff.

Another thing, what's the idea of announcing that "Robin Hood" will never play at a lesser price of admission than now prevails at Grauman's Egyptian theater? We're ready to be enlightened on this joker.

P. S.—Just because the entire cast is not mentioned is no sign that each member didn't succeed in covering self with glory. This sentence applies to Sam De Grasse, William Lowry, Paul Dickey, Roy Coulson, Billie Bennett, Willard Louis, Wilson Bengé, Alan Hale, Maine Geary and Lloyd Talman.

"WHAT'S WRONG WITH MOVIELAND?"

(Continued from second cover page)

Ruth Roland, serial star, nearly drowned while filming scene in hydroplane recently. Note: This is not a press agent story.

Ruth Berry, 18-year-old Los Angeles girl, won second place in a beauty contest staged between 50,000 girls all over the U. S. Not so bad for Los Angeles, eh?

Edward Carew, actor-director, did not have his pet dog muzzled, so the police did it for him.

Larry Semon became so excited on getting his comedies accepted by Sid Grauman that he staged a party at the Plantation Cafe Friday, October 27th.

Here's something high-brow. Conrad Nagel, Lasky leading man, recently read "Thanatopsis" to the Wa Wan Club. His father, Dr. Frank Nagel, composed the music.

Francis McDonald and Mae Busch are divorced. Now both of them are hitting casting directors for work.

Peggy Joyce and her rules for love are gone from Los Angeles. Peggy was so disappointed in our little city that she forgot to make payments on her machine. She sure was disappointed!

Why do Julius and Abe Stern always put their pictures in the ads for Baby Peggy Comedies?

Pearl White says \$25,000 of jewels were stolen from her apartment while she was on location. We didn't know the price of cut-glass had gone up.

Pauline Frederick is fighting her father's will of \$50,000, in which he left her nothing. Pauline believes in "Where there's a will, there's a way."

Rudy Valentino watched the work of his rival, Ramon Navarro, in "Trifling Women" at the preview in New York recently. He said nothing but thought a lot.

Toreador trousers, for which credit has been given to Valentino, were originally invented by a young Los Angeles dancer in January, 1922. Harry Coffee of Fresno also claims that he invented them in May of this year. However, the L. A. dancer has absolute proof.

If there is nothing the matter with pictures, why are these people back on the stage? Here's the list: Doris Kenyon, Vincent Coleman, Madge Kennedy, Florence Reed, Enid Markey, Bessie Barriscale, Mabel Taliaferro, Joseph Kilgour, Mildred Harris and Henry Walthall.

Now let us all hope—even if this year is a little slow,—that things will pick up and go back to the good old days. Anyway, let's all try and rebuild Hollywood, and make real good pictures in the future.



Miss Elsa Granger

Known Throughout Australia as the "Mary Pickford Girl"

Miss Granger is now a resident of Los Angeles. She expects to become a member of the Moving Picture Colony. She has a wealth of theatrical experience to her credit. She has been starred in pictures in Australia. She is also noted for the quality of her dramatic soprano voice. There isn't a doubt but that Miss Granger will be acceptable to American audiences and producers. Miss Granger is in San Francisco at present participating in a roundelay of entertainments.

“Close-Up”

a nearer point of view

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TEN CENTS A COPY



ALLA NAZIMOVA

WHOSE "SALOME"
IS DUE FOR AN EARLY RELEASE

A MAGAZINE OF MOVIE-LAND



The Awakening of Marion Murray

By HELEN V. WILLIAMS

"Why WOULDN'T Lucy be always smiling," protested Marion indignantly, "every time you ask her how she's feeling she says, 'FINE, OH, I'M ALWAYS FINE.' Well, I'm not; and if I'm becoming a grouch like you say, it's because I'm always so dog tired I haven't got the strength in the corners of my mouth to pull them up without help."

Marion was standing before the mirror that hung above her little dresser. She was "ratting" up her hair, making vicious little digs into the soft black mass with an aged and nearly toothless white comb. She smoothed the tress on the outside and arranged it carefully over her left ear, so that no hint of that organ's existence remained visible to the naked eye. At her back stood her mother, holding Marion's party dress, her arms slipped through the skirt, so that she might drop it neatly over the dark head without unduly disarranging its complicated coiffure.

Having assured herself that the "puffs" were symmetrical, Marion made a knot of the flowing strand that hung down her back, and her mother slipped the dress over her head.

"Is Lucy going tonight, too?" asked Mrs. Murray as her experienced fingers snapped into place the row of fasteners that held her daughter's dress together at the back.

"No, she's not," replied Marion, "she has three dates for this week and she says she wants to go to bed early the other nights. Well, she can. You're only young once, I told her." She gave a short laugh. "Time enough to be sensible when you get married and have a family like you, mom." She gave her mother a light kiss on the cheek, turned back to the mirror and critically surveyed the angle at which she had placed her best hat. Then the doorbell rang, a man arrived, and Marion, now smiling and happy, went to another dance.

At four o'clock Mrs. Murray was awakened by the opening of the front door of their flat. Marion's tiptoeing footsteps passed through her parent's bedroom and into her own. There came the sound of shuffling bedroom slippers, of running water in the bathroom, returning footsteps, the opening of a cold cream jar. Then a deep sigh and silence. Mrs. Murray thanked Providence that her husband had not been awakened, and for some time she lay wide-eyed, thinking, staring into the blackness ahead of her. Then fatigue overcame her and she, too, fell asleep.

The following morning Marion went to the office, but soon returned, accompanied by Lucy who was one of her fellow workers. At sight of the white face and sunken eyes, a dreadful fear shot through Mrs. Murray's heart. Leaving Marion in her friend's care for a moment, she ran out of the house to the nearest telephone, and called breathlessly for the family doctor.

The next day found gay, pleasure-loving Marion lying very quietly in her snowy bed, obeying the doctor's instructions to the letter, and praying that the spot on her right lung might heal within the next six months as the latter hoped. Often she desired to weep at her misfortune, but cheerfulness was an important part of the strict regimen, and she could ill afford herself that comforting luxury known as self-pity. Yet, one Saturday afternoon, following a visit from Lucy who, pink-cheeked and happy, had dropped in after an hour's skating on the lake, she broke into a bitter, sobbing protest against her fate. When the doctor arrived he found her red eyed, disconsolate, and with a temperature of 102.

"I can't stand it," choked Marion. "I just can't stand it Everybody's out having a good time and I have to stay in bed in this freezing room for six months without budging!"

"My child," said the doctor, "it is hard, I know. But you are doing very well, and in a couple of months you are going to be quite your old self again. Or, rather—I hope you will be your new self."

"My new self?" asked Marion, stopping in the act of wiping a last teardrop from her cheek. "What do you mean by that?"

The doctor hesitated, then he leaned forward in his chair, folded his hands, and fixed a pair of kindly brown eyes on his patient's face. "Has it ever occurred to you that you have yourself largely to blame for your condition?"

"I"—exclaimed Marion in consternation, "myself to blame? Why, I can't help having tuberculosis!"

"Yes, you can, to a certain extent," replied the physician. "The fault is not entirely yours—you were probably infected in childhood. But so are most of us, and whether or not we develop the disease in adult life depends to a large extent upon ourselves."

Marion smiled wearily. "Oh, now I know what you're going to say, doctor. You're going to tell me that I danced too much. I know. Mother told you that."

"Yes, she did," he replied earnestly, "and she was right. But that isn't all."

He leaned back a little, his eyes still upon her. "My dear, remember this. It takes character to remain well—real character. It means the occasional refusal of tempting invitations in order to go to bed early; it means eating wholesome, nourishing food, when your appetite craves pastry or soda; it means working hard, but not too hard; getting outdoor air in cold weather when you would rather stay indoors and hug the radiator, or send the office boy for your lunch; and lastly, it means doing it all at the risk of being laughed at, and doing it with a smile."

Marion had lain very still during the doctor's words. She remained so for a few moments after he

(Continued on third cover page)

NOW FOR THE REAL "SALOME"

Madame Nazimova's most unusual cinema masterpiece, "Salome," has been taken by the United Artists Corporation, who are now preparing an extensive releasing program. "Salome" was heralded by the most jaded critics as this star's best. Wilde's Salome must surely have been written for Nazimova. It has been claimed that there is nothing new in pictures. "Salome" overthrows that statement.

SEE WHAT SHE MISSED

Patsy Ruth Miller, one of filmdom's most bewitching, has many admirers, but none more eager than a young man in Albuquerque, N. M., who has just proposed marriage in the following letter:

"Even in a picture you were smiling so sweet it almost drove me mad. And I said there is a girl that would make a good wife for me.

"There is going to be an Elks' circus here; and they want a bride and groom to be married there. So here is your chance to marry a man of fine character. But don't be alarmed in any way. I have many different names. One of them is the human mocking bird. They say I am very good. I never been on a stage or in pictures, but I can make one laugh when I act.

"I forgot to say there is going to be a car and many gifts given away at the circus. I know you will accept me. Please write or come so I will know."

HE KNOWS HIS BUSINESS

Bernard McConville has been engaged by Mack Sennett to prepare for the screen, "Alice in Screenland," which is the title given Phyllis Haver's starring vehicle. McConville is making rapid progress and the continuity will be ready for Director F. Richard Jones in about two weeks.

In "Alice in Screenland," Miss Haver will make her debut as a full-fledged star. The production will be a five-reel comedy drama dealing with life as it is lived in the rural communities away from the maddening rush of the big city.

THE MISSING SUBJECT

(To "Madame X")

(By Marshall Lorimer)

There must be joy, and music in the heart

If one would enter in poetic flight.

And so when you went on your journey, dear,

Somehow each time my Muse would make a start.

I find the strain inspired is lacking here,

Imagination fails when I write.

The pictures that I conjure in my brain

Are void in everything except the paint.

The soul is lacking in the coating, rough—

The colors somehow never come again. Like Master's touch, it says, "Once was enough,

Go rest yourself, and win again restraint."

The paint is dry—the canvas stands before,

The life that should be there—somehow I miss;

I wonder if the Model will return?

Somehow, expectantly, I watch the door—

'Tis you I wait, while now I live and learn

Of life that enters two hearts in a kiss.

COLEEN IS FOUND

Production work on "The Nth Commandment," a Fannie Hurst story, has been started by the Cosmopolitan Productions at the Thomas H. Ince Studios. Frances Marion wrote the script for the play which will be directed by Frank Borzage who has filmed three other Hurst stories with notable success — "Humoresque," "Back Pay" and "A Good Provider," his last picture.

Colleen Moore and Jones Morrison head an all-star cast for the picture which also includes Eddie Phillips and George Cooper. William Siström is Production Manager for the Company and Chester Lyons, Chief Cameraman.

DOCTOR KIGER

FILLS IN TIME

A good proctologist is about the busiest individual in the world, and as thousands of grateful ex-patients know, Dr. W. H. Kiger eclipses any medico record for keeping busy! He can see new patients by appointment only, as he hasn't the time to cool his heels waiting anyone's convenience. This can be readily understood, when we inform you that Dr. Kiger can be found performing operations in the various hospitals every day in the week, a successful operation, with very slight inconvenience, and pain, is worth a great deal to the suffering individual. Many such have applied to Dr. Kiger in the past, with gratifying results; but let us mention another angle of his humanitarianism—his GRATIS operations at the county hospital! The unfortunates who are unable to pay for his high grade service receive the identical treatment and relief as the wealthier members of society. Some days he operates on as many as five. Now add this day to the other days spent in other institutions, as well as seeing as many as fifteen sufferers by appointment in his office, then you can readily grasp the significance of just what time he will have to spare, to entertain, clinically or otherwise, when the National Society of Proctologists meet in Los Angeles about the first of the year in convention? Well, anyway, you can depend upon Dr. Kiger filling in his time somehow!

PHOTOGRAPH NOT ENOUGH

The possession of the qualities—personality, intelligence and good looks—which make for success on the screen, cannot be determined from a photograph alone, according to Robert B. McIntyre, Goldwyn casting director.

"Even if the portrait camera wants to tell the truth, the retoucher won't let it," he says. "I would not advise any girl or man to come a long distance to the studio, nor would I recommend one for a part, on the evidence of a portrait alone. I prefer an interview and a motion picture camera test, or, at the very least, the latter."

YOUR CINEMA FAVORITES



In Confidence

Robertson and Webb, motion picture agents, have dissolved partnership. Never again will these two gentlemen present their wares in the form of eight by ten photos before the blase directors.

Now since this firm is no more why must they continue to press their suits against Elliott Dexter, House Peters and Adolph Menjou for back commissions? They claim that Dexter owes them \$1,460, Peters, \$2,925 and Menjou, \$430.

Will they get it?

* * *

Frank Lloyd has gone to New York, where he will meet the Talmadge party on their return from Europe. After the radiant Norma has been welcomed by her many friends, Director Lloyd will hie her to Auburn prison, where the opening shots of her next production, "Within the Law," will be filmed.

* * *

Do you remember Edith Storey? She was one of Metro's foremost stars of only four short years ago. Now she has yielded to the latest fad in filmdom, namely: to come back. J. Warren Kerrigan and Fay Tincher are two other notables of the past who have just emerged from prolonged retirements to shine again on the screen.

* * *

Reginald Denny wants to know: "If because" is a woman's reason "just because," then why is a woman's reason "because"? Oh, just because.

* * *

Grace Darmond's own idea: Newly rich farmers are raising just as much dust with golf clubs this year as they did with plows last year.

* * *

Bertram Bracken's latest wheeze: It will pay you to be a hypocrite if you can smile at discouragement.

* * *

An assistant director hurried into the studio. "Say, I can't find the location's location." No wonder some directors play golf, says Fred Datig.

* * *

Art Acord's best: They say faint heart never won sweet mama. Neither did flat pocketbook.

WINIFRED DUNN COMPLETES SCRIPT

Winifred Dunn has completed the adaptation and continuity for the S-L (Sawyer-Lubin) production of "Your Friend and Mine," for Metro, which Clarence G. Badger will direct. Actual filming of this Willard Mack story will be started in about ten days at the Metro studios.

"ROB 'EM GOOD"

Steve "Broken Nose" Murphy, one of "Bull" Montana's closest playmates, is to appear in support of the Metro comedian in Hunt Stromberg's production of "Rob 'Em Good."

Revamped by Claude McElhany.
Beauty never reigns unless it pores.

PHIL ROSEN IS RESPONSIBLE!

She was speaking to the tenth applicant, and ended by saying: "I wouldn't marry the best man that ever lived."

"I knew that when I asked you. See, I've served three terms in jail and was contemplating murder—"

At this point she accepted him.

Pretty Dorothy De Vore surprised Hollywood recently by proving to them that she was "boss" in her home. She "fired" her husband, Ben Sohn, Jr., one morning by leaving a note for him to move out. He secured a divorce in record time with the note Dorothy had written.

Now, who will be number two?
LUCKY DOG!

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MADE TO SELL WITH
NETTLETON SHOES

Men—

here's a
smart shoe
for you—

A long stride
ahead in value,
just as it is
a long stride
ahead in style.

\$10

Nettleton

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Boots**

Boot Shops
6th and OLIVE
Opposite Pershing Square
209 W. FIFTH ST.
Alexandria Hotel is opposite Us.

NIGHT LIFE IN L. A.

(By "The Rounder")

LOEW'S STATE—Manager Bostick, Billy Shoup and Mr. Moore are receiving the glad hand over the program of last week. Viola Dana in "The Five Dollar Baby," and the Amsterdam Roof Revue, featuring June and Jack Laughlin. Harry Beaumont directed Miss Dana with a masterful hand through a series of clever situations something like "Abie's Irish Rose." The Revue was all O. K. except that Jack Laughlin is so conceited that he isn't clever any more.

ORPHEUM—Mr. Perry, the box-office wonder, has been dealing out the pasteboards with remarkable speed in the last week. No wonder—look: Will M. Cressy, Percy Bronson and Winnie Baldwin, Bessye Clifford, Harry Watson Jr., and Bailey and Cowan. That's just some of the best in a darn good program, and well worth a couple of berries and one of Mr. Perry's smiles.

MOROSCO—Well, at last, for the first time in nine months, we have something different to review. "The Boomerang" ought to turn right around and settle down for a long run. Gayne Whitman is good, Bessie Eyton is better and Harry Garritty is back in the cast. He is very clever.

GRAUMAN'S—After seeing "Clarence" with a remarkable cast, we suggest that producers let successful stage plays alone. We don't blame William de Mille any; it wasn't all his fault. He made a good picture, but it wasn't as good as the stage play. It had a lot of laughs, but they didn't get over with the people who had seen the real stuff. Al Christie's "That Son of a Sheik" was the laugh producer of the program. Neal Burns played the lead and was better than ever. He has quit gazing at the camera and springing a funny face. This week we had the last production by William D. Taylor starring May McAvoy, "The Top of New York." J. C. Van Trees shows that he is a photographer well worth mentioning. Max Linder in "The Three Must Get Theres" is clever and should make more comedies. You know practice is perfect. Harry Vallejo and Maz Du Pont were the photographers.

MAJESTIC—"The Champion" is all right, but it won't stand the run that some of them have had in this house. Some of the lines are rather slow—but there are some laugh getters. Nana Bryant, Cliff Thompson, Harry Van Meter and Hugh Metcalf are the best in the cast.

HILL STREET—Mr. and Mrs. Bryant Washburn are the main attraction this week. Bryant is clever. Mrs. Washburn is beautiful and should be given a chance either in pictures or on the stage. She has a personality that tops Bryant's. The rest of the acts are only passable. "The New Teacher," with Shirley Mason, is not up to the standard. Miss Mason is most charming, tries her best, but is handicapped by poor settings and a hurried production. Frank B. Good, the photographer, did the best he could with the stuff he had. Allen Forrest, leading man, is a rotten fighter and is not convincing in his role.

CALIFORNIA—"Our Mary" in "Tess of the Storm Country." This new picture only goes to show just how far the pictures have advanced in art. This is beautiful. There isn't a flaw. This picture must go down as a near rival to "Robin Hood." Lloyd Hughes and his clever wife, Gloria Hope, have important roles and make the best of them. Charles Rosher and H. L. Broening were the photographers and did remarkable work.

MILLER'S—"One Week of Love," starring Conway Tearle and Elaine Hammerstein. George Archainbaud proves that he can handle a difficult story with ability. The picture was cut badly and a number of parts were butchered up.

KINEMA—"Brawn of the North," featuring Strongheart, the wonder dog. Irene Rich is in the cast and over acts. Lee Shumway is the best in the picture. Jean Metcalf and Phillip Hubbard are good. Strongheart is now a swell-headed dog and may become a camera hog. The photography was the best we've seen for a long time. C. B. Dreyer was responsible.

RIALTO—"When Knighthood Was in Flower" is still drawing the crowds. Marion Davies' beauty may be responsible, or it might be Forrest Standley's clever acting. Any-

way, it is well worth seeing for the beauty of the thing. Ira H. Morgan and Harold Wenstrom were the photographers and are very good.

MISSION—Harold Lloyd is becoming a long run, and Broadway fiend. We hope, however, that there will be no more "Dr. Jack"'s. Because Harold is a clever boy and should make better comedies. It is not near as good as "Grandma's Boy." Mildred Davis is in the cast and is good, but the others have been miscast and are mistaken for most anything.

CLUNE'S—"Fools of Fortune" is not so good. Marguerite de la Motte is in the cast and would have helped the picture a lot if they had let her act—but they didn't. Harold Lloyd in a reissue is the comedy.

SUPERBA—Priscilla Dean in "Under Two Flags." This was reviewed in the October 20 issue. Now that theater has been sold to J. W. Tait of San Francisco and will be turned into a high-class cafe, we hope that Universal will not lose Manager Noble Hearn and his assistant, Jack Howard. These are two valuable men, and should be retained at any cost. We give credit for the sale to C. L. Theuerkauf, manager of Universal's film exchange.



GERTRUDE STEVENS
Comedy Ingenue

....Flickerings From Flickerland....

SYMPHONY—Will Rogers in "The Headless Horseman." This picture is well worth seeing and a good time killer. Rogers is good and that is all.

GARRICK — Something they call Cinema Vaudeville.

MASON—"Take It From Me" is a good title. They do that sort of thing at the box office.

EGAN'S—"The Humming Bird" is a success. Something like twenty-one weeks. Let Maude Fulton be your guide.

PALAIS ROYALE—Nice place to spend Saturday afternoon and get stepped on. They still hand you something in a glass with a big price tacked on it. Music is grand.

JAHNKE'S—This underground cafe now has five girls, two singers and a dancer, that interrupt your dancing. The orchestra is good, but cold to their customers. Newcomers will not come back if treated this way.

CINDERELLA ROOF—The patent leathers are just the same up here. Nothing new but a couple of new gags in the musical lines once in awhile. The crowd is the same—dumb as ever. A lot of room for you if you care to tap the hardwood.

COCOANUT GROVE—Kinda dead now that Gorham's Follies have left for S. F. and the fog. Still, the movie stars cling to this high-brow hiping-it hall, or dance dive of the high-cover charges.

THE LITTLE CLUB — Still dark. Harry Seymour is on the "Pan" this week with five women who have to work for a living.

THE SHIP—Ah, now we have a reasonable place with a reasonable cover charge and a nice host, who smiles your troubles away with a knockout orchestra that can PLAY.

WEISS & KLEIN—Otto Lederer says that the height of revenge is to make the Sign of the Cross on yourself while dining in a Kosher restaurant—if you have a grudge against the host. However, we must say that for food that makes you sit up and take notice, Weiss and Klein is the only answer that we know of.

GREEN MILL—See the Chief of the Fire Department about this.

WINTER GARDEN—If such a revue as happens in this place of cover charges were on Main street, a person would think twice of pay-

ing a dime admission. And yet people who dine must pay 50 cents cover charge to see this on Spring street. How about having a good revue, or none at all?

PLANTATION—Chris Mann is back with his harmony hounds, and from all appearances, he is drawing the crowd best of all. The raids have been forgotten, and since the Green Mill has gone out, most of us must go somewhere. We wish that Fred Harlow would now open a really good place. He's the man who can make a cafe a well worth while place of amusement.

HOLLYWOOD STADIUM — We congratulate Roy Marshall and Frank Crowley on the good bouts we've been getting for the last few week. They are well worth a two-dollar seat.

CLUB ROYALE—Well, well, what's the matter with this resort? After the waiter fight there recently, the crowd has dropped off. Sunday night, which is supposed to be a busy night, proved to be a failure. Eleven-thirty finds most of the customers at home. How come?

MARCELL'S—Mah Jongg teas is the only thing that has taken at this cafe. The orchestra is all O. K. and this is becoming the society hang-out of L. A.

VERNON—Nothing unusual out that way. No raids of late and not a fight that amounted to anything.


Now we must end our night life with a final plea for reduced prices at both cafes and theaters. Robin Hood is not doing so well at the matinees on account of the high prices. May this serve as a lesson to the others.

Now after we've had some rather cold nights, and have been one of the few customers in the road houses, we must say toddle-oo and see you in the next issue.

Joseph Brotherton, cameraman for B. P. Schulberg's producing forces, engaged in making Katherine MacDonald's First National attractions, organized the entire company, from Director Victor Schertzinger on down to "prop" men, into a corps of "location" hunters for Miss MacDonald's new picture, "The Scarlet Lily." The result is a series of the most beautiful woodland scenes ever transferred to the screen.

at the beach

~ the vivacious thirst quencher



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Moving Along In Movie-Land

IT'S IN THE AIR!



MABEL NORMAND

As she appears in Mack Sennett's
"SUZANNE"

This great Comedy-Drama will have its Premiere in the very near future. Miss Normand is expected back in Los Angeles within the next few weeks.

DOT FARLEY IN "ROB 'EM GOOD"

Dot Farley, star of many comedy productions, will appear opposite "Bull" Montana in Hunt Stromberg's production of "Rob 'Em Good" for Metro. Miss Farley has been starred by Sennett, Fox and Century and also had her own producing unit for some time.

After several months in England, Ernest Palmer, noted cinematographer, has returned to the Louis B. Mayer forces to rejoin the John M. Stahl company as chief photographer. Among Mr. Palmer's recent pictures with Mr. Stahl are: "One Clear Call," "The Child Thou Gavest Me," and "The Song of Life," all of which were released as First National attractions.

* * *

"Light literature should never keep one in the "dark."

Estelle Taylor at her best.

* * *

Harry Webb says that a chap who is thinking about pleasure all the time must get a lot of pleasure out of it.

The chances of there ever being a motion picture trust become fewer and slimmer every day. The independent producing field never has suffered from a scarcity of energetic leaders and now the population in this particular section of the movie ranks is increasing by leaps and bounds. Frank E. Woods and Thompson Buchanan have withdrawn from the Paramount organization to devote all their time to their own independent productions. J. D. Williams has resigned from his high executive position with Associated First National to launch a new concern of his own. Larry Semon, the popular comedian, announces plans for building himself a million-dollar studio and going it without the aid of Vitagraph. And, last but not by no means least, George Rigas, the celebrated Grecian star, will abandon his dramatic work in behalf of the biggest producing companies to head his own unit.

Production plans on the second of the series of six Sam Mogi comedies were temporarily held up while Sam lent his services for two weeks to the cinematographic corps at Warner Brothers. Now, however, the Mogi boys are at it again, and shooting on this second reelaugh will commence within a week. Tiny Bebe Ellen, Max and the dog Buster will scamper their merry way through the second two reels as "The Three Vagabonds." This story takes the trio to sunny Spain, and Bebe Ellen promises to be a knockout in her mantilla and Spanish comb.

* * *

Mabel Ballin is starring in "Vanity Fair." No, this is not the sister of Eleanor Faire.

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KATHLEEN KIRKHAM
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VIOLA DANA IN VISALIA

Visalia, California, will furnish the location for several episodes of Viola Dana's new Metro starring picture, "Noise in Newboro," which Harry Beaumont is directing. The little star and her company of twenty members will spend about ten days in the northern town. Among those in the supporting cast who made the trip were Allan Forrest, David Butler, Betty Francisco, Malcolm McGregor, Alfred Allen, Bert Woodruff and Eva Novak.

William Worthington has been down town.

The yellow peril is here in the form of taxis.

* * *

Rex Thorpe is directing "Black and Gold" for John P. Mills. This is "dark stuff."

With Comedians in Comedy Lane

A WONDERFUL CAST

DON'T CROWD, GIRLS



GEORGE EVANS

A Violinist of great ability, and creative power, who is in such constant demand by Lovers of good Music in Movie-Land.

FAIRLY GOOD, AL

Between scenes in his latest comedy Fatty Karr engaged in conversation with a young film aspirant, who was playing an "extra" part in his picture. During the conference the young man proved well versed on film and other subjects. Here are some of the things he told Karr:

Monte Carlo is a movie actor.

"Bull" Montana is a western mining town.

Alice Lake is one of the five Great Lakes.

F. O. B. is a radio broadcasting station, and

The Mexican border pays rent.

George J. Sullivan is a versatile man. Besides being the manager of the Queen Apartments, he handles such boys at Leo Matlock and Steve Biss for the square ring. Right here we suggest that they encounter some boys—good boys—of their own weight. Of course, this is fisticly speaking, and for Wad Wadhams and Frank Crowley.

* * *

Arthur K. Doe, of Cunningham fame, does a "wow!"

When a girl is married in knickers, we usually can tell who will wear the pants in the family.

For the screen play of "The Attic of Felix Bavu," the most startling mystery drama of many New York stage seasons, a cast is being selected at Universal City which rivals any assembly of talent in recent months.

Universal City executives realized that few players whose popularity depends mainly on their personalities and looks could handle the roles. The figures of Earl Carroll's play require actors in the final sense of the word, so the word was sent out that only players of the highest renown would be considered.

The upshot is that—

Wallace Beery, King Richard in "Robin Hood," plays Bevu.

Estelle Taylor, the screen's most widely heralded vamp of the day, and Forrest Stanley handle the sympathetic leading roles.

Sylvia Breamer, an actress of many noteworthy portrayals, impersonates the secondary feminine character. Martha Mattox, Harry Carter, Nick De Ruiz, a popular "heavy" of many Universal productions, Josef Swickard of "The Four Horsemen" and Jack Rollens will play important parts as well as Vera James and Pat Harmon.

The play, which was produced in the Earl Carroll theater in New York, pictures Russian revolutionary times and is concentrated drama with mystery tone. Albert G. Kenyon prepared the scenario and Stuart Paton is directing.

Gaston Glass is one of the busiest actors in actordom nowadays. Within an hour after finishing his enacting of the title role in B. P. Schulberg's picturization of "The Hero," this popular exponent of romantic drama was among those present at the starting of work on Bennie Ziedman's production of the "Spider and the Rose" at the United Studios. Gaston is the hero in this story also. Incidentally, he is being sought for two other important special picturers to be started within the next thirty days. It seems to be a case of another star's star being very much in the ascendancy.

* * *

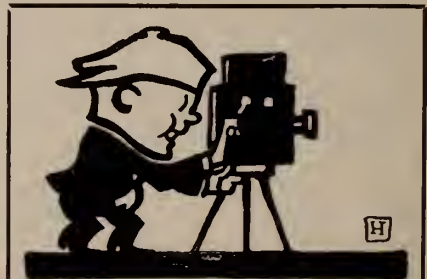
Harry Carter again, and better this time.

Women are like Monte Carlo. They can both break men.

Larry Semon wants another leading lady!

Whoa—not so fast—give 'em elbow grease! That's the ticket. But here's the drawback, girls. Semon's idea of a leading lady is something like this. He wants a good girl, and he wants her bad! She must have dark or henna colored hair, heavy eyelashes, a form like Venus never had, and black eyes—nature black, not the cave man variety. Mr. Semon's type of an ideal feminine lead is rather a hectic one, and since the famous comedian and cartoonist has decided to enlist the services of the described beauty, it is rumored that he will return to drawing cartoons for the newspapers, using his inspirative type of leading lady as a "draw-back." No, Semon did not discharge Lucille Carlisle! he says that she is too beautiful to be knocked all over the Vitagraph lot. Yet she will be seen as pretty as ever in "The Agent," Semon's latest comedy, which comes to Grauman's soon.

Because of unusual talent which she displayed while enacting a small part in a comedy starring Fatty Karr, Lilly Mae Wilkinson has been placed under contract with Popular Pictures, Inc., and will henceforth appear as leading woman in Karr's series of fun films which Bruce Mitchell is directing.



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WHERE HAS THIS PICTURE BEEN FOR EIGHTEEN MONTHS

Coleen Is a Discovery! in
Each Film

Colleen Moore, who has the leading feminine role in "Slippy McGee," the Oliver Morosco production soon to be released by First National, may be said to have been definitely "discovered" four times.

The first time she was "discovered" in a Chicago hotel lobby by D. W. Griffith. This resulted in her signing a contract and coming to California, where under the Griffith banner, she portrayed various roles opposite Robert Harron and other stars, and where she remained until Mr. Griffith left for Europe.

She was next "discovered" by Marshall Neilan, who gave her important roles in various pictures including "The Lotus Eater" with John Barrymore, and signed her on a long term contract.

Rupert Hughes was her next "discoverer" and in classic lines said to her: "She is wax to mould and marble to retain," after which he gave her the featured lead in three of his productions: "The Wall Flower," "The Bitterness of Sweets" and "Come on Over."

Her most recent "discoverer" was Oliver Morosco, who gave her the leading feminine role in "Slippy McGee" and who said of her at the conclusion of her work in that picture: "She is the essence of dramatic fire."

In "Slippy McGee," Miss Moore has a quaint, wistful role, peculiarly adapted to her winsome sweetness. Opposite Wheeler Oakman, she brings much delightful humor and pathos to the part of the little Southern girl.

Monty Banks, the popular comedian, has been restored to health through a surgical operation which is said to have been one of the truly marvellous feats of recent times in New York clinical circles. Monty has just arrived in Hollywood and seems livelier than ever. He will start filming his next Federated comedy within a few days.

* * *

Viola Dana is making "The Noise in Newboro." We can't call this "silent" drama.

A WORTHY TRIBUTE

Thomas H. Ince yesterday issued a statement declaring that the recent production, "Lorna Doone" was a Maurice Tourneur production and that he was entitled to all credit coming to the feature. The statement followed the recent publication of notices which referred to the production as a Thomas H. Ince feature.

Ince said: "Due to the fact that Tourneur's magnificent adaptation of the famous R. D. Blackmore novel was made at my studios, I have been thoroughly conversant with the progress of the picture. I have seen again and again the finished product and believe it to be one of the great screen achievements."

"To Maurice Tourneur alone belongs the full and complete credit for having screened this classic. In the realm of motion pictures I know no one so well equipped to have filmed the "sweetest love story ever told" as the "poet-producer."

"Any suggestion that I have had any hand in this production is flattery undeserved and not true."

Hayford Hobbs, the well-known English actor, has just made his first appearance before the motion picture camera in this country. He was engaged by Marshall Neilan for the part of the Toreador in "The Strangers' Banquet," Neilan's first production in association with Goldwyn.

* * *

Reggie Barker's own story.

It was in a cafe and a certain young chap got a little cafeteria with a waitress, so she threw a tray at him. No, this was not a poker game.

HARRIS & FRANK—STETSON HATS

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Shadows From the Silver Sheet

GOSSIP BY THE ROUNDER

Hampton Del Ruth, one of the few pioneer directors, has just completed his first independently produced feature. "The Marriage Chance" has been chosen as the releasing title. It sounds interesting and the remarkable cast goes further to prove that the feature is one of merit. It is 6000 feet and the cast includes Milton Sills, Irene Rich, Tully Marshall, Alta Allen (Mrs. Del Ruth), Henry Walthall, Joseph Swickard and Laura Lavernie.

* * *

Sid Smith has decided to withdraw from the Hallroom comedies in which he has starred for the last several years, according to current report. No announcement has been made as to his future plans.

* * *

"It's no use crying over spilt milk."
"No," says Art Rick. "But I know something more effective you'd cry over."

* * *

Dorothy Phillips is starring in "The White Frontier." Is this stiff shirt stuff?

* * *

Lige Conley has his notice. In the parlor, the only sensible thing that's said is, "Good-bye."

* * *

William Farnum has started on "Brass Commandments."

Was this written by a hat check boy?

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HELENE LYNCH
Ingenué Lead

PROOF TO THE CONTRARY

As author and star of three unusually successful picture productions, namely, "Don't Doubt Your Wife," "When the Devil Drives," and "When Husbands Deceive," Leah Baird is one of the living refutations that picture players belong to the "beautiful—and dumb," we think.

Gertrude Astor, who is the latest famous artiste to be added to the cast of "Alice Adams," now in course of production under the direction of Rowland V. Lee, is scoring two personal triumphs simultaneously on the New York screen. According to the critics, she does stellar work in support of Gloria Swanson in "The Impossible Mrs. Bellow," and in King Baggott's "The Kentucky Derby."

* * *

Dick Talmadge has just started on "The Fire Eater."

We call this "hot stuff" for a side-show.

* * *

It's all right to take a woman most anywhere, but never seriously. Burnie Durning's own original wise-woozee.

* * *

Some people think that golf socks have eighteen holes in them. Ethel Ransome pulled this one.

* * *

Katherine McElhany's Hollywood Hot Stuff.

Flappers say that little girls should be seen and not heard. Is that why they don't scream any more?

OFF TO MANHATTAN

"You know me Al" and Lee Moran will have a get together week in the near future. Lee left November 12th for the East where he will visit the well-known wise-cracker, Ring Lardner.

Previous to Lee's departure, a sort of farewell affair was given to celebrate C. L. Theuerkauf's ninety-first birthday. Besides Mr. Moran and Mr. Theuerkauf, there were, Mr. Marshall Lorimer, Noble Hearn and Monsieur Griffith.

Noble Hearn and Lee Moran, between them, lost \$22.00 to ye editor in an election bet on the Wright Act.

Hugh Thompson, the handsome leading man, was permitted to go sixty miles an hour in his Roamer machine the other day. It was while the forest fire was raging in Santa Monica Canyon recently, that the Fire Chief's machine broke down. Hugh came to the rescue and raced to the fire at break-neck speed.

* * *

One of "Lefty" Flynn's gags.

The school boy who passes the football seldom passes anything else.

* * *

Buck Jones is making "Pay Day." What is this, a double for Chaplin?

* * *

Clara Horton must have said that she'd die for the movies. You know she dyed her hair the other day.

* * *

Alice Brady is working on "The Leopardess." This picture will probably be "spotty."

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PERT POINTS

WONDERS NEVER CEASE

Despite the skeptics, this is the age of miracles, and we have another proof of this statement in Dorothy Phillips' next vehicle, "The White Frontier," in which she will be directed, of course, by her husband, Allen Holubar. This is his second production in the present contract with Associated First National Pictures, Incorporated. "The White Frontier" is very largely located in the Canadian Northwest—and there is not a single redcoated policeman in the cast, even as an extra.

The host of admirers of Miss Phillips' talents as an actress, and of Holubar's standing as a producer-director, will find other causes for self-congratulation in this story. In the role of Yvonne, Miss Phillips will, it is predicted, reach dramatic heights surpassing even her own brilliant performances in previous photoplays. "The White Frontier" is a story of the maladministration of justice and its final righting in a series of highly dramatic episodes.

Some of the scenes for this production will be filmed in the city of Montreal and in the heart of the Canadian forest, but the majority of the outdoor work will be done around Truckee, California.

At this writing, the entire supporting cast for Miss Phillips has not yet been selected. Lewis Dayton will play the lead; two other important players in the company will be William A. Orlamond, the well-known character actor who worked with Holubar in "Broken Chains," and Ynez Seabury, who returns to the screen after seven years. Miss Seabury will be recalled as a famous player of child roles, having made an especial hit as Little Hal in "The Squaw Man" with William Faversham. Associated with Holubar will be Harold Bucquet, assistant director, Byron Haskins, chief cinematographer, Frank Kesson, second cameraman and Gordon Jennings assistant.

William Duncan has been peeking again.

Women are wearing fewer clothes than they did years ago, but they are always careful just how they put them on. They have to be.

JUDGE NOT!

*The light of friendship shone within,
Tho' rare—if ever seen!
His genial warmth was hid behind
A mask of solemn mein.*

*Men named him sullen, stern or proud,
Or thought him too reserved,
Like the hasty, they prejudged
With stigmas undeserved.*

*Had they but known him, as I did,
Mayhap they'd felt abased!
'Tis thus a man can be maligned,
Whose heart is not appraised.*

*Were they aware the man they shunned,
Could suffer for a friend?
Could lose the wealth of Love and Youth,
With none to e'en defend!*

*Should from the ken of all be lost
In truth! mourned for as dead!
Whilst he, in shame was buried in
An abyss far more dread?*

*Ah no! those lines which marred his face,
Were stamps of pain and care!
They falsified the sterling worth
That once had been writ there.*

—By MARSHALL LORIMER.

In the cast of "When Civilization Failed," the first of the Leah Baird special productions, with Miss Baird will be seen Tom Santchi, Alec B. Francis, Richard Tucker, Walter McGrail, Bobby Bolder and Ruth Mitchell. With the camera work just completed at the Ince studio, the film is now in the process of cutting.

May McAvoy is making "News" at Ince's. It's a cinch there's no press agent in this.



LOUISE LORRAINE
Who is playing the Feminine Lead
in a Universal Serial Feature—
"The Oregon Trail"

SHE CAN RIDE

Little Peggy Cartwright, who has just completed a dancing act over the Orpheum circuit, has been engaged by Clarence Bricker to play the part of "Lady Marion" in Frankie Lee's latest picture, "Robinhood, Jr." Peggy is an excellent horseback rider, having won two silver loving cups at Ambassador Horse Shows and one at the Ventura show. In "Robinhood, Jr.," she gives an interesting demonstration of her skill on the saddle.

Clara K. Young is working on "The Woman of Bronze."

This is "weighty" story that should bring in a lot of tin.

* * *

"I had a perfectly ripping time."

"Yeh, I heard it was tear-able."

Margaret Whistler's latest ditty for dummies.

* * *

If time flies, then one must be a fast bird to be up-to-date. We give Harry Garson credit for this.

Balloon
DYE WORKS Inc.

PLEASE PATRONIZE—WHO ADVERTISE—IN "CLOSE-UP"

Under the Magnifying Glass

BY THE MAN

BEHIND 'CLOSE-UP'

TULLY "SHOOTS"

"TRILBY" IN PARIS

Richard Walton Tully sailed a few weeks ago for a short trip abroad. In Paris he is shooting a number of scenes for his next motion picture production, which is a screen version of Du Maurier's novel, "Trilby." As in the case of "The Masquerader" and "Omar, the Tentmaker," Tully will again star Guy Bates Post, his role in "Trilby" naturally being the fascinating Svengali. James Young is again the director. Tully will also superintend the presentation on the legitimate stage of his play, "The Bird of Paradise," which has never been seen in the French capital.

In London Tully was on hand for the premiere in that city of the screen version of the "Masquerader," which occurred early this month. He will also completed arrangements, which was practically consummated by cable, for the production of "The Masquerader" on the legitimate stage in London.

Tully was accompanied by Mrs. Tuly and their daughter, Maya. Upon his return to this country about December 1st he will come to Los Angeles to finish the production of "Trilby."

MABEL NORMAND'S BIRTHDAY

The fascinating little star of Mack Sennett's "Molly O" and the more recently completed production of "Suzanna," Mabel Normand had a duo reason for celebrating Armistice Day, November 11th, because it was also her birthday.

Unfortunately for many of Miss Normand's friends, the occasion was celebrated in New York City, where the piquant First National star is visiting with her mother and father since her return from Europe and a lengthy vacation following her work on her latest starring vehicle, "Suzanna."

Jackie Coogan is now hard at work on a successor to his "Oliver Twist." That even Jackie will have difficulty in following so great a success as "Oliver Twist" is conceded and the result is that a cast of stellar importance and a story of universal appeal are selected.



THE RIGHT IDEA

His father is a millionaire.

He could have had all the rough places removed from life's rocky road.

He could have become manager of a big business, already built up through years of industry.

But—

He preferred to carve his own niche in the world.

He preferred hard work and accomplishment by his own effort and initiative.

He preferred to act rather than to preside over a big business. So Malcolm McGregor, twenty-six years old, son of Austin H. McGregor, millionaire clothing manufacturer of Newark, N. J., went to Hollywood and stormed the mighty gates of moviedom. For two years he worked as an extra man at \$7.50 a day—when he worked. If he didn't give an engagement he didn't get paid. He managed somehow to support his wife and baby daughter.

Now his efforts have been rewarded. He has the leading male role in "Broken Chains," the picture which won the \$10,000 prize in a scenario contest and which has been produced by Goldwyn.

McGregor is good looking, a good actor and a regular fellow. The critics predict that he will go far.

The place to find your girl, says Jean Calhoun, is in the barber shop. They are "bobbing" up everywhere now.

NEW HARRY CAREY PLAY, "CANYON OF THE FOOLS," PUT INTO PRODUCTION AT THE WEST COAST STUDIOS

Val Paul has started directing Harry Carey at the Powers studios in "Canyon of the Fools," Carey's fourth starring vehicle for F. B. O. The story is an adaptation of Richard Mathews Hallett's popular story of the same name, which appeared in the Saturday Evening Post.

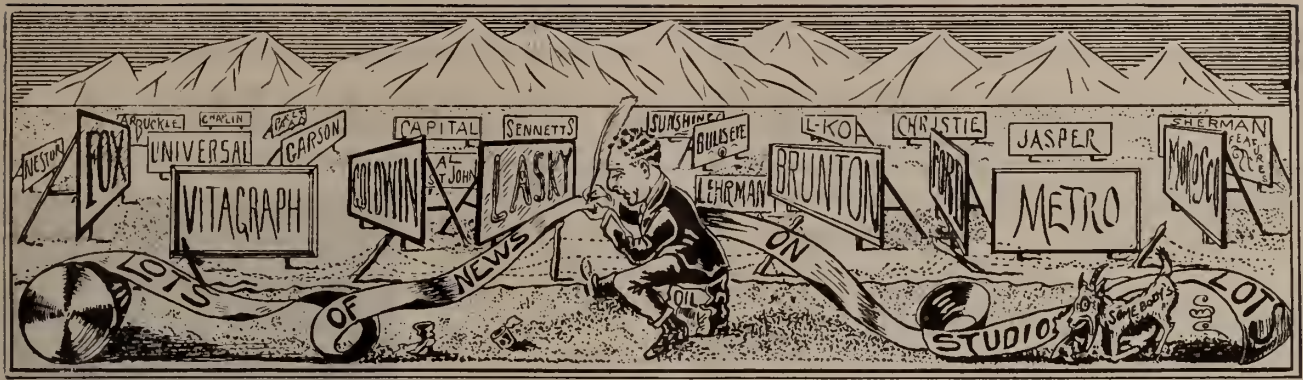
Carey never had a story more ideally suited to him than the rapid-fire melodramatic theme in "Canyon of the Fools." He had remarkably good stories in "Good Men and True," "The Kickback," and "The One Man," but in "Canyon of the Fools" he believes that he has even greater opportunities for enacting a breezy, distinctive western role than ever before.

A machine gun duel and the crushing of a big dam, causing a big rush of water to flood the camp, during which time Carey makes a heroic rescue, are included in the many spectacular features which make "Canyon of the Fools" the most rapidly moving production Carey has ever made. Through the tempestuous and dramatic episodes runs a beautiful and appealing triangular love story.

The charming Maguerite Clayton plays the leading feminine role opposite Carey, with Carmen Arselles cast in the role of the "lady heavy." The balance of the cast includes Fred Stanton, Joseph Harris, Jack Curtis, Charles J. Le Moyne, Vester Pegg, Murdock MacQuarrie and Mignonne Golden. The screen adaptation was made by John W. Grey. William Thornley and Robert DeGrasse are behind the cameras.

Last week on Broadway by Louis Gasnier.

"Clarence" had "One Week of Love" "When Knighthood Was in Flower." "The Champion" and "Lady Billy" found "The Headless Horseman" among "Shattered Idols." "The Humming Bird" with "Silver Wings" was in "The Sin Flood." "Robin Hood" in "Another Man's Shoes" went to "Dr. Jack" and "Lorna Doone." "Abie's Irish Rose" is certainly "The Eternal Flame" and no "Kick Back."



UNIVERSAL PICK-UPS

Mabel Julienne Scott, excellent emotional artist of such big screen successes as "No Woman Knows," who just completed the dominating role in "The Power of a Lie," will appear in the leading feminine role of "The Abysmal Brute," which Universal will film with an all-star cast headed by Reginald Denny.

Hobart Henley directs, and the quality of "The Flirt," the screen version he directed of Booth Tarkington's novel, warrants belief that "The Abysmal Brute" will be well handled.

Perhaps there never has been a more varied program of production at Universal City.

In "The Madonna of Avenue 'A,'" which King Baggot is directing with Gladys Walton, some of the principal scenes are laid in a Southern village.

In "Around the World in Eighteen Days," a chapter play starring William Desmond, the locale encircles the world in a kaleidoscope whirl. One episode is laid in Stamboul, city of romance and mystery. One almost expects to hear the clear call of the muezzin from the spires of the mosques. Picturesque scenes in the Sahara desert form the background for other scenes.

The eye jumps to Magdalena Bay in "The Exploits of Yorke Norrey," which Duke Worne is directing with Roy Stewart. Thrilling encounters between Stewart and smugglers occur in the George Bronson Howard

stories. In the same chapter the scene shifts to offices of the Secretary of State at Sacramento.

* * *

Mountain scenes with all the lure of wooded valleys and distant peaks form the setting for Jack London's "The Abysmal Brute," which Hobart Henley is directing with Reginald Denny.

* * * O O

In "Merry Go Round," which Rupert Julian is directing with an all-star cast, including Mary Philbin, Norman Kerry, Dale Fuller and others, the atmosphere is Vienna. At Universal City has been constructed a set duplicating a street in the Prater, the amusement park district of the old world capital.

* * *

From brilliant scenes of a fashionable New York drawing room in "The Social Buccaneer," in which Jack Mulhall is playing under the direction of Robert F. Hill, one is transported to an entirely mythical land pictured by colorful sets for "Prisoners," a film version of the George Barr McCutcheon novel, "Castle Cranecrow." It is laid in a mythical kingdom in the same general district of the author's geographical imagination as the famous "Graustark" stories. Jack Conway is directing Herbert Rawlinson in the picture.

* * *

The lights and shadows of a great American city furnish the background for "The Ghost Patrol," which Nat Ross has directed with an all-star cast. Settings of old Spain are the locale for "Alias Sebastino," starring Edward (Hoot) Gibson.

FIRST NATIONAL NOTES

Allen Holubar and his company of players, including Dorothy Phillips, star of "The White Frontier," left Los Angeles last Wednesday, en route to the high Sierra location which will be the locale for the outdoor scenes of this attraction.

* * *

Maurice Tourneur announces that

production on "The Isle of Dead Ships" will begin next week. Anna Q. Nilsson and Milton Sills will play the leading roles in the picturization of Crittendon Marriott's wierd and fascinating tale.

* * *

While vivacious Constance Talmadge is disporting herself on a big ocean liner bound for America, enwrapped in the intricacies of shuffleboard, John Emerson and Anita Loos are busily engaged in preparing the continuity for her next screen vehicle. It is probable that Mr. Emerson and Miss Loos will accompany Connie Westward, employing the travel time to go over the story with her.

* * *

"Refuge," Katherine MacDonald's eleventh production under her present contract with First National Pictures, was begun last Monday. The story is an "original" by Lois Zellner and is being directed by Victor Schertzinger. According to present schedule, the picture will be completed on Christmas Eve.

SQUIBS FROM POWERS' LOT

When Mrs. Carter De Haven told her husband in "Baby Ben," the De Havens' seventh comedy for F. B. O. release, that she would soon have something in the house that would make him get up early in the morning, De Haven thought she made reference to a new baby. But she was thinking of a new alarm clock she intended to purchase. This is the basis of a plot that develops many laugh-provoking situations, making "Baby Ben" one of the best comedies De Haven ever made, it is claimed.

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Editor and Prop.

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11-20-22

HERE'S A STRANGE NOTION

When asked who was writing the continuity for "Vanity Fair," which he will produce for Goldwyn release, Hugo Ballin replied that William Makepeace Thackeray would perform that task. He also gave the same answer when asked who would write the sub-titles. Mr. Ballin cherishes the notion that the authors of the classics knew what they were about when they wrote their books and that some attention should be paid to their ideas.

Gladys Brockwell says that the fellows are treating the girls to hair bobs now. This is a "cutting" remark.

* * *

Dale Fuller's goodly advice.

Admitting your error is no mistake.

* * *

Willard Mack is appearing in "Red Bulldogs." Probably the idea was received after engaging a bootlegger.

MACK SENNETT

WOULD NEVER FILM

His scenario editor, John Grey, being chased across the big comedy lot by one of the bears which left a set without permission. The next afternoon when they located Mr. Grey he was all out of breath.

* * *

Phyllis Haver in her cover-alls, supervising landscape gardening and herself trimming hedges on the beautiful grounds about her West Hollywood home.

* * * 00

Mabel Normand giving orders to a brigade of modistes and milliners, back in the big village of New York, to insure for herself a plenteous wardrobe to fulfill her studio and social activities following her return to California.

* * *

F. Richard—more favorably known as Dick—Jones, production manager, burning the midnight oil with Rex Taylor, Mell Brown and Bernie McConville, of the scenario staff, while whipping into shape the stories for Mabel's and Phyllis' next starring vehicles.

Max Linder, the celebrated French comedy star, is due to arrive in New York from Paris the latter part of next week. After attending to his many film business affairs in Gotham for a couple of weeks, he will hurry to Hollywood, where he will soon start his successor to "The Three-Must-Get-Theirs."

* * *

Shirley Mason's Pare A. Graf.

Wonder what the "long hairs" are saying about bobbed hair?

* * *

Daniel Cavanaugh's beauty secret. Being embarrassed will always add a touch of color to your cheeks.



JACK COOPER

The English Comedian who shortly expects to blossom forth in a new series of "Two-Reelers."

NEW MEMBERS

ADDED TO CAST

Frank Campeau and Victor Potel have been added to the cast of the Selznick special production, "One Dollar Down," which is near completion at the United Studio under the direction of Victor Heerman. Owen Moore and Alice Lake have the leading roles in the picture, which is rapidly nearing completion.

Dr. James F. Holleran is now vice-president of the Popular Picture Corp. This is a new company and was formerly known as T. R. Coffin Productions and Clarence Bricker Productions. T. R. Coffin is now president of the concern.

If Dr. James F. Holleran is back of this concern, and if he puts just half the sincerity in it that he does with his medical work, then they'll succeed most famously.

* * *

Tony Moreno's Jay Oke,

The weather and a prize fighter are like a theater program. Both are subject to change without notice.



BARTINE BURKETT

Screen Ingenue

Hand-Outs Along the Rialto



VIN MOORE

A Comedy Director of Note

MOVIE STARS AND THEIR DOGS

Motion picture people were splendidly represented by their favorite canine champions and near champions and their trophies at the Hollywood Dog Show November 17 and 18, according to Al Christie, chairman of the cup committee.

Of the 188 trophies, more than a hundred are silver cups, a large number of them having been donated by prominent motion picture people. The list of the film industry's trophies reads like the social register of moviedom:

Cups were awarded by Jesse L. Lasky, Mary Pickford, Douglas Fairbanks, Harold Lloyd, Thomas H. Ince, Lee Moran, Richard Dix, Mae Murray, Neal Burns, Bobby Vernon, William Horsley, William Seiter, Harold Beaudine, Billy Worthington, Jr., Charles H. Christie, Al Christie, David Kirkland, Scott Sidney, Irving Thalberg, Dorothy Devore, Lloyd Hamilton, Stuart Paton, Hobart Henly, Marshall Neilan, Claire Windsor, Abe Stern, Jack White, Noel Smith, Harry Pollard, Hallroom Boys, Fred L. Porter, Charles Ray, Frank Mayo, George Stewart, Hoot Gibson, Jackie Coogan, May McAvoy and Herbert Rawlinson.

Owing to the fact that Larry Semon Comedies have been booked for the Grauman theatres, that well-liked comedian is about to build his own studio and make his own productions.

"EVERYONE'S DOING IT"

O

Johnnie Walker, one of the foremost juveniles of the screen, who was recently elevated to stardom by the Robertson-Cole organization, now makes his debut as a producer.

Mr. Walker has just secured screen rights to H. C. Witwer's "Fourth Musketeer," which appeared in the September issue of the Cosmopolitan Magazine, as the vehicle for his initial producing venture.

The same organization which surrounded Mr. Walker in the filming of his recently completed R-C production, "Captain Fly-by-Night," will be retained as a permanent unit. This includes William Kerrigan Howard as director and Lucien Andriot as cinematographer.

In the line of the usual Witwer trend, "The Fourth Musketeer" will be a story of sporting life. One of the big episodes in the play, according to Witwer, is based on an actual incident in the career of Bob Fitzsimmons.

Arrangements have been made by the Walker organization to stage the big fight scene of the picture at the American Legion stadium in Hollywood.

The Film Booking Offices of America, Inc., will distribute the new Walker Productions.

Those who believe all actors are spend-thrifts are commended to Lloyd Hughes, Mary Pickford's leading man in her new "Tess of the Storm Country," and many other stars' leading man in other important photoplays. Lloyd has kept books on himself and those books show that he has saved a good percentage out of every paycheck he has received since entering motion pictures some eight years ago.

* * *

Miss Elsa Granger has an actual happening for us this week.

"Gee, I met a keen woman in Hollywood the other night."

"That so?"

One day later.

"Saw Lorna Doone last night."

"Is that the girl in Hollywood?"

* * *

Lloyd Hamilton hands us a laugh.

A young chap's wife dyed her hair while he was in town.

He came home in the evening and thought she was the maid.

So he kissed her.

HE IS SELDOM IDLE

Wallace Worsley, who recently completed the direction of Leah Baird in the first of her three special productions, is now engaged in directing Jack Holt on the Lasky lot.

This has been the busiest summer and fall of Director Worsley's career, according to reports coming out of Hollywood. He has also held the megaphone on "When Husbands Deceive," starring Miss Baird; "Rags to Riches," starring Wesley Barry; "Enter Madame," with Clara Kimball Young—all during the past summer. Some record!

His specialty of strong, tense melodrama direction was demonstrated to a high degree in "The Penalty," with Lon Chaney. His success with that type of story, it is reported, was one of the outstanding reasons why he was selected for the responsible position of director for the first Leah Baird "special."

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SCREENING WHERE THE SCREENING'S GOOD

Broadsides

By ARGUS

Using the English expression: Women are going dotty over Valentino, hence a lot of periods are going to waste with the ladies, suggested by Gus, at the California Cafe.

* * *

Kathrine M. Johnstone says that many married men end by being foot warmers.

* * *

"Isn't there a little Jewish in you?" "You are right—there is a little Jew in me," said the married lady. Fairly clever. Finis. Ole Chap.

* * *

I'm in love with a nice little filly, Now isn't this awfully silly?

She's cock-eyed and wise—

But who cares for her eyes, When she has other charms—Willy-Nilly.

By M. L.

* * *

A woman doesn't need a back to lie on. Just give her a subject and she'll lie comfortably! Harvey Gates is still there.

* * *

Harvey Gates is calling the wise-crackers' attention. If someone wrote "the unwritten law," would that make thirty-seven dramatic situations?



DOROTHY MORGAN
A Clever Child Actress

Bebe Daniels is finishing "The World's Applause." This ought to bring an encore.

* * *

Myrtle Stedman says that some women don't take time to wrap their husbands around the little fingers any more.

* * *

Vin Moore at his best this week. The woman hater of yesterday is married today.

* * *

A little advice by Anthony McCarthy. Buy German marks; they are cheaper than coal.

* * *

A woman doesn't like you for what's in you—but what's on you.

* * *



I wonder if there is anything above me? Griffith

A fisherman is possessed of lie-ability remarks Jack Mower.

* * *

Norman Taurog disgorges the following: The road of joy is more traversed by a single person.

* * *

How many corks recall their pops? asks Dustin Farnum.

* * *

"The ships that pass in the night" are on their way to "wet" lands says W. Emile.

* * *

Local paper states that extras do not go well in Hollywood. So we've noticed, says Gladys Walton.

The spirit is so good in a hospital that the nurses hate to "pan" their patients. This from Frank Urson.

* * *

Max Linder was the first star the screen developed.

* * *

Muriel Frances Dana is the latest child artist to become a star.

* * *

Douglas Fairbanks and Mary Pickford will each spend a million dollars on their next film productions, to be started early in the new year.

* * *

Sid Smith and Lon Chaney are both sons of deaf-and-dumb parents. Sid is one of the premier comedians of the screen and Lon is one of the foremost dramatic actors.

* * *

Helene Chadwick is planning a vacation in Europe during 1923.

* * *

Rupert Julian—"Do you know what you're going to do?"

Charlie Sullivan—"We don't know what we're going to do, but I've told them."

This happened while filming "Merry-Go-Round."

* * *

Gordon Hollingshead is assisting Tod Browning in "Drifting." Gordon is a good boy and may some day—we hope—have a company of his own.

* * *

Eddie Souder has left Rupert Julian and will assist Harry Pollard. Here is another boy who will be shouting through a megaphone in his own right some day soon.

* * *

A man I know still thinks that the Volstead Act will be at the Orpheum next week exclaimed Myrtle Stedman.

* * *

A young married couple they are, Of course for a while they'll go far; Along the Love Lanes With pleasure and pains, Until she insists on a car.

—M. L.

* * *

Is it humanly possible to assemble one's thoughts to a natural coherency, when a pair of beautiful eyes are trying to out-stare you? Bert Lytell asks this.

* * *

A girl's first engagement ring gets her in the habit of Crystal gazing, says Neal Hart.

PLEASE PATRONIZE—WHO ADVERTISE—IN "CLOSE-UP"

PERSONALITIES

Star Shooting

By "Hee Nose"

HOGGING THE LIME LIGHT

Louise Fazenda, who is being featured in a two reel comedy for Educational, under production at the United Studios, was leaving the set the other evening and thinking of a pleasant evening ahead, when "Rosy," assistant director halted her, full of apologies.

"Awful sorry, Louise, when you've had such a hard day, but we'll have to shoot tonight," he began. "You see we've been waiting all this time for the pigs and they're getting bigger every day. We can't lose another minute or they'll be porkers. See what I mean?"

Louise saw, but she is also wondering why the "gag" didn't call for big pigs, that could keep on growing! Bob Kerr is directing this comedy.

Betty Compson and her company of supporting players returned to Hollywood from Hawaii last Saturday after a five-week sojourn on the islands, where most of the scenes for her latest Paramount picture, "The White Flower," were filmed. Leon Bary, the villain in the story, is authority for the statement that they know more about prohibition in Honolulu than they do in Southern California. "In fact, the only thing that's 'wet' around that burg is the Pacific ocean," he says.

* * *

Women are dyeing their pets to match their gowns. This ought to make a colorful press agent story. Jack White thought of this.

* * *

Frank Good's good again.

A good girl must draw the line somewhere. So she does with her eyebrows.

* * *

The girl: "I'm awfully glad you're frank."

The boy: "I'm not guilty; my name is Tommy."

Leonard Clapham does do the deep stuff.

* * *

Pauline Toler, who will make her debut on the screen in Rupert Hughes' "The Bitterness of Sweets," abandoned a successful career as a stage dancer to battle her way to success in the silent drama.

THE TARDY REWARD

By MARSHALL LORIMER.

*Dear heart, we meet again at last;
Long years have rolled betwixt us,
since we parted,*

*We now can see the retrospect of
the past,*

From where our tribulation started.

*We knew not what the future held,
Nor did we know as days were
speeding,*

*That fate our dormant love expelled,
Before kind Providence unveiled its
reading.*

*Then when we saw our castles fall,
And watched with grief our special
idols broken,*

*Through Faith we knew the greatest
spoil of all*

*Was ours, and in our hearts the
token*

*That was the solace of the years,
When friends and wealth, alike
levanted;*

*We knew that, though we sowed in
tears,*

*We would enjoy the fruits our youth
had planted.*

*And now the glimmer of the dawn—
That golden dawn, for which we
had prayed nightly,*

*Has come! the clouds of darkness
are withdrawn*

*And there, behold the sun shines
brightly!*

*Our patience has outworn the fault,
Gone the despair which was be-
numbing*

*Our souls; the high clear vault
Reflects but dimly what bright days
are coming.*



LYNWOOD CRYSTAL RAPP
Child Actress

A WHALE OF A FISH STORY

Malcolm McGregor, who has one of the leading male roles in the Metro screen version of "All the Brothers Were Valiant," which Irvin Willat is directing, was explaining to Billie Dove, who enacts the chief feminine part, the habits of whales.

"Whales have very poor eyesight but are unusually sensitive to sound," said Mr. McGregor. "They can hear the revolving propellor of a steamship at a distance of twelve miles."

"That," declared Miss Dove, "is what I'd call a whale of a fish story."

Hallowe'en was certainly the old maid's chance—and a young man's disillusion.

A bit of truth by Edith Johnson.

* * *

Mr. C. Anthony, manager of the Arrowhead Spring Co., has his usual joke.

"This is an ill day for bad boys."

"How come?"

"There is a spanking breeze."

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Bright Hints For Human Beings

By "US" or "WE"

HOW OLD ARE YOU?

Thomas H. Ince celebrated a birthday last Thursday, in honor of which all the motion picture celebrities who are working on or have recently completed work in any of the Ince productions, organized a monster luncheon party.

With John Griffith Wray and Lambert Hillyer directing; Colleen Moore, May McAvoy, Frank Keenan, Madge Bellamy, Milton Sills, Lloyd Hughes, Marguerite de la Motte and Douglas MacLean heading the all-star committee, Ince played the lead in an imposing fete day scene.

Marguerite de la Motte featured in "What a Wife Learned," a forthcoming Ince production, was cast by Horace Williams, the Ince casting director, for the birthday speech. Madge Bellamy, wearing her "Lorna Doone" court costume, blew the first candle on the big birthday cake which was specially baked for the occasion. Colleen Moore, who is being featured in Frank Borzage's production of "The Nth Commandment," cut the cake,

while Gene Stratton Porter, who has just completed the production of an adaptation of her first novel, "Michael O'Halloran," presented the slice.

Douglas MacLean and Lloyd Hughes gave a duct, which Wray and Frank Keenan directed simultaneously, each according to his own idea. The cake was big enough for everyone on the lot to have a generous slice with enough left over for the "birthday guest" to take home as a souvenir of the occasion.

The producer did not admit which birthday had overtaken him.

William Courtright, the veteran character actor, does some of the best acting in his career in "Knight in Gale," H. C. Witwer's second of a series of well-known "Fighting Blood" short stories he is writing for Collier's Weekly and which Mal St. Clair is producing for F. B. O. release. As the penurious village druggist who doesn't think any more of a dollar than he does of his right eye, Courtright accomplishes a bit of character drawing that seems like a page of real life.

BEN TURPIN IN HOSPITAL

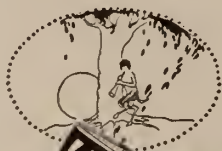
No, no, no! It isn't anything at all. Nothing to worry about. Just a minor, though necessary operation. It won't even interfere with his work.

Ben Turpin, taking advantage of the time afforded before starting on another Mack Sennett comedy, has conscripted a good-looking nurse and a private room in the California Hospital.

Though he won't be doing his well-known "one hundred and eights" and other twists and flops, Ben will exercise his orbs by gazing at the floral offerings sent by sympathetic friends.

Edith Roberts, one of the stars in John M. Stahl's latest Louis B. Mayer-First National attraction, "The Dangerous Age," has left for New York to play the lead in "Backbone," a Carence Buddington Kelland story now running in the Saturday Evening Post which Distinctive Pictures Corporation will produce. It is reported that Edward Sloman will direct the picture.

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THE AWAKENING OF MARION MURRAY

(Continued from second cover page)

had finished. Now a tear slowly coursed down her cheek. At sight of it his face softened, and he smiled at her.

"Had you ever thought of it that way?" he asked.

Marion shook her head. "No," she answered, "I hadn't. It's like Lucy. She's like that—and I always called her a stick. She does all the things you say, doctor—her brother died of tuberculosis—but she's never been sick." Now tears filled both eyes and her mouth began to tremble. "Oh, I feel so mean," she said,—“so mean. Mother warned me so often—and now she has to do all this work for me—and I'm not making any money—Oh, doctor, I feel so terribly mean.”

But the old family friend was his cheerful self again. "There, there," he said, heartily, giving her hand a fatherly squeeze. "No need to worry about it, you know. Just so long as you remember to mend your way after you get well, that's all. You know, there are millions of men and women in this country who are doing the same sort of thing you did—undermining their health in one way or another?"

Here Marion interrupted. "Are there?" she exclaimed, her eyes large and bright. "Doctor, isn't there some way of telling them how to live right—I mean about eating and sleeping and getting exercise and all—isn't there?"

"Oh, yes," replied the doctor, "and it is being done—every day—in factories and homes and schools—people everywhere are being taught how to prevent disease."

"Are they—really?" whispered Marion. "How?"

"Why, there are thousands of workers engaged in anti-tuberculosis work. They've been at it for years—since 1904. They've been instrumental in reducing the death-rate from tuberculosis exactly one-half in that time!"

"But that's wonderful!" breathed Marion. "Oh, I wish I—how I'd love to help!"

For several seconds the doctor had been industriously searching for something in his overcoat pocket. Now he produced a large sheet of paper, consisting of a number of small stamps separated from each other by perforations. "You CAN be a tuberculosis worker," he laughed; "you can help right now! You see, every one of these little stickers helps to pay for the continuance of the anti-tuberculosis campaign, and every one you and your friends buy will help some patient to get well or to keep some careless person," he winked significantly, "from contracting the disease. How about that?"

"Give them to me," cried Marion. "Give me all of them!"

"Good for you!" the doctor laughed, placing the sheet in her hands. "Fine! As for me," he added, picking up his hat, "I'll stop my flivver at the corner druggist's where they have some more."

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VITAGRAPH COMEDIAN

It is a well known fact that within the past three years, Comedians whose names conjured laughs aplenty, have gone into popular indifference, which is proof conclusive that the Public is tired of slap-stick methods. During the zenith of these comic contortions, Jimmie Aubrey stuck to his own conception of how to please the Public, and the latter are even more pronouncedly in favor of this Comedian's methods today, as previous yesterdays. Mr. Aubrey's idea is to give a story; and to carry it forward in as droll a manner as possible. That he is successful is evidenced by the continual demand for Aubrey Comedies from the leading Exhibitors throughout the World. These Exhibitors are the People who feel the pulse of Public demand.

“Close-Up”

a nearer point of view

VOL. VIII, NO. 12

LOS ANGELES, CALIF., JANUARY 5TH, 1923

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MR. PELL TRENTON

LEADING MAN

Mr. Trenton, who is recognized as one of Cinema's most popular citizens, has returned to Hollywood after completing a tour of the world.

Closeup 1-5-23

Nazimova's "Salome"

By WALTER ANTHONY

There are many items of difference between the "popular" conception of the character of Salome, princess of Judea, and the idea that Madame Nazimova entertains concerning this capricious and enigmatic figure whose place in history has been indicated but not assigned in Biblical narrative.

Mme. Nazimova prefers to believe in the spiritual impulses of Salome than in the fleshly, and is not without reason in her contentions.

"At least," says the Russian star, who is soon to be seen in a visualization of her Salome concepts, "at least there is nothing to contradict my notions, and since they please me and I find them not illogical, I shall continue to support them and have done my best to manifest them on the screen.

"The result, in any event, is certainly more wholesome than are the impressions many readers insist on imposing on the story, particularly the Oscar Wilde story.

"On hearing the voice of John the Baptist crying denunciation from the ancient cistern wherein he has been imprisoned by Herod—and whether he was put there as punishment or as an act of kindness, is certainly debatable—Salome is thrilled. It is a thrill of spiritual significance. For the first time in all her young life this daughter of an evil epoch and a worse mother, catches a 'glimpse' of spiritual things; into her consciousness there comes an initial impulse towards righteousness.

"The men about her are obnoxious; they cannot even look upon her decently. She loathes them all. Even the Syrian whose approach is of all the most respectful and decorous, is of his times and his love is tempered with the alloy of lust.

"But here, in the voice from the old well, is a spiritual utterance; it denotes a man different in kind from all she had ever encountered. Here was a new experience in the life of Salome and she was strangely stirred and fascinated.

"It has been said of Salome that 'hitherto she had triumphed over her love.' She had never given it even in thought to any man. She was as chaste in thought as in deed. She leaves the banquet hall and the hateful Herod in order to breathe deeply the clean air of night and gaze on the white moon.

"Blending as with the night is the night's message; not from the moon which has been the object of the attention of the soldiers, but from beneath her feet from the depths of the well whence flows the waters of a living truth.

"Salome would speak to this man whose Jeremiah-like shoutings have aroused, if not the conscience, the ire of her mother. Salome doesn't care what he says about Herodias, for nothing in his words enlightens her—she knows without his promptings how vicious and evil is the woman who is her mother, and the Prophet but indifferently expresses that which she, Salome, already knows from unhappy, bitter experience. She wants to see the man whose disembodied voice has such power to move and thrill her. If she proceeds ruthlessly to accomplish her wishes, it is merely that in this, she is typical—she reverts to type. The imperious daughter of an aristocracy and Princess of Judea, backed by the authority of Rome, takes obedience and the sacrifice of others as unconcernedly as a modern woman accepts the paid-for sacrifices of those that do the toilsome, sordid, yet necessary work of the world.

"She wishes it; therefore it is. Nothing in this attracts even the passing of the slightest cloud of doubt in the mind of Salome. She would speak with this strange man; therefore she does.

"It is doubtful if the Prophet was placed in the well as a means of suppressing his denunciatory attacks on Herodias. There are many—and I am one of them—who believe that Herod, moved by vague impulses and stirred by strange, perhaps superstitious suggestions, placed John the Baptist in the cistern and under the guard of his soldiers to protect him from the controversial crowd of his own people, many of whom sought his death, clamored for it and finally rejoiced in it.

"But the love of human for human, however it may reflect the divinity that is in us, does not fail to reflect also the 'human' that is in us, and Salome, spurned by the only man who had ever awakened her heart, is filled with a sullen, violent rage. The proud Princess of Judea, 'daughter of a royal race,' finds herself thwarted, baffled and spurned. In her soul lived the potentiality of her people, with their cruelties refined by a nature not yet mature—a cruelty infantile and terrible. That which she had proposed to herself to accomplish, she did, and there were in these promptings an awful and anomalous mingling of that which is supremely spiritual and that which is essentially fleshly. She killed the thing she loved."

Thus Madame Nazimova sees Salome and thus she will paint her on a remarkable screen picture.

A NEARER
POINT OF VIEW

"CLOSE-UP"

A MAGAZINE
OF MOVIE-LAND

VOL. VIII, NO. 12

LOS ANGELES, CALIF., JANUARY 5TH, 1923

TEN CENTS

A PERFECT PARTY

During the past few years Miss Dale Fuller has been so busy toiling to gain fame and fortune that she never had quite the time to disport her few leisure moments in scenes of fun, but she always maintained that there would come a time when she would make up for her past neglect in this particular, and so, when her work was accomplished in "Merry Go Round," the Universal Special, she decided to call together a sort of gathering of the clan for a New Year's Party. She sent out her S. O. S.'s, and in due time—beginning at exactly 1 p. m., New Year's Day, her friends arrived to partake of an "Open House." It was a most cheerful Party, and everyone entered into the spirit of the day with due spirit, animated spirits glided gracefully over the floor in Terpsichore, while Jay Eller thumped the piano with a spirit which brought many an encore. Maude George assisted in receiving, while Maude Emory kept everybody in good spirits. George Hackathorne tried out his voice with great success, while Harry Depp succeeded in fooling the other guests with pseudo cigarettes and matches. Mrs Harry Depp, the meanwhile looked reproachfully at her comedy half. Jeanette Eller was in a mood to interpret the latest Hawaiian dances, which made Dale a very envious individual, the latter not to be outdone, suddenly remembered her early training via the stage route, and staged an original eccentric effort, amidst plaudits. Ray and Peggy Toler, during the course of the day, was in everybody's arms, while Norman McNeil assisted gracefully in the gaiety of nations, which reminds us that Seigfried Herzig tried out his dialect for the edification of the others. Miss Viola (Vi) McIntyre was happy, and, of course, "vamped" her way into every male heart. That well known musical impressario, Jimmie Brennan, accompanied by Peggy, his wife, lent distinction to the affair. Nor must we overlook that well known good fellow, Albert De Conti Cedassamare (some name!), who shared in the festivities. Billy Meyers came in, smiled awhile, like an old favorite song and departed. Eleanor Fried showed she was happy,

HENLEY WINS GREAT HONOR

Universal - super - Jewel productions, which Hobart Henley directs, in the future will be known as Hobart Henley productions, and will be unusual offerings.

This announcement quickly follows a decision of the executive council of the Universal Pictures corporation that "The Flirt," the picturization of Booth Tarkington's novel, which Henley directed with an all-star cast, including Eileen Percy, Helen Jerome Eddy, Edward Hearn, Buddy Messenger, Lloyd Whitlock, Bert Roach, Lydia Knott, William Welsh, George Nichols, and other prominent artists, is the most artistic photoplay ever produced at Universal City.

In announcing the decision of Carl Laemmle, president of Universal, Irving G. Thalberg, director-general of Universal City, expressed his belief that Henley has succeeded in blending the pathos and humor of life on the screen as no other director has done.

Henley today is working on a Universal-Jewel filming of Jack London's classic tale of a rough-cut man, "The Abysmal Brute." The title may be changed, but the story is transcribed with fidelity. Reginald Denny is supported in the picture by Mabel Julienne Scott, Hayden Stevenson, Buddy Messenger, Crauford Kent, Fritzi Ridgway, Eddie Cribbon, Tom O'Brien, George Stewart, Irene Haisman, Dorothea Wolbert, Nell Graig, Al Edmundson and Tom McGuire. A. P. Younger writes the scenarios for Henley productions.

Who ever heard of a short cake-eater? Lee Moran wants to know.

and it was apparent that Scott Darling wasn't miserable. Mr. Lorenze Dorn made a complete favorite of himself in more ways than one, and stayed until the finish. The only thorn in the gathering was the writer, who chewed off a few nails in jealous modification, but we thank heaven that we have two decent nails left for other occasions. At midnight a vote of thanks was taken, and given to Miss Dale Fuller, in the heart of Hollywood, six miles away from where the Party started, viz.: in Echo Park Avenue.

DOING THE REEL THING

Hugh Thompson, playing opposite Katherine MacDonald in her latest for First National, called "Refuge," never thought that his childhood ambition to be a tumbler would materialize. But as he nurses the bruises and sprains his energetic role in the American beauty's new film gave him, he feels that Fate has made good.

"You never know what demands will be made on you next if you are an actor," says the brawny leading man. "In 'Refuge' they threw me through a doorway with my hands bound, and I landed on my back. There is a way of falling that breaks the power of the blow, and the fact that I know how probably saved me some time in the hospital.

"But in the scene where I burn the cords off my wrists with a candle flame, there is no chance to 'fake' in any way. The action is too close to allow anything but the real thing. The only thing to do was to let the flame do its bit, and then run for the arnica."

Our City Boot Blacks should be great in Jazz, exclaims Earl Burtnett, as they live by Ragtime methods. Earl is conducting the Music at the Club Royale.

* * *

Madge Bellamy is appearing in "The Tinsel Harvest." This is a "bright" remark.



LYNWOOD CRYSTAL RAPP
Child Actress

YOUR CINEMA FAVORITES



In Confidence

KATE PRICE IN "HER FATAL MILLIONS"

Kate Price has been cast for a part in "Her Fatal Millions," Viola Dana's newest Metro starring picture, which William Beaudine is directing.

Norma Talmadge is hard at work on the Joseph M. Schenck production of "Within the Law," under Frank Lloyd's direction. Jack Mulhall will be her leading man, and Margaret Leahy, England's prize beauty, plays another prominent role in this forthcoming First National picture.

* * *

From a picture fan with a sense of humor Maurice Tourneur received the following query: "I note that you've been to San Francisco locating 'atmosphere' for your next picture, 'The Isle of Dead Ships'—if you're looking for dead ships why not come east and use the Shipping Board fleet?"

PHENICE MARSHALL BREAKS OUT!

She vamped him with a silly smile
That slipped between her teeth,
Which held the poor Boob for awhile,
'Till he crawled from beneath,
And fled right to another Dame—
Who—HORRORS! treated him the same,
So now you'll find him back again—
Where he can kiss, and still keep sane.

John M. Stahl, whose latest First National release in "The Dangerous Age," has just returned to Los Angeles from the East where he witnessed the successful openings of that production. He starts soon on his next, tentatively titled "Money, Love and the Woman."

* * *

Dorothy Manners is supporting Shirley Mason on the William Fox "lot" for the second time in six weeks, she having been cast in the Bernard Durning production of "The Eleventh Hour," which is to be released as a special. Alan Hale is among the other notables who will appear in this picture.

"VANITY FAIR" HAS THREE LEADING MEN

Here's a picture with three leading men, each one worth the price of admission!

"Vanity Fair," called by Thackeray a "novel without a hero," has Harison Ford, George Walsh and Earle Foxe in leading roles opposite Mabel Ballin, who plays Becky Sharp. Harrison Ford has played lover to such beautiful women as Norma and Constance Talmadge and Gloria Swanson; Earle Foxe has shared final fade-outs with Alice Joyce, Irene Bordoni, Norma Talmadge, Blanche Sweet and Florence Reed. George Walsh was starred in a number of productions, and has been paired on the screen with Theda Bara, Miriam Cooper, Ann Luther and Wanda Hawley.

"A DOUBLE MEANING"

By Irving Thalberg

Howard Herbert Holton wrote for the magazines, or that is, he tried to. One funny thing about his stories was that the magazines never accepted his first story, but always his second one.

He thought that he was on the road to success until one day the police came to his home and placed him under arrest. Howard protested, of course, that he had done nothing, but they dragged him off to the police station.

The desk sergeant booked him on the blotter as a "second story" man.

Taking things doesn't cure one of kleptomania, does it? This is a deep one by Gladys Brockwell.



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NIGHT LIFE IN L. A.

(By "The Rounder")

LOEW'S STATE—A special New Years program was featured by Manager Bostick. Laurette Taylor in "Peg O' My Heart" by J. Harley Manners (her husband) was the feature film. And it was really an unusual and delightful picture. Others in the cast were Russell Simpson, Mahlon Hamilton, Ethel Grey Terry, Lionel Belmore and Nigel Barrie. The vaudeville side of the show was better than ever seen in this theater. A prologue to the feature had Rose Perfect, the local song bird. Bessie Clayton and her company made a great hit. The Glorias are the best. Clemons is good, too. Ernest Belcher added eight girls to the show. And Jack and June Laughlin with their revue added some more. Miss Clayton's Eight Harmony Syncopaters led by Jacques Flores, are splendid. Bob Foren is on the cornet; Audley Alexandria is shaking a banjo; Russ Carruthers is tooting on a saxophone; "Tine" Johnson on the "sax" and clarinet; Don Warner pounding the piano; George Metty making deep noises on the bass; and "Putt" Briggs on the drums; and, taking Billy Shoup's word for it, the show is just grand.

ORPHEUM — Another bill you shouldn't miss. All topnotchers, says "smiling" Mr. Perry.

MOROSCO — "Blood and Sand" thrilling from beginning to end, is keeping a female line at the box office. Worth seeing.

GRAUMAN'S—Wallace Reid in "Thirty Days" Sounds like it was written by Judge Cox. Wanda Hawley is playing opposite and is really good. It is a clever, fast moving comedy and worth the fifty cents. Mr. and Mrs. Carter de Haven are also on the program in a two-reeler. It is amusing. "Ebb Tide" to be reviewed later.

MAJESTIC—"East is West" had a nice long run and now we have Mary Newcomb back in "Climbing." This is rather the original type of story and is very well suited for the stage.

HILLSTREET—Bill Robinson, "the dancing hound" is worth the admission price alone. The rest of the bill causes you to refrain from napping. Elaine Hammerstein in "Under Oath" is the photoplay and is

just the average attraction.

CALIFORNIA — "The Strangers' Banquet" by Donn Byrne. Marshal Neilan has directed another success with twenty-three stars this time. It is truly a super-film and should prove to be "one of the best."

MILLER'S—Mary Pickford in "Tess of the Storm Country" is still making 'em stand in line every night.

TALLY'S — "Brother's Under the Skin". Reviewed in last issue.

KINEMA—"The Dangerous Age" directed by John M. Stahl and produced by Louis B. Mayer. This is a powerful story with an excellent cast including Myrtle Stedman, who deserves special note; Lewis Stone, who is fine; and Cleo Madison, who does splendidly. A Jack White Comedy of goodly merit with news features completes the program. Guy Bates Post in "Omar the Tentmaker" directed by James Young, to be reviewed later.

RIALTO—"To Have and to Hold," with Betty Compson, Bert Lytell and Theo. Kosloff. George Fitzmaurice directed and did a fine job of it. Something like "Robin Hood." You know, flashing swords and pretty maidens to flash 'em for. Good picture to see.

MISSION—Mabel Normand in "Suzanna." Reviewed elsewhere in this issue.

SYMPHONY—"Tom Mix in Arabia." So they have got the idea of "Douglas Fairbanks in Robin Hood" have they? Well, there are thrills in this, but we've seen them before—many times. Al St. John in "Out of Place" is the comedy. Make your own wise-crack.

ALHAMBRA—Anita Stewart in "A Question of Honor." Well, it might be so, but we would like to see something better in the future. Cecil B. DeMillie's "Manslaughter"—Reviewed in a past issue.

EGYPTIAN—The best thing done in pictures yet. "Douglas Fairbanks in Robin Hood."

GARRICK—Still doing their stuff for a dime.

CLUNES—Giving us a speedy showing of what we missed last week. Putting on some great lobby displays. A first-class theater for second runs.

EGAN'S—This is still under "Suspicion". A good hair-raiser.

MASON—"The Merry Widow" — a

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nice peppy operetta. It was good for "Merry Christmas." Now we have May Robson in "Mother's Millions." A classic comedy in every sense of the word. Well worth seeing.

PALAIS ROYALE—Hurrying waiters—gorgeous evening wraps—thin, gray columns of cigarette smoke—tall delicately wrought glasses with green and orange tints sparkling from their depths. Suddenly the music softens and the lights are lulled to sleep—all but one, in whose glow leaps a delicious dryad in batik—she enchants us with her unusual dancing—we all cry bravo—and, gayly laugh the lights awake again.

CASINO—After we've been to all the blase places, we like this place to sort of relax. Try it.

CINDERELLA ROOF — Jack and June Laughlin with their top-notch revue are making a hit in this "over our heads" dance hall.

COCOANUT GROVE—The elite are still playing high cover charges and dancing with shiny hips. The music is fine. Abe Lyman is responsible for this.

WINTER GARDEN.. — Now that Grover Frankie is back what more can we ask? We are satisfied, you should be also. Toots Snyder and Genevieve Hays are showing us how its done in the revue. A good atmosphere to flop into after a "hard" day's work. Nice food.

PLANTATION — Well, we planted our tootsies here the other night and had a nice time. Music is O. K. —it really doesn't matter. Dandy place to go—if you have gas money and a mama.

JAHNKES.. — Down stairs — funny faces—young men smoking cigars—gaudy chorus girls pass out whistles—someone laughs—feels embarrassed — smirks — crash — orchestra scares lights away—tricky tootsie trotters dodge each other—more lights—more cigars— more jazz — ditto — floor gets crowded — glass empty — waiter appears — glaring lights — nightly revue —(polite name for it)—checks please!

CLUB ROYALE—Max Fisher and his gang of music makers will soon be gone and we will find them at Loew's State for a long time. Earl Burtnett will take his place and pound out the tunes for shell-pink

ears, assisted by Pete Hays and others.

MARCELLS—Still clinging to the society crowds are serving a mighty good dinner. A sister to this famous place will open in Hollywood on January 17th, called the Mont Martre. Vincent Rose and Jackie Taylor will lead the jazz buzzers.

WEISS & KLEIN..— Howdy gang! What did I tell you? Good Food? I hope to tell you again and again, that this is the **ONLY** place to flop on the real nose-bag a la reasonable price and table d'home-like. Think it over.

TURKISH VILLAGE—Coffee that is thick, also smoke. A nice place to watch a young man explain the wonders of dim lights to his winter mama.

ITALIAN VILLAGE — It opened with a bang and there are a lot of bangs left—and not on bobbed haired girls either. Lee Bergstrom and his flock of music-quakers are there to make you shiver on the hardwood.

CALIFORNIA CAFE—Gus Haritos is your host! The food is great! A word to the wise—well, you know the rest. Hear the canaries sing!

VERNON—Once in awhile we find some of our "elite" doing a slumming party and this is where they go. Might try it yourself sometime. You can at least have some good dances. No, they don't serve.

HOLLYWOOD STADIUM—Ah, we see Roy Marshall running around keeping the old place up to the standard with a flock of Xmas cigars in his mouth. Just so they don't make him sick and cause him to put on a bum show. Here's hoping.

ENOUGH AGAIN—Now that most of our money is gone on our ramblings and presents, we find that we had a pretty good time hittin' off the last two weeks. Must admit that they were busy weeks and full of bootleggers and stickers and cards, but everyone was happy and gay—and really that's what counts, doesn't it?

George Rigas, the Grecian actor now in American films, announces that he will launch his own producing unit some time within the first ninety days of the new year, adding that he will specialize in the picturizing of forgotten Grecian classics rewritten to date.

Announcement Extraordinary! "The Ragtime Chocolate Girl"



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'NOTHING BUT CONFERENCES'

George, the new Selznick office boy, has a lot to learn about the picture business, according to Victor Heerman, who is directing the all-star production of "Rupert of Hentzau." The other day a man entered the offices of the company and asked to see Mr. Selznick. "Mr. Selznick is busy talking with Mr. Volck," answered George. Heerman, who happened to be standing nearby, immediately called the boy aside.

"As long as you are in the motion picture business," said Heerman, "never again say that one man is talking with another. It never happens. In the film industry we have nothing but conferences. If the director is arguing with his assistant, it's a conference. If the casting director is doping out the fifth race with the studio manager, they are in conference; if the property man is rolling dice with the electrician, it's a conference. Now go, my boy, and sin no more."

Moving Along In Movie-Land

MAKES UP PLAY IN CONVERSATION

Willard Mack, who enacted a leading role in his own play, "Your Friend and Mine," which S-L (Sawyer-Lubin) produced for Metro, is an exceptional man. A few mornings ago he entered the office of Clarence Badger, who directed this picture, started to read a paper, tossed it down and sat apparently lost in thought.

Mr. Badger, working on a script, looked up.

"What are you thinking about, Mack?" he asked. "Figuring out another play?"

"Not exactly," the author-actor replied. "I've got the characters in my mind but I don't know what to do with them. If you have the time to spare, and don't mind being bored, I'll start the thing off, although I probably won't get far, because I haven't the least idea about how to carry out the idea."

He started, sketching the action roughly, increasing the amount of detail as he proceeded with the story. He talked without stopping for more than half an hour.

"That's it," he concluded.

The story really had excellent merit. "That will make as good a picture as any you've written yet," predicted Mr. Badger. "But I thought you only had the beginning. The story you told me was complete from start to finish. There wasn't a hitch in it any place."

"Well, when I started I didn't know how it was going to end. I just sort of figured it out as I went along."

Others appearing in "Your Friend and Mine" include Enid Bennett, Otto Lederer, J. Herbert Frank, Huntley Gordon and Rosemary Theby.

PLAYERS MAKE GREAT SACRIFICES

It being the beginning of a new year, and the time for good resolutions, the various stars and directors working on the Selznick lot in "Rupert of Hentzau" and "The Common Law" have gathered themselves together and resolved upon the following sacrifices:

Elaine Hammerstein: "I will make no more crying close-ups with the aid of an eye-dropper."

Bert Lytell: "I will not be discourteous to bandits, but will raise both hands even more promptly than requested."

Corinne Griffith: "I will refrain from wearing a marcel wave when playing the part of a poor shop keeper."

Conway Tearle: "I will give up trying to find a sharp safety razor blade."

Miss Dupont: "I will not attempt to cross a Los Angeles street without the aid of two policemen."

Director Archinbaud: "I will make no more scenes showing the hero breaking a bottle over the villain's head."

Elliott Dexter: "I will not play poker with the deuces wild."

Director Heerman: "I will strive not to take over three putts on the green."

Edward Montagne: "I will write no more stories calling for ballrooms and society swimming pools."

Marjorie Daw: "I will play no parts where the poor heroine starves in silk stockings and sealskins."

Bryant Washburn: "I will give up trying to drive my Locomobile when there's no gasoline in the tank."

Gertrude Astor is now in Cuba with the Alice Brady company, filming "The Ne'er-Do-Well." She does not expect to return to Hollywood before the middle of February.

A FEW FRACTURED RIBS

It seems unfortunate that the friend we value most should have been Hors d'Combat for the past few weeks, at present, we are glad to say, Claude McElhany is rounding back to his old self, he met with a slight automobile accident, but it was sufficiently severe to warrant a physician, and the constant tender care of Kathrynne, his charming wife, to make him feel that life was worth living after all. His friends in Springfield, Mo., will be pleased to hear of his recovery, hence the notice. It might be advisable to inform them also, that owing to this untimely accident, many moving picture stars' homes lost a little of the Yuletide and New Year festivities on account of the unavoidable absence of these popular Missourians.

ELMO DOES IT

Elmo Lincoln is one screen star who holds no mistaken impressions regarding his personal beauty. When he was being interviewed by Myron Selznick with a view to playing the part of Simon the Huntsman in "Rupert of Hentzau," he was asked by the producer among other things:

"How do you make yourself up to look so repulsive on the screen in villainous roles?"

"By using very little make-up," was the reply.

He got the part.



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VIN MOORE

A Comedy Director of Note

Those popular Syncopated Fashion Plates, headed by Snell, Highsmith and Conklin, are proving a regular knockout at Grauman's theater where they enliven the daily program each week with their clever syncopations.

THIS WAS SOME TIME AGO

"Just drop your nickels in the slot," shouted a street car conductor, heavily covered with grease-paint, the other night, to about thirty extra people, who were crowding on a street car on which scenes were to be taken for "Brass," which Harry Rapf is producing for Warner Brothers, and which Sidney Franklin is directing. "This is the first time I ever rode on a street car and didn't pay without my conscience hurting me," remarked the conductor, and straightway the people recognized him as Harry Meyers who is playing the picture. They demanded their nickels back, and Harry had to dig. He wasn't really supposed to be a conductor, but a passenger, so he was reprimanded and put in his place, which caused him to remark, "Well, when we get through we'll come back to the car barns and take all the conductors and motormen out for a ride." Big-hearted, Harry.

* * *

"What platform has the feminist party?"

"Sort of a fashion show."

Art Rick does another one.

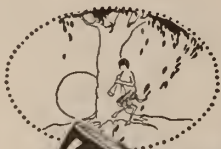
BACK IN CALIFORNIA

The latest producer-director to forsake the East for the greater producing advantages of California is Edwin Carewe, who arrived last week in Los Angeles to film "The Girl of the Golden West." Like his other productions, this picture will be a First National attraction. Some members of the cast have been engaged, and full announcement will be made by Mr. Carewe within a few days.

Accompanying Mr. Carewe was an entire production staff which will assist him on the filming of "The Girl of the Golden West." Sol Polito, famous cinematographer will be chief cameraman; Louis Jerome, business manager; Robert Delacey, film editor, and Adelaide Heilbron, scenarist.

Richard Walton Tully, whose second production, starring Guy Bates Post, "Omar the Tentmaker," is now having first runs all over the country, will sail within the week from Paris, where he has been photographing atmosphere scenes in the Latin Quarter for his next picture, "Trilby."

A Popular I. Miller Shoe The "SCANDAL"



—It would seem untrue that one style in particular should have the ability, in loveliness and delicacy, to out-step any or many of the little models designed and made by I. Miller.

—However, the "Scandal" here sketched is a successful captain. It has an odd and artistic forepart, three graceful straps and dainty perforations. Something to be seen and thought about. Patent Leather only.

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REVIEWING "OMAR THE TENTMAKER"

By Thomas W. Firby,
Acting Consul of Persia

This is the age of miracles! It is likewise the day of magic! Yesterday, without one bit of effort on our part, and at a simple order to the projecting machine operator, we were instantly transported from San Francisco, California, United States of America, to Naishapur, in Khorassan, Persia. Not only that, but like the hero in Twain's "A Connecticut Yankee In King Arthur's Court," we were taken back approximately eight centuries in time.

It is recorded in history that Omar Khayyam, the astronomer-poet of Persia, died within the first quarter of our twelfth century; nevertheless, we are willing to take oath that we saw him only yesterday.

For nearly two hours we sat entranced, watching Omar, his fellow students, Nizam-ul-Mulk and Hasan Ben Sabah, their venerable teacher, Imam Mowaffak, the latter's daughter Shireen (who, by the way, was the poet's sweetheart, at least in the picture), the Shah, the mobs—it is beyond description. We neglected to make note of all the various actors and actresses taking the principal parts; to have done so would have meant losing a part of the play itself. Suffice it to say that Shireen—torn between love and duty—is a fine characterization of Omar's sweetheart and wife. Of course, it goes without saying that Guy Bates Post's delineation of the role of Omar is a masterpiece. The romance of the captive Crusader and the daughter of Omar and Shireen has been well interwoven, and brings into prominence Omar's religious tolerance—when brought to mind by a faithful spouse.

Taking it all in all, it is a self-evident fact that Mr. Tully and Mr. Post have spared neither time, labor nor expense to make this picture as true to Persian life and customs of Khayyam's period as is humanly possible; also that they have made a comprehensive study of the subject of filming the Rubaiyat. The scenes are beautiful and correctly produced. One could easily imagine one's self in the Naishapur of A. D. 1100, or thereabouts, the habits and customs of the people having been so accurately portrayed. To sum it all up, the philosophy, comedy and drama of The Rubaiyat have

BE YOUR REAL SELF

By Marshall Lorimer

Did you ever essay laughter
With your heart abreast with grief,
Then to realize there after
That your Make-Believe was brief?
That you smiled, and did your acting
With a clever mask upon
A Face concealed, and lacking
Any vestiges of fun?
Did it ever strike you while you tried
To hide a Hurt, or so,
That the very person at your side
Would make Believe—also?
That all your witticism
Was appreciated, BUT
It joined a communism
In someone else's lot?
So play the game, with this in mind
That all your Make Believe,
Will merely place you just behind
The one, you would deceive;
Your real Self gains a new respect,
Tear off your Mask, and show
The World, and Friends what to expect
In you, the Man they know.

After seeing "The Stranger's Banquet" directed by Marshall Neilan and wondering what it was all about—Virginia Kendrick says that she imagines it to be an Olla Podrida, or Hungarian Goulash.

Should Buster Keaton get drunk could he keep a sober face? inquires M. L.

been convincingly transferred to the screen. Furthermore, there is not an objectionable scene in the whole picture.

We are anxious to see it again!

This is appearing at the Kinema theater.

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EDWIN CLAPP SHOES FOR MEN

Little Marguerite Kosik, the clever Child Actress, did a Dancing Number For Stan Laurel in "When Knights Were Cold." She is also doing a little 'Bit' with Charles Ray in the "Courtship of Miles Standish."

We are featuring—

NOVELTY WEAVES in STRIPES, and overplaid designs. TWEED SUITINGS, and WHIPCORD WEAVES— that are so popular this Season.

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Shadows From the Silver Sheet

GOSSIP BY THE ROUNDER

HE FORGAVE HER (?)

Harry Meyers has branched forth into poetry.

"One must be an artist of all kinds to be a great actor," says Harry.

Here is an example of Harry's verse, which he composed at Warner Brothers' studio:

"I thank you for the flowers you sent," she said, as she smiled and blushed and drooped her head.
"I'm sorry for the words I said last night, your sending the flowers proved you were right—forgive me."

He forgave her.

And as they walked beneath the bowers—ha! ha! ha! he wondered who in the thunder sent her those flowers.

EDITH STOREY COMING BACK

Edith Storey is looking for a story! This former Metro star, who has been in retirement for about three years, is planning on becoming one of the most active of the active actresses during the new year of 1923, and the most serious obstacle in the way of her immediate resumption of histrionic endeavor before the cameras is the dearth in suitable new plots. In short, Miss Storey is one more reason for the writers of original screen stories pounding on the old typewriters a little harder and incidentally pressing the old creative genius forward to the extent of evolving some acceptable manuscripts.

Now that Marie Prevost has solved the "poison pen" problem and "foiled the plotters" she is taking a well-earned vacation from Warner Brothers' studio. Her next starring vehicle has not yet been selected.

A PROPHECY FOR 1923

By Myron Selznick

Nineteen twenty-three will be the greatest year in the history of the motion picture.

It will be the greatest year in every respect—artistically, commercially and scientifically.

There will be fewer pictures made than ever before, and the tendency will be for longer runs at the theaters.

The biggest and finest productions ever made will be presented on the screen.

The play will finally become "the thing," and good stories will take precedence over all other essentials in the making of productions.

Actors and actresses will ACT, and not be content to merely look good to the eye.

Radical changes and innovations in the way of settings, scenery and lighting will be introduced.

Color photography will be perfected. The stereoptican, or third dimension type of motion picture will become a reality.

Higher class subjects will be produced and will win many new converts to the silent drama.

Many more beautiful cinema edifices will be constructed and the theaters will do better business than ever before.

The independent producer will come to the front.

The prestige and dignity of the motion picture will be greatly increased.

Everybody connected with this great industry will prosper, and the silent drama will go to greater achievements than it has ever known before.

When the year 1923 passes on its way down the paths of time, more progress will have been made during its twelve months than in any other similar period since the inception of the photoplay.

A fireman is not the only one who knows how to handle hose. C. L. Theauerkauf has submitted one.

NEW STAN LAUREL COMEDY

What is announced as a crowning effort in travesty on ye knights of old is "When Knights Were Cold," Amalgamated's newest comedy production for Metro, starring Stan Laurel.

Stan Laurel was assigned the character of Lord Helpus, slippery knight. Mr. Laurel scored a marked success in "Mud and Sand," "The Egg" and other comedies for Metro. "When Knights Were Cold" is the second of a series of travesties of major productions.

Catherine Bennett and Mae Laurel share honors in the two chief feminine roles. Miss Bennett is a newcomer in motion pictures. She is the younger sister of Enid Bennett. This picture marks her first appearance in comedy ranks. Miss Laurel has appeared in several of Mr. Laurel's previous starring pictures.

William Armstrong, Stanhope Wheatcroft, William Bovis, Harry Demore, "Scotty" MacGregor, and others also are members of the cast.

The picture is a travesty on not one but on several prominent feature productions dealing with stories of the middle ages. Six weeks were spent in manufacturing the properties used in the filming.

Prohibition hasn't prevented Kids from getting their Skates on. So murmurs Joe Rock.

* * *

If you lived in Hollywood, and Hollywood is termed the Hub of the Picture World, would that make YOU a joint of it? inquires Billie Rhoades.

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PERT POINTS

TITLES BY HUGHES

Rupert Hughes can put more into a motion picture sub-title than many authors can into a book. Here are some of the titles from "Gimme," the picture written in collaboration with his wife, which will soon be released:

"The chief problem of a woman at work is to make her employer like her but not too well.

"There is something so diabolic about a diamond that it ought to be spelled d—d.

"Only so much footage is allowable to kissage even when they are engaged, and here comes the censor.

"The first request for money is as bitter to a bride's lips as the first olive. It becomes an easy habit later, but it's mighty hard to say the first 'Gimme.'

"There's many a rhinestone face above a diamond brooch.

"Women's favorite indoor sport is swatting other women with insults disguised as compliments.

"A wife's extravagance saved her husband a lot of money—for once! (It can never happen again.)"

PLAIN BULL IN BOWLING

To any man or woman who indulges frequently in bowling or to any woman whose husband has the habit, this little joke, very recently perpetrated by Edward Martindel, cast in a leading role of "The White Flower," a Paramount picture, starring Betty Compson, bears unusual significance and certainly unusual humor:

It seems that a certain amateur bowler took it upon himself to make use of Dr. Coue's system to better his bowling average. Starting with a score of eighty-five a day, this person took to repeating to himself two score times daily:

"Every day, in every way, I'm bowling better and better."

"And do you know," says Martindel, "that the man has steadily improved until today he bowls 320 regularly."

(Note to ye who bowl not: 300 is as high as can be bowled.)

There was no need of mistletoe this year. Jack Mower is right again.

**GOOD CHEER FOR
ANOTHER YEAR, CHRISTIE
COMEDIES' SLOGAN**

Al Christie stepped off the boat from Honolulu, Saturday, with his face wreathed in smiles and full of holiday cheer, principally because he brought back his company and a large assortment of moving pictures, taken on the picturesque island, in plenty of time for all concerned to have Christmas dinners at home.

Christie has Happy New Year thought, the idea being Thomas A. Edison's, and the execution of which the producer takes upon himself, among other first-of-January resolutions. Mr. Edison's recent statement was that it is "the first duty of the motion picture to entertain; to bring more joy and cheer and wholesome good will into this world of ours."

Those were the exact words of the wizard of electricity, and Christie, being one of our most prominent comedy producers, declares that such has always been his pride—bringing wholesome good cheer into pictures—but the new year will see still further efforts along this line.

Christie's comedy program for 1923 contains some departures from the usual procedure of amusing films in that there will be still more of the scenic educational factors combined with merriment in the pictures made by Christie and his associates. The picture made in Honolulu, for example, is one of the new program, and the lengthy trip was undertaken for the comedy, "A Hula Honeymoon," for the purpose of bringing new backgrounds and unusual pictorial beauty into the comedy subjects which are being prepared for 1923.

**Saturday
Night
Banking**

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TOWARD ECONOMY
OF TIME AND
MONEY**

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Following his return from a combined business and vacation trip to New York, James Leo Meehan, director for Gene Stratton-Porter, will begin work on the screen adaptation for Mrs. Porter's second picture. The book which will follow the recently produced "Michael O'Halloran" to the screen, has not yet been definitely selected.

* * *

According to Jimmie Finlanson, his greatest Xmas gift was a divorce.

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Under the Magnifying Glass

BY THE MAN

BEHIND 'CLOSE-UP'

HOW "CHUCK" REISNER STARTED

Charles "Chuck" Reisner, who appears in a leading role in "Rob 'Em Good," Hunt Stromberg's newest comedy production for Metro, has had a varied career. He has boxed Jack Johnson, wrestled Frank Gotch, played in vaudeville for years, starred in motion picture comedies, directed 100 pictures, and in addition has a thousand other accomplishments.

"Chuck" started his colorful life in his "home town," Minneapolis, joining Hi Henry's minstrel show at the age of 10. Some years later he became a boxer, but quit the ring after 38 professional fights, having found vaudeville more profitable and easier on his anatomy.

His wrestling match with Frank Gotch, the most famous heavyweight wrestler of all time, was an exhibition affair at the Dewey Theater in Minneapolis. "Chuck" had never wrestled before. Gotch had posted \$100 which he agreed to forfeit if he failed to throw any five opponents within 15 minutes.

"He threw us all in 11 minutes," said "Chuck," "but I stayed longer than any of the others. I started to run and as I was smaller and quicker it took him three and a half minutes to catch me. Gotch grabbed me by one leg and he threw me so hard I wasn't the same man for a week."

Mr. Reisner also is the author of several successful songs, chief of which was "Goodbye Broadway, Hello France." He has written vaudeville acts for Jack Dempsey and Jack Kearns, Margaret Young, Rena Arnold, "Bull" Montana and for himself.

This same industrious young man was starred in two musical comedies, "Dillingham's "Stop, Look and Listen" and "Queen of the Movies."

Mr. Reisner has the distinction of being the first "gag" man in motion pictures. In explanation it may be said that a "gag" man is one who thinks of stunts for comedies, laugh provokers. He made his debut in this role with Keystone. Others on the Keystone scenario staff at that time include Clarence G. Badger, William S. Campbell, Aaron Hoffman, Vincent Bryant, Billy Jerome, Hampton Del Ruth and Frederick Palmer. Among



the comedy stars for whom they wrote were Weber and Fields, Willie Collier, Sam Bernard, Raymond Hitchcock, Eddie Foy, Joe Jackson, Ford Sterling and others.

He was with Charlie Chaplin five years and assisted in the stories and direction of "A Dog's Life," "Shoulder Arms," "A Day's Pleasure," "The Kid" and "The Pilgrim." He also played in the last two named.

Stuart Paton's original wheeze:

Be careful boys, for the engaged girl of today is the married woman of tomorrow.



DOROTHY MORGAN

GOOD FOR YOU, NORMAN

Norman Kerry has been signed by Universal for five years. He has finished the role in "Merry Go Round," that brought him out of New York's limelight into the California cinema glare, and will at once begin the characterization of "Phoebus" in "The Hunchback of Notre Dame."

This announcement by Irving G. Thalberg, director-general of Universal City, made motion picture history.

It marked the ascension to stardom of the screen's handsomest leading man, checked off the completion of the great "Merry Go Round," and started production on "The Hunchback of Notre Dame."

When production was begun on "Merry Go Round," on August 24, Norman Kerry was summoned from New York, and assigned the role of "Count Hohenegg," the dashing favorite of the late Emperor Franz-Josef in the colorful Universal-super-Jewel drama of Austria's shame, which Rupert Julian directed.

Again in "The Hunchback of Notre Dame" he will bask in the favor of a monarch. As the romantic Phoebus, the Prince Charming of fifteenth century Paris, he will be seen as a captain of Louis XI. Guards, and the suitor for the hand of Esmeralda, the dancing girl of the gutter, who won his love against the Lily of France.

The addition of Norman Kerry to the cast of "The Hunchback of Notre Dame," gives Lon Chaney his greatest supporting ensemble since the character master has been a star. In addition to Mr. Kerry, Lon Chaney will be supported by Patsy Ruth Miller as Esmeralda; Brandon Hurst, Ernest Torrence, Harry von Meter, Raymond Hatton, Eulalie Jensen and Kate Lester. Wallace Worsley will direct.

Paul Bern, formerly scenario editor of the Goldwyn studios, and before that associated with every branch of the motion picture industry and with principal activities of the stage, has been engaged at Universal City as an associate scenario editor. He will supervise scenario writing of a unit in the department of expert screen writers of which Raymond L. Schrock is the editor.

Nato and Frank Strayer have been made assistant directors to Harry Beaumont on the Warner lot.



HINTS FROM INCE

"Her Reputation" is the title which has been chosen for Thomas H. Ince's latest picture, an original, by Bradley King, temporarily titled "News," which is now in course of production.

The picture, which is a big newspaper feature production, is said to carry one of the most powerful illustrations ever filmed of the power of the modern-day press. The plant of an up-to-date newspaper has been used as the novel "location" for shots that reveal some inside secrets of the "Fourth Estate." May McAvoy is being starred in the production, supported by Lloyd Hughes and a strong cast.

Thomas H. Ince says that the best Christmas gift which he received was a solid silver service of eight pieces, presented to him by his studio associates on Christmas day. The service, which was specially designed for use by the producer on his yacht, "The Edris," is in heavy Dutch renaissance style, and is said to be one of the hand-somest of its kind in the country.

* * *

John Bowers heads a fine supporting cast which has been chosen for "The Tinsel Harvest," the first of a series of six productions of the Regal Pictures, Incorporated, starring Madge Bellamy.

Included in the cast for the picture, which is being produced at the Ince Studios, are Francelia Billington, James Corrigan, Billy Bevan, Norris Johnson, Ethel Wales, Otis Harlan, Myrtle Vane, Arthur Millette and James Gordon. William Sciter is directing.

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UNIVERSAL PICK-UPS

The newest Herbert Rawlinson vehicle, adapted from a magazine story by Evelyn Campbell, called "Nobody's Bride," has entered production at Universal City with Herbert Blache directing and one of the typically "all star" casts of the day in support of the popular screen hero.

Edna Murphy, seen several times before opposite Rawlinson in such pictures as "Don't Shoot," and Alice Lake, a star in her own right, have the two chief feminine roles.

Harry Van Meter, Frank Brownlee, Phillips Smalley, Lillian Langdon, Robert Dudley and Sidney Bracy have been chosen for the other principal supporting roles.

* * *

Another all-star special feature, indicative of the quality of Universal productions for the coming year, has been initiated in production at Universal City by Jack Conway.

Kathlyn Williams, one of the most capable emotional actresses of the screen, has been chosen to play the chief feminine role, a tri-part impersonation, in the new production, which is William Hurlburt's Broadway stage piece.

"Trimmed in Scarlet" is a dramatic story of a woman's soul under fire of scandal. The story is one that provides several roles of equal dramatic value, for which only players of unquestioned artistry could sensibly be chosen.

Following the choice of Miss Williams for the leading feminine part, David Torrance, who has contributed two remarkable characterizations to the screen in "Forsaking All Others" and "The Power of a Lie," was chosen for a character role.

Roy Stewart, star of many features and several recent Universal serials

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and two-reel adventure films, Phillips Smalley, Robert Agnew and Lucille Rickson will portray other important figures in the story.

* * *

Leon Bary, who is scoring the biggest hit of his brilliant screen career in support of Mabel Normand in the Mack Sennett production of "Suzanna," has rejected an offer to be featured in a new stage play to be presented on New York's Broadway in February. "The cinema has won me, heart and soul, and I have no further desire for the footlights despite the fact that I was on the stage for more than fifteen years," Mr. Bary says.

* * *

Baby Muriel McGormac, whose next notable screen appearance will be made in the Gasnier production of "Poor Men's Wives," is the same juvenile artist who distinguished herself in this same director's picture of "The Call of Home." In fact, Mr. Gasnier is the fifth director who has admired this child artist's histrionic work enough to call her back for second engagements, and one producer has availed himself of her professional services on three occasions. Little Miss Muriel is only four years old, but she has been in pictures two whole years.

* * *

Max Linder plans to make a nine-reel "comedy-extravaganza" in Hollywood during the first months of 1923. Mr. Linder had intended originally to film this picture in his native France, but conditions there are such as to preclude the possibility of making motion pictures as effectively and as artistically as they can be made in Southern California.

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Marshall Lorimer
Editor and Prop.

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Issued the 5th and 20th of Each Month

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CAN YOU ANSWER IT?

By Marshall Lorimer

You often wonder where you're at!
You merely go from THIS to THAT,
You know some day you've got to Die
And then you ask yourself, just
WHY?

The health you have, you waste away,
For no great purpose, you will say—
And soon Old Age, comes on apace,
As far as you're concerned the Race
Is over on this Mortal Coil;
Your due reward of Thought, and
Toil

Won't help you where you've got to
go,

For then when you would like to
know

Just why you PASS with great
ECLAT—

You'll say, I go from THIS to
THAT!

Jack Monroe, that well-known fur
merchant, and man about town, is
away for a few weeks, in which he
will attend to numerous deals con-
nected with the Furry Kingdom. He
is due to return on the 15th.

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TRENTON TOURS THE WORLD

It is almost two years now since that handsome leading man, Pell Trenton, assisted by his mother, in closing their home in Hollywood for the purpose of touring the Great World, during this time they visited every capital in Europe, Asia and Scotland. Nor did they overlook the famous watering resorts, such as Aix la Bains, Carlsbad, Vichy, Monte Carlo, Mentone, Bath, Brighton, Ostend, and Coney Island. All of this peringrination was the outcome of a lifetime dream, and in due time they returned, and in so doing, Pell Trenton made his first error of judgment: It seems that Pell believed himself capable of judging the speed ratio of race horses, so in due time—accompanied by his sweetheart (Mother) he interrogated various "Bookies" at New Orleans, Saratoga, a few places in Kentucky, and elsewhere, and in due time discovered the un wisdom of relying on said Gentry for bona fide information, sadly—but wisely, he suddenly remembered that Mother and Self were deadly homesick for a breath of California ozone, which also included the fragrance of Celluoid whirling in the thousands of cameras clicking in Hollywood; so—and so—here he is again in the Heart of the Motion Picture Industry, ready and willing to meet all comers in the art of acting as leading man to the numerous beauteous stars hereabouts. They are comfortably ensconced at 1934 Cahuenga avenue, where he and his charming Mother are willing and ready to meet all of their old friends. Close-Up welcomes this splendid man, and actor again into the Fold of Moviedom.

Written after a visit to our boot-
leggers by William Watson:

The difference between being fer-
mented and demented is about a bottle
and a half.

HE WON'T BE SEASICK

"As a man thinketh"— For, lo, these many years, Walter Long has planned that some day he would be in command of a vessel and sail the briny deep. At last his ambition is to be rewarded. Yesterday he was cast for the role of Captain Forbes, in the Maurice Tourneur production of "The Isle of Dead Ships," and for a time at least he is to hold the scepter over a strange community of old-time whalers and sister ships. Long comes of a line of sea-faring people, and his "hankering" for the sea is natural. Born and raised on Cape Ann and around Nantucket, every male member of his family which dates back to the Revolution, were whaling captains and the family tree bears the constant notation "lost at sea."

Long's brother, Harry F. Long, is captain of the Standard Oil steamer "Livingstone Roe," and Walter says that his desire to be a sea captain dates back to the days when he started to run away and go to sea, and changed his mind and went to the circus instead. The Maurice Tourneur production which is to be released by Associated First National Pictures, Inc., has an all-star cast which includes Anna Q. Nilsson, Milton Sills, Frank Campeau, Walter Long, Bert Woodruff, Aggie Herring and Hershall Mayhall.

Maurice B. (Lefty) Flynn, former Yale athlete, is in New York playing opposite Alice Brady.



BARTINE BURKETT
Screen Ingenue

Hand-Outs Along the Rialto

ALL OVER THE MAYFLOWER

Now since Jay Eller, the famous baseball player, and his wife, Jeanette, have arrived in our city, we expect to see a notice soon that Jay will be playing in vaudeville—or doing his famous “dope fiend” characterization for the films—or maybe an Indian role. You know, he’s great at those two.

Recently at the Charles Ray studio there was staged one of the biggest storm scenes ever attempted for the screen. It was during the filming of Mr. Ray’s latest feature, “Miles Standish,” and on the specially constructed boat set of the “Mayflower.”

Jay Eller, Ye Editor, and Ye Editor’s dog, “Topsy,” visited the studio and witnessed the actual shooting of the big scene. There were four four-ton tanks which held 18,000 gallons of water, 60 feet from the ground. This, no doubt, was the most extensive and complete storm “set” ever built.

When the cameras started, the wind machines buzzed, and the water was released at intervals to produce the effect of giant waves. The “Mayflower” rocked dangerously and a Pilgrim-looking chap, John Howland, staggered from the cabin door and was nearly washed overboard! ’Twas sad, but ye gods! it was thrilling! William Sullivan plays the part. Monroe Lathrop, who is now handling the exploitation for Mr. Ray, posed the famous star and Jay Eller in front of the ship. Of course, they had come over together on the “Mayflower!” But, well, there must be press notices.

Charles Ray is a great baseball fan. So much so in fact, that he wore his golf suit while being photographed with the erstwhile big league player.

Note—May we be permitted to speak of Willie Sullivan, who is playing with Mr. Ray, and his WIFE! She is a very beautiful girl—who is NOT in pictures! This is unfortunate, because she has three-fourths of the regular stars “skinned” for beauty.

Gaston Glass, who has just signed a contract for a term of years with B. P. Schulberg, will be featured in a series of special productions at the head of all-star casts. Prior to the release of any of these new pictures, Mr. Glass will have made notable appearances in Mr. Schulberg’s “The Hero,” Bennie Zeidman’s “The Spider and the Rose,” and Rupert Hughes’ “Gimme.”

A STAR OF TOMORROW

When a certain publicity organization started out recently to enumerate the “13 Stars of Tomorrow” they evidently had very little knowledge of Marguerite Clayton, or if they had, her talents and beauty were lost in the shuffle. Now it comes to pass that it is our privilege to inform you that this golden-haired lady is not a possibility, but will be an actual star, at a very near tomorrow, she has everything requisite to this desired end—youth, undoubted beauty, and intuitive histrionic talent. At this writing she is playing opposite to our greatest Western actor, Harry Carey. Her last achievement in an acting sense occurred with this same star in “The Canyon of Fools.” Miss Clayton is an actual DISCOVERY, and the same jubilation that animates a Prospector’s chest, when he discovers a Cold Lode, must have animated the TALENT Prospector when he discovered in Miss Clayton those qualifications so necessary to Stardom.

PUT THIS IN THE ACT

Richard Dix met another leading man, a friend, on Hollywood boulevard.

“Aren’t you getting a bit plump?” asked Richard, who is just getting back a few of the fifteen pounds Maurice Tourneur commanded him to lose when he took the role of the ascetic John Storm in “The Christian.”

“Yes, I’ve gained,” said the other. “What are you going to do,” pursued Richard, “play characters?”

“No; tennis.”

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WALTER HIERS A LUCKY MAN

Yes, yes, and another YES, this rotund film comedian is to wed a pretty and charming young lady by the name of Miss Adah McWilliams. She is very popular in the young social set of Los Angeles, and it seems fit that she should return as a bride to the scenes she loves best. At this writing Miss McWilliams is in Syracuse, N. Y., where her father, Charles R. McWilliams, helps to constitute the famous shoe firm of Nettleton. Mr. McWilliams holds a peculiar niche in our esteem, and this goes several thousand ways in the moving picture colony, where “MAC” was as well known as the veriest picture star. This romance started in this city, and arduous Walter bit his chubby manicures to shreds, until such time as Jesse Lasky saw fit to dispense with his presence for a few weeks. The hymeneal occasion will occur on the twelfth, and after a short visit to relatives “Down South” ye twain will make orangeland their permanent place of residence. “CLOSE-UP,” that is, Marshall Lorimer, who happens to know both contestants in matrimony, WISHES THEM A LIFELONG JOURNEY IN HAPPY WEDDED BLISS.

“BULL” CARRIES

FOUR WATCHES

“Bull” Montana is going to have more pockets put in all his vests. The bandit-faced Metro comedy star is forced to load himself down like a jeweler’s window whenever he goes out in public.

He is the owner of four watches, one a gift from Douglas Fairbanks, another from Jack Dempsey, one from Hunt Stromberg, who produces his comedies for Metro, and yet another from Sid Grauman, a well known Los Angeles theater magnate.

All four have acquired the habit of asking him the time of day whenever they see him, and if he does not instantly pull forth the proper time-piece, offense is taken—at least so “Bull” thinks. So he carries them all.

ASSISTS IN CHARITY WORK

Billie Dove had the honor of presiding over a booth at a bazaar given by the Assistance League of America, at the home of Mrs. William Gibbs McAdoo in Los Angeles recently.

SCREENING WHERE THE SCREENING'S GOOD

Broadsides

By ARGUS

Sylvia Waddell's little subtlety:

"I am coming to Hollywood to join the movie ranks," said a young miss.

After looking at her picture, Phenice Marshall said: "She's making a 'rank' mistake, she ought to join the navy."

* * *

Dorothy Dalton is making "The Law of the Lawless." Is this lawful?

* * *

Walter Heirs is finishing "Mr. Billings Spends His Dime." Sounds like a cheap picture.

* * *

Carter de Haven and his wife are making "Saved With Diamonds." This is a "cutting" title.

* * *

Somebody said something about a jaded serial and Fred Datig thought they meant molded shredded wheat.

* * *

Reggie Barker says The Thinker might have been a woman only they don't—that's all.

* * *

"It's all over now," said the painter, as he finished the house.

Ethel Broadhurst sent this from New York.

* * *

"Well, you can't take my breath away," said the bootlegger. Otto Lederer at it again.

* * *

Edith Johnson turns poet:
She was a moonshine miss,

Her lover stole a bootleg kiss;
Alas, the hapless lad,

Went blind with love and asked her dad.

* * *

James Calnay is producing "Why Do We Live?" Well, now just let him answer it—if he can.

* * *

Stan Laurel is appearing in "When Knights Were Cold." Sounds like California.

* * *

"Are kisses really intoxicating?" she asked shyly.

"Yeh; let me be your bootlegger," he replied.

Lloyd Hamilton has done his utmost to make this funny, or punny.

Wallace Beery says, "I kissed her lips and she smacked my jaw!"

* * *

Harry Beaumont's rumination:
We might say that these long dresses are a "sweeping" success.

* * *

Bert Lytell's little ditty:

We recently saw a man's corset from England. Don't you think this is "pressing" things a little too far?

* * *

They say that true love never runs smooth. That's nothing; neither does a Ford. Don't know where Jimmy Aubrey got this one.

* * *

George Melford's latest:

Some people think that their "daily dozen" comes in glasses.

* * *

There are only two men in Hollywood who have not been cast in the leading role of "Ben Hur." Philip Rosen says he is one of them.

* * *

Some people are so dumb they think the Mexican border pays rent. That's a hot one by Harry Brand.

* * *

Walking home from an auto ride is all right, but to swim home from a motor boat ride is different. C. B. De Mille tells us this.

* * *

Can a tea-hound be a victim to puppy love? Vi McIntyre would like to know.

* * *

The only trouble with the street cars are the people who get in them. Barbara Tennant is sensible.

* * *

One way to make-up with your girl is to get some grease paint. Larry Semon suggests this.

* * *

Some people call our young folks "night owls." But even an owl must sleep some of the time, you know. Gil Pratt again.

* * *

Women always think of clothes, but wear very little of them. Norman Taurog is right.

* * *

According to the ages of our stars sent out by the press agents, some of them still believe in Santa Claus. Kathleen Kirkham pulls a funny one...

* * *

Mistletoe is a joke that should be over everybody's head. William Duncan must have his fun.

The highway men don't stand much chance of getting anything now. We were held up so long while doing our Xmas shopping. Lillian Rich's murmur.

* * *

Louis Gasnier says that when they say: "There's a man with good stuff in him," it might mean two or three things.

* * *

A pretty girl who is a poet has two kinds of "lines." Well, we'll have to give Anthony Stanislaus McCarthy credit for this.

* * *

"Did you ever hear William Tell?"
"No; did he?"

This is kinda dumb, but King Baggot DID write it.

* * *

"You certainly can get a weigh with a pair of scales," said the crook.

Might say this was Roy Marshall at his worst.

* * *

Sign reads: "Dancing every night but Monday."

"What do they do on Monday night?" asks a "nice" little girl.

You tell 'em, Katherine Sullivan, that's easy to see through.

* * *

Tom Mix is making "The Modern Monte Cristo." We suppose the gag line is: "The world is NOT mine."



BETH KOSIK
Who Faces a Promising Picture Career

PERSONALITIES

Star Shooting

By "Hee Nose"

Dustin Farnum is working on "The Buster." No, this is no relation to the Keaton family.

* * *

L. A. papers say that 18 died from "Christmas Cheer" a la bootleg. "That's nothing," says Neal Hart, "I know of 40 others who were 'dying' to get it.

* * *

No, "Souls For Sale," directed by Rupert Hughes, was not taken in a shoe store, exclaims Charles R. McWilliams of Nettleton fame.

* * *

"The Truth," by Dustin Farnum.

There is no man at the height of fortune but some woman's help or faith placed him there. There is no woman drinking dregs of despair but some man held them to her lips.

* * *

A special orchestration for "Bell Boy 13," Thomas H. Ince's new comedy farce, starring Douglas MacLean, which will be released shortly, has been written by Sol Cohen, noted Los Angeles violinist. MacLean is said to have put over the best characterization of his career since "Twenty-three and a Half Hours' Leave" in this farce of modern hotel life. Wearing the brass buttons of a bell hop, he illustrates effectively the power of the bell boy to thoroughly tangle the affairs of a big hotel and everyone staying there.

* * *

Peculiar! Louise Fazenda, who will play Bea Sorenson in Warner Brothers' production of Sinclair Lewis' novel "Main Street," entered pictures so she could get enough extra money to buy Christmas presents. Now, if her press-agent sticks anywhere near the truth, she gets enough to buy Christmas presents every day in the year.

* * *

NEW ADDITIONS TO CAST

Theodore Von Eltz and Lillian Lawrence have been added to the cast of "The Common Law," Selznick all-star production, which is being made under the direction of George Archinbaud.

Von Eltz will play the part of Sandy Cameron and Lillian Lawrence will be seen as Mrs. Neville.

HUGO BALLIN SERVED AS PROTOTYPE FOR LEADING CHARACTER IN "THE COMMON LAW"

The original of the role of Louis Neville in Robert Chambers' novel, "The Common Law," which is being filmed by Director George Archinbaud for the Selznick Company, was none other than Hugo Ballin, noted artist and motion picture director, according to Conway Tearle, who is a friend of both Ballin and Chambers. Tearle, who is playing the part of Neville in the screen version "The Common Law," states that when Chambers conceived the story he hunted about for a certain type of artist to use as a prototype for the hero, and finally settled upon Ballin, who was just then rising to prominence. The two became very good friends and the novel developed into one of the best sellers of the author's many works.

Work is progressing rapidly in the the filming of the production, and the cast now includes Corinne Griffith, Conway Tearle, Elliott Dexter, Harry Myers, Doris May, Hobart Bosworth, Phyllis Haver, Wallie Van, Miss Dupont and Bryant Washburn.

BACK AGAIN

Refreshed from her vigorous work in "The Shock," by a vacation of several weeks, Virginia Valli has returned to Universal City to begin production on "Up the Ladder," which will be filmed as a Hobart Henley production, from A. P. Younger's screen adaptation of the stage play.

Following the completion of "The Shock," in which Miss Valli supported Lon Chaney, the newest Universal star suffered fatigue that amounted to almost a breakdown, and was granted a leave of absence to completely regain her health.

CLARA KIMBALL YOUNG IS RESTING

Clara Kimball Young has completed her work in "The Woman of Bronze," which is her newest starring picture, to be produced by Harry Garson for Metro. Miss Young is vacationing before starting work on her next picture.

A man may be a fool, but when he's nobody's fool, that's the sad part, says Arthur K. Doe.

APROPOS

Monte Blue, Warner Bros. star, is telling a funny one he heard while getting a shine the other day in a Hollywood barber shop.

Two indolent negro boys were lazily polishing his boots when another colored lad sauntered in and greeted the more slouchy of the two with "Hello dar, Recess."

"Whut fo' yo' calls him Recess?" queried the other.

"'Cause he's so lazy," was the reply, "he's always takin' a recess."

"Hump—da so?" slowly remarked Recess, "wal, you know what ah calls dat boy? VACASHUN, 'cause he doan do no work no time."

SHE HAS LANDED

Louise Fazenda, engaged on her second two-reel comedy for Educational in the Jack White Mermaid series, is working at the United Studios on one of the largest sets ever constructed for a short subject picture. A whole side of a ship and adjacent decks have been completed with every detail present to make them look like the real thing.

Miss Fazenda is an immigrant in her new mirth quake, and she thinks she hails from Sweden. Opening shots were taken at San Pedro, but now that she has "landed," the work is proceeding at the studios. Bob Kerr is directing.



HELENE LYNCH
Ingenué Lead

Bright Hints For Human Beings

By "US" or "WE"

DEFINING THE IDEAL MAN

Madge Bellamy, who plays the charming little debutante heroine of Thomas H. Ince's production, "The Hottentot," soon to be released, goes on record as demanding some very decided perfections in her Ideal Man.

The following constitutes the measuring-stick of her ideal:

"He mustn't think he knows more than a girl and correct her all the time.

"He must be courteous in small things, which stamp the gentleman.

"He must have regard for my feelings.

"He must not object to my career.

"He must admire my new frock—and not fuss over its expense.

"If he insists on telling all the ancient jokes, he mustn't expect me to laugh at them after he hundredth time.

"He must pretend he's interested in my affairs—even if he isn't.

"He must not object to carrying my bundles when we're shopping.

"He must not know too many other girls—I don't care for community property.

"He must go to see my pictures when they're shown on the screen.

"These are my qualifications for My Ideal Man. Has anybody seen him? I have met only one of him—my father."

* * *

BLOND SUB. FOR SPRING

Beauty, the celebrated witch, is not so deserted in these modern days as some people picture her. If you don't believe that, you don't know the number of poets who, of late, have been inditing lyrical apostrophes to Claire Windsor.

The latest offering to the screen beauty was written by Albert Lewin, of the Goldwyn editorial staff, who saw Miss Windsor working in "Brothers Under the Skin." He rushed back to his office in a fine frenzy to pen the following:

TO CLAIRE WINDSOR

I have seen a young tree in the spring,
Bending its slender body to the wind,
Shaking from its blond hair rhythms
of light—

Young tree, if you will rise from your
knees, and walk,

Symbol of grace moving down the
street,

Then I shall see her whom I have
dreamed.

\$1,000,000 POLICIES

Goldwyn Pictures Corporation has taken out two \$1,000,000 insurance policies—one on its newly engaged director, Eric von Stroheim, and one on June Mathis, recently engaged as editorial director.

The policies were taken out through Behrendt & Levy, Los Angeles insurance agents.

One-half of the insurance in each case was placed with American companies and the other half with Lloyds of London. Lloyds was the only company which would carry a special policy of reimbursement in case of illness of either Mr. von Stroheim or Miss Mathis. The American companies insured the two chiefly against death.

Goldwyn was impelled to take out these two million-dollar insurance policies because of the big productions in view, involving millions of dollars, in which Mr. von Stroheim and Miss Mathis will individually be concerned.

Miss Mathis is now, and was for several months before being placed under contract by Goldwyn, engaged in preparing the script of "Ben Hur" and she will be closely associated with the making of that film play—the biggest in the world—until it is ready to be screened.

EXTREMELY THIN SOLES

Willard Mack, who has a leading role in the S-L (Sawyer-Lubin) production for Metro of his own play, "Your Friend and Mine," was telling other members of the cast of a soldier who complained to his sergeant that the soles of the shoes issued him were so thin as to make walking painful.

"Sergeant," said the private, "the soles of those shoes are so thin that if I stood on a dime I could tell if it was heads or tails."

Mrs. Alan Hale, widely known professionally as Gretchen Hartman, has just returned to Hollywood from New York with Baby Alan, Jr., after having enjoyed a month's visit with relatives and friends. She expects to resume her picture work early in the new year.

* * *

Noah Beery appears in "Her Fatal Millions," Viola Dana's newest Metro starring picture. "Her Fatal Millions" is a story by William Dudley Pelley, which William Beaudine is directing.

WARNERS SIGN BEAUMONT TO DIRECT "MAIN STREET"

Since Warner Brothers secured the rights to film "Main Street," the Sinclair Lewis book which has enjoyed such tremendous popularity, the great question has been as to who would direct the picture. That question is no more, for this week, Harry Beaumont was signed to screen the continuity, which is being prepared by Julien Josephson.

"Main Street," which is the last of the Warner Brothers' seven screen classics for 1922, is to have the greatest all-star cast of the year, three famed players already having been signed to enact leading roles in this great story. They are Monte Blue, who played the leading role in "Brass," another Warner picture; Harry Meyers, who appeared in "The Beautiful and Damned" as well as "Brass," and Louise Fazenda, who also worked in the former story. Blue and Meyers have been signed on long-term contracts.

Mr. Beaumont is one of the foremost directors of the day, having won signal honors for his direction of Viola Dana in "The Five Dollar Baby," and other Metro pictures. Prior to that he made many of the Tom Moore successes for Goldwyn. Before that he "made" Bryant Washburn in the "Skinners Dress Suit" series. Actual camera work will not commence on "Main Street" until about the 10th. It will take from six to ten weeks to produce.

William A. Orlamond, "the stranger" in "The White Frontier," which Allen Holubar is producing, starring Dorothy Phillips, for First National, began life as a lawyer, switched to Gilbert & Sullivan operas, later appeared in English dramas and then spent several years as a vaudeville monologist. Orlamond came to Hollywood in 1917, and has remained here ever since, playing roles in some of the finest productions made in the center of filmdom. His most recent important parts were in "The Sin Flood," "The Bitterness of Sweets" and "Broken Chains," where he first came under the notice of Mr. Holubar.

* * *

Where is the man or woman who has not seen Clara Phillips? Dwight Eversoll wants to know.

MACK SENNETT PRESENTS MABEL NORMAND IN "SUZANNA," DIRECTED BY F. RICHARD JONES. FRED JACKMAN, PHOTOGRAPHER. TITLES BY JOHN GRAY. MISSION THEATRE.

REVIEWED By V. K.

The following laconic line should cover Mack Sennett's latest "AS A STORY—HASH! BUT MABEL NORMAND AS "SUZANNA"—PERFECT!!

Another—probably, beautiful story, ruined and butchered in the cutting room.

Again, the photography lacked much. The close-ups were splendid—always are, when it comes to putting forth the stars and co-workers! but why the dim and indistinct medium in long shots? Sitting around me when we reviewed this picture—(and by the way, it was Christmas night), many comments were made on the style of photography. Could it be that we all were affected with the things we ate and drank that day—or was it just a fact?

It was an old story told in much the same style as others before it, but it was a pretty one, yet not the kind of vehicle that the famous little star is best fitted for. Her co-workers were each good in their parts.

As far as the picture—it was just Mabel Normand, as Suzanna!—climbing, riding, running, dancing, walking, standing, sitting and finally sleeping. But withal, it was still Mabel Normand. Her artistry saved the film, without depreciating the talent of the others.

The spirit and locale of the picture was ideal, so far as the early California life was concerned, and barring the style of photography and business in the cutting room, there was plenty of material for a better production.

Walter McGrail, as Ramon, was splendidly cast and his support was ideal. Winifred Bryson, as Dolores, was charming and typically Spanish in her rendition of the character. The two fathers—George Nichols and Eric Mayne, showed to distinct advantage in every scene they appeared in. While George Cooper, as the comedy lover, helped Miss Normand to bring forth every bit of merriment that tickled the audience from time to time. As the heavy, Leon Barry, offered strong support. Carl Stockdale and Lon Poff, in minor parts, completed the cast. With these, however, were many who went without screen mention, who, in their small way, contributed in making this a box office attraction.

As stated in the opening the picture was hashed and butchered in the cutting room. So, then, what has "cold steel" to do with beauty, love, romance, artistic scenes and Spanish music?—nothing, but those little "keen cutters" left a horrible scar on the lovely countenance of sweet "Suzanna," probably in so doing marring what might otherwise have been worthy successors to "MICKY" and "MOLLY-O." Why was it done?

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“
Close - Up
”
a nearer point of view

VOL. IX, NO. 2.

LOS ANGELES, CALIF., FEBRUARY 5TH, 1923

TEN CENTS A COPY



MARGUERITE CLAYTON

LEADING LADY

Who Has Just Completed a Lengthy, Successful Engagement, Playing Opposite Harry Carey in Five-Reel Specials.

THE MAGAZINE OF MOVIE-LAND

What Rich Stars Do With Their Money

Here's what rich movie stars do with their money, as disclosed in the current February issue of Photoplay Magazine:

Mary Pickford is probably the richest of all screen workers, with Cecil de Mille, Charlie Chaplin, Norma Talmadge, Mary Miles Minter, Anita Stewart and Harold Lloyd close behind in spectacular savings.

David Wark Griffith's savings consist of a 14-acre lemon ranch, a velour hat, three suits of clothes and a watch.

Lillian Gish owns a tiny restaurant in San Pedro, Cal.

William Russell owns Hepner's beauty parlor in Los Angeles.

Mary Miles Minter is the owner of a laundry in Hollywood.

Norma Talmadge owns half of "The Music Box Revue" in New York.

Mary Pickford has over \$1,500,000 in Liberty and government bonds.

Charlie Chaplin is close behind Miss Pickford in securities.

Cecil de Mille has made a tremendous fortune from oil speculation alone.

Harold Lloyd has a vast sum of money in Liberty and railroad bonds.

Mary Miles Minter has \$750,000 in gold notes, mortgages and bonds alone.

Anita Stewart has a startling sum in Liberty bonds and owns 4,000 acres of rich oil lands.

Norma Talmadge has close to a million in bonds and stocks in her own name.

Lillian and Dorothy Gish each draw \$300 a week interest on their savings.

What have the film favorites done with their lofty salaries? The popular theory is doubtless that most of it has been wasted in what comes under the censorious term of "riotous living," whatever that is. All of which is just as true as the general theory that Hollywood is the Gomorrah of our age. Filmdom has its spenders, but, curious as it may seem, they seem in far smaller proportion than in any other walk of life. The film folk most certainly are NOT the luxurious spendthrifts they are supposed to be!

Lillian and Dorothy Gish, for instance, have never had but two cars in all their screen careers.

Mary Pickford shops as carefully as the most salary-bound clerk's wife.

Harold Lloyd likes to walk and hates taxis and automobiles.

Dick Barthlemess inspects a restaurant check with such care that the shades of his frugal Dutch ancestors must chuckle with spectral glee.

Rex Ingram drives a Ford.

Mr. Ingram is said to have made nearly a half million in the past year. He, too, has an unusual arrangement with his wife, Alice Terry. He pays all expenses of his home, while Miss Terry deposits every cent of her salary, now something like \$500 a week.

Antonio Moreno invested seven hundred thousand dollars in the Mexican petroleum oil fields. Tony's stock took a bad slump and, for a time, the romantic Spaniard faced bankruptcy. Then things took a turn and Moreno is again able to smile.

Gloria Swanson has practically paid for a \$90,000 California residence. Mabel Normand's savings consist of a half million in jewels. Recently she purchased a home for her parents on Staten Island. Priscilla Dean owns a Beverly Hills house that is valued at \$85,000.

William Farnum's wealth is prodigious. His fortune is invested in real estate in California and the East and amounts to about a million. His private estate is located at Sag Harbor, Long Island. Mr. Farnum's hobby is boating and he owns seven boats, ranging from a yacht to a motor launch.

Pearl White's savings consist largely of \$100,000 in Liberty bonds. "I began buying bonds only recently," says Miss White. "Until then I spent my money in jewels, cars and antiques. Now I'm saving as hard as I can."

Bill Hart has a \$60,000 Hollywood house and a ranch at Newhall, California, near Carey's property. He also owns some valuable property in Connecticut.

Louise Fazenda owns considerable California real estate and has some valuable oil holdings.

With which we arrive at the end of our list of film plutocrats. Wallace Reid may be mentioned in passing as having dashed debonairly through a merry career without saving much of anything.

And Rudolph Valentino's recent troubles with Famous Players-Lasky came just at the moment he was to first cash in on his remarkable vogue.

A few of the others who are discussed at length are: Jackie Coogan, owner of an \$80,000 home; Constance Talmadge, whose savings are said to amount to a million; and Madame Nazimova, who has almost \$200,000 tied up in her screen productions.

A NEARER
POINT OF VIEW

"CLOSE-UP"

A MAGAZINE
OF MOVIE-LAND

VOL IX, NO. 2

LOS ANGELES, CALIF., FEBRUARY 5TH, 1923

TEN CENTS

A CHANGE IS ALWAYS GOOD

Talent and ambition may become stifled by being compressed in one particular groove, so it is just as well that Marguerite Clayton, the beautiful Golden Girl who has played opposite Harry Carey in a couple of features, should make a change of star to support histrionically. Now this statement doesn't infer that Miss Clayton was not entirely satisfied with her late company, far to the contrary, for she, as well as the writer, holds this western star in great esteem, but when you eat one kind of pastry for a while metaphorically speaking) it's time to change off to another variety, and so it comes about that this ambitious and talented lady is now considering doing parts in which she will not have to wear the riding costumes of a western cowgirl. Miss Clayton rightly believes that it is her heritage to wear evening clothes of stunning effect for awhile at least, in a society drama, for instance. Then again the drawing room in a gorgeous mansion (in a picture of course) seems like tempting bait to her now, and perhaps later on Miss Clayton will willingly go back to gingham if necessary, so that ultimately the hero of the story forks out his check book, and tells her to buy a few worth-while creations. For let it be known here, and henceforth, that the producer signing this young lady to her next contract may get a sweeter smile and cordiality by informing her before hand that she will only be required for a few emotional scenes, interspersed here and there with a few comedy moments, in which she may wear some real good clothes—modish and up to the minute—throughout the various scenes in the picture. That producer will then congratulate himself in having engaged such a splendid actress as his feminine lead. It really doesn't behoove the writer to say much more about Miss Marguerite Clayton's loveliness. He merely refers you to the front cover.

To make a personal appearance tour by areoplane is the latest plan being considered by Al St. John, Fox comedian, following the completion of his present series of two reels at the Western avenue studios.

HE HAS REACHED SEVEN

George O'Hara, star of the H. C. Witwer "Fighting Blood" series, is now engaged at Powers Studios on his seventh picture, "The Knight That Failed," for F. R. O., Mal St. Clair, directing. Mr. O'Hara, who faces in each production a different ring veteran, has for adversary this time in the fight scenes Georgie La Vigna, who has made a record on the coast.

"The Call of the Wild" is now being cut and titled. The cast supporting Mr. O'Hara includes Clara Horton, playing opposite; Albert Cook, "Kit" Guard, Arthur Rankin, William Court-right, Marie Astaire, Jack Josephs and "Petie", clever canine actor. Lee Garnes was at the camera.

Jackie Coogan insisted his dad had a bad cold.

Mrs. Coogan said it sure was a great blow for father.

* * *

One way to fool your ex-wife is to pay her alimony, and then marry her and get it back again.

This is a Sid Smith suggestion.

* * *

Reggie Barker avers that he knows a girl in Hollywood who is so modest she wears a veil to cover her naked eye.

* * *

It takes sixty-five muscles to frown, and only fifteen to smile. Have you been treating your muscles carelessly?

Shirley Mason wants to know.

* * *

Wallace Worsley asserts that the only auto-suggestion he can think of is when the drivers blow their horns at him.

* * *

Some people are so dumb they think that Shakespeare's quotations are in the stock market.

Harry Beaumont is at it again.

* * *

Ella Hall claims you don't need stoves in taxi-cabs, because they have such "warm hearted" drivers.

* * *

Myrtle Stedman arises to remark that a bright light sometimes discloses dark secrets.

* * *

George Kuwa claims he caught cold in the bank the other day. He said there were too many drafts.



DOESN'T HE LOOK OSSIFIED?
LIGE CONLEY
Featured Comedian
With Jack White in
Mermaid Comedies
Is He Another Swiss Riding Master?
Can This Be a Coy Matrimonial
Pose?

HOT STUFF!

"I hear your film, "Tea With a Kick," was lost in the fire at the laboratories the other night," someone said to Victor Hugo Halperin as he was retaking scenes for the picture this week at the Fine Arts Studios. "How did it happen?" the curious one inquired, meaning the fire.

"It was sure fire stuff!" Halperin shot back.

Bernie Durning says that some chorus girls are just natural-born kickers.

* * *

Jack Conway is directing, "Trimmed in Scarlet." It's tough to be trimmed in any color.

* * *

Walter Hiers is working on "75c An Hour." This is probably the cheapest he ever worked for as a married man.

* * *

Carter De Haven is making, "Say It With Diamonds." Boy, this is brilliant stuff.

* * *

Frank Urson's favorite sport is to talk back to a traffic cop. But he does it very low—so the cop can't hear him.

YOUR CINEMA FAVORITES



In Confidence

GLADYS BROCKWELL
PRAISED IN FILM

Gladys Brockwell, the former Fox star, made her return to the screen in Jackie Coogan's "Oliver Twist" production. The portrayal of Nancy Eikes has received considerable praise by the press throughout the land. In each instance, when the Associated First National feature is played, Miss Brockwell is given splendid reviews.

For a while Miss Brockwell remained away from the silver sheet and it was only through the persistent efforts of Director Frank Lloyd who urged her to accept the role of Nancy, that the little lady finally agreed on a screen return.

The result has been that Miss Brockwell has received any number of film offers, and whether she will or will not accept one of them is still a question that only Miss Brockwell herself can answer. At least, the silent drama wants her back in the fold.

William Shakespeare, title writer. Allen Holubar had no less a celebrity than the Bard of Avon on his staff for this purpose in the making of "Slander the Woman," starring Dorothy Phillips for First National release. The theme of the play deals with the effects idle gossip brings to the good name of any woman, and the opening title will be that famous quotation from the world's best known classic playwright:

"He who steals my purse steals trash, but he who vilches me of my good name, takes that which enricheth him not, but leaves me poor indeed."

* * *

Just coming to California and falling in love with the place doesn't sometimes always settle the matter. Take, for example, Marjorie Chapin, New York "Follics" beauty, who came west to visit her brother Jimmy, assistant to Goldwyn Director Hugo Ballin. Just as she's having a wonderful time, and about to accept a picture offer, comes a telegram requesting her presence in New York to appear in a show which will open in a couple of weeks.

EYE FOR AN EYE

Milton Sills, who has the leading male role in the Maurice Tourneur production for First National of "The Isle of Lost Ships," is wearing a "beautiful" black eye, the result of an honest-to-goodness battle with Walter Long, who has one of the principal roles in the Tourneur production.

The fight between Sills and Long is one of the most thrilling scenes in the big melodrama said to be one of the best pictures Tourneur has ever produced. Tourneur called for realism for the fight sequence, with the result that Walter's fist landed squarely on Sill's eye.

Long acknowledged that he was considerably bruised himself and that he wouldn't want to meet Sills if the latter held a grudge against him. "He throws a wicked mitt," says Long.

"YOU KNOW ME, AL"

"Monkey business" was the foundation of the Thespian career of Al St. John, stellar comedian for William Fox. Young Alfred at the age of 17 was an usher at five bucks per in the old Princess Theatre, a small Los Angeles playhouse, run by Elmer Workman, now editor of the Scenario-Bulletin Review. Roscoe Arbuckle was producing the tabloid musical comedies, and an actor to wear a monkey skin and play a burlesque ape was needed. Al asked permission to try the part. Wearing a mask and huge skin he did it, while another boy took his place as usher, and from then on he started up the ladder of theatrical success, which eventually led to his present contract with the Fox organization.



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NIGHT LIFE IN L. A.

(By "The Rounder")

LOEW'S STATE—A real blue killer week. Viola Dana and Bryant Washburn in "June Madness," a Metro picture, was delightful. It is a splendid comedy of jilting jazz, jeopardy and joy. Harry Beaumont directed and displayed his usual ability and talent. Max Fisher has been helping to pack the house day and night. Rose Perfect has some good numbers. Sonia with about twenty others look well in a revue staged by Jack Laughlin. Mr. Bostick and Billy Shoup are contented with the overflow crowds.

ORPHEUM—The farewell tour of Eddie Leonard to the Golden West. Bert Fitzgibbon! Hallen & Russell! There are three acts that make you forget the price of your seat. That's something. The others are all right and it's a good bill. But don't miss Raymond Hitchcock starting on February 5th, exclaims Perry.

MOROSCO—The sixth week of "Three Live Ghosts," which only proves that L. A. likes Lillian Elliot, Gayne Whitman, Bessie Eyton and Harlan Tucker. And, of course, a bit of English comedy.

GRAUMAN'S—"The Third Alarm," with Johnnie Walker and Ralph Lewis. Emory Johnson, the producer and director, has certainly brought back the old-time "meller"-drama stuff and put it over for a bunch of ultra-modern picture fans. We can say truthfully that he has succeeded in the highest degree. Snell, Highsmith and Conklin, music makers, offer "By-gone Day in an Engine House." Stagliano is conducting the orchestra now and Metcalfe is tapping the keys on the organ.

MAJESTIC—Lee Huty's "Climbing" is still taking L. A. by storm, or whatever you want to call it. Anyway, Mary Newcomb, Tom Chatterton and Winifred Wilkes continue to please.

HILLSTREET—Three good acts this week. They are: John B. Humer & Co., Wayne & Warren, Dugan & Raymond. Well, I guess these three are worth fifty-five cents and a long wait (if you don't go early). Charles Jones (who used to be Buck Jones) is appearing in the Fox picture entitled, "The Belles of San Juan."

CALIFORNIA—Hall Caine's "The Christian" is marvelous. Maurice Tourneur has now a good proof of

really how remarkable he is. Richard Dix and Mae Busch do their best work. Phyllis Hayer is not much of a dramatic actress. Claude Gillingwater is all right. Mahlon Hamilton and Gareth Hughes are great. The others do their small parts all right.

MILLER'S—Again "The Four Horsemen." And again we have Rudy Valentino. A picture that everyone should see.

TALLY'S—"Quincy Adams Sawyer" with a great cast. Reviewed in past issue.

KINEMA—Willie Collier's great stage success done in the movies with Douglas MacLean and Madge Bellamy. "The Hottentot," a Thos. Ince production, should go down as one of the fastest comedies of the year. Others in the cast well worth mention are: Truly Shattuck, Harry Brooker and Raymond Hatton.

RIALTO—It is still "To Have and to Hold" with Betty Compson and Bert Lytell.

MISSION—Mabel Normand is just showing the other stars how popular she really is by the packed houses that "Suzanna" has ben drawing for the past six weeks.

SYMPHONY—Tom Mix in "Romance Land" is a picture of a cowboy who has been reading Sir Walter Scott's "Ivanhoe." Barbara Bedford and Frank Brownless are the principals in the supporting cast. "Faint Hearts" is a good comedy produced by Charles Murray.

ALHAMBRA—"Dr. Jack" again! Reviewed in past issue.

EGYPTIAN—Sixteenth week of "Robin Hood" in Hollywood. Better hurry! Don't miss this big production.

GARRICK—Their ten cent idea seems

HARRIS & FRANK—Manhattan Shirts

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will not be reviewed because we were very much upset over the way the other reviewers made (raved) over it. Gloria Swanson in "My American Wife" with Tony Moreno is a good picture. Tony is so good that he got a five-year contract for his work. The rest of the program is perfect.

PHILHARMONIC—Sir Harry Lauder! That is enough! His name should tell you what to do. Hear him by all means.

EGAN'S—Well, well, "The First Fifty eYars" is about four weeks old now and still going good. Evelyn Vaughn and William S. Rainy are splendid.

MASON—"Now and Then" with Kolb and Dill has just finished and now we have Fritz Leiber in the plays of Shakespeare. There are six in number which he presents.

WEISS & KLEIN—I'm here to tell you this place is head'em all for the grand old foodstuffs. You just can't pass this hall of fine food up.

PALAIS ROYAL—Henry Halstead and his band of out-law jazz hounds have been handing out the patrons some real mean stuff lately. The cook has been studying his book and has been giving us some mighty good hash.

CINDERELLA ROOF—It has become the habit of late for every place to imitate the other. Just recently this dance hall tried to double for the Plantation Cafe. But these dance hall hounds didn't appreciate the hard work of a good scenic artist.

COCOANUT GROVE—Their Tuesday night dance contests would be more popular if the judges would be a bit fairer in picking out the "best" dancer on the floor. There have been some very poor decisions of late and many have voiced protests.

WINTER GARDEN—This is the ONLY bright spot on Spring street. Grover Frankie and his revue have been keeping us up rather late on our visiting nights. We must say that this cafe is improving in its music and catering.

PLANTATION — On these cold nights it is rather nice to ride down to this bit of Southern Atmosphere and get a real warm greeting from the head waiter and the bus boys. This is one place that seems to remain beautiful.

JAHKNE'S—Val Roberts has been giving us rounders a real thrill when she sings "Lonesome Mamma

Blues" in the new Midnight Revue. This cellar-like cafe is gaining in customers and has a cozy air on cold and damp nights.

THE CLUB ROYALE—We're telling you all about this wonderful place elsewhere in this issue. Haven't got room here for all we want to say except to remark that the remarkable young floor manager who provides you with your initial comfort, is no other than Dick Beck. You know what a bear he is—some diplomatist—eh?

TURKISH VILLAGE—That chicken a la Turcque is simply !!!!! well, there isn't any word for it. Its grand! Its marvelous! Get the idea? And then there is that weirdness of the orient that makes us interested. We enjoy ourselves because it is DIFFERENT. But the courtesy is always the same, exclaims Charlie Manos.

MARCELL'S—This "Sky Rocket Revue," staged by Jack and June Laughlin, is certainly a "shooting" affair. It starts off with a bang, but something happens to the fuse and she kinda fizzles down near the end. The food remains the same—the best in the city.

MONTMARTRE—Hollywood is very blaze now. It has a real cafe with a keen orchestra 'neverthing. And a couple of real dancing stars from New York, too. We're telling you more about the cafe elsewhere in this issue. Gertrude Bennett and Joseph Hess are the dancing stars.

ITALIAN VILLAGE—Lee Bergstrom and his orchestra are certainly making a hit with the cafe lovers of L. A. And the cozy nooks are "quite the thing" with the many patrons.

CALIFORNIA CAFE—Gus Haritos, proprietor, is having a great time lately finding room for his customers who make a bee line for his good food at the eating hours. The canaries are still chirping and everything is O. K. including the blondes!!!

VERNON—This place has turned out to be the home for slumming parties from the other high-brow joints. Use your own judgment.

HOLLYWOOD STADIUM — Just try and get in here on Friday nights. Boy, the battles have been away above the standard and sure knock you for a row of Russian milk cans. Poor Roy Marshall rests an hour after the ticket rush is over!



Moving Along In Movie-Land

RECORD-BREAKING LIST OF STARS NOW ON SELZNICK PAYROLL—THREE BIG PRODUCTIONS BOAST MANY FAVORITES IN LINEUP

One of the largest aggregations of screen favorites ever gathered together under the banner of one film company are now taking part in the three big productions which are in the process of making by the Selznick company. Reminiscent of the good old stock days of the movies is the assemblage that has been lined up for "Rupert of Hentzau," "The Common Law," and "The Easiest Way."

Here is the list without any attempt at ranking them: Theda Bara, Elaine Hammerstein, Corinne Griffith, Conway Tearle, Elliott Dexter, Bert Lytell, Doris May, Lew Cody, Marjorie Daw, Bryant Washburn, Hobart Bosworth, Claire Windsor, Miss Dupont, Phyllis Haver, Adolphe Menjou, Wallie Van, Harry Meyers, Dagmar Godowsky, Mitchell Lewis, Elmo Lincoln, Nigel DeBrullier, Josephine Crowell, Gertrude Actor, Baron von Brincken, James Marcus, Lillian Lawrence, Theodore von Eltz and Lowell Sherman. The directors of the staff are Victor Heerman, George Archainbaud and Ferdinan Pinney Earle directing "Rupert of Hentzau," "The Common Law," and "The Easiest Way," respectively. Edward J. Montagne heads the scenario department. All together totaling a good sized payroll to meet at the end of a week.

Two of these subjects, "Rupert of Hentzau" and "The Common Law" are well under way and the casts have been completed, but "The Easiest Way" is only in the course of preparation and other well known players will be added to the list.

LEADING ROLE IN "THE FOG"

Cullen Landis is the first member of the cast signed for "The Fog," William Dudley Pelley's story which Graf Productions will film for Metro release. Mr. Landis will enact the leading male role in this widely read story which H. H. Van Loan adapted for the screen.

"The Fog" will be the fourth Metro picture in which Landis has appeared during the past six months. He played opposite Viola Dana in "Love in the Dark," had a leading part in Fred Niblo's production of "The Famous Mrs. Fair," and had the leading male role in "Youth to Youth."

Although still a very young man Mr. Landis has had a highly successful screen career. He started with the Goldwyn company and was featured in numerous all-star productions. Since leaving that organization he has played in many successful pictures with various companies, among these were "The Girl From the Outside," "Watch Your Step," "Jinx," "Going Some," "The Old Nest," "Night Rose" and "Someone to Love."

"The Fog" is to be filmed at the San Mateo Studios near San Francisco. Max Graf, supervising director for Graf Productions, is now at the Metro Studios in Hollywood. A director and complete cast will be selected before he departs for the north. "The Fog" is the second production to be filmed by Graf Productions for Metro. "The Forgotten Law" was their first picture and was released several months ago.

Murray Spencer, the ex-Yale "handsomest man," now in pictures, also wants it denied for him that he will be married next spring. He wont.



MARGUERITE KOSIK
A Bright Child Actress
Now playing with Charles Ray in "The Courtship of Miles Standish."

Anna Q. Nilsson has started work in the Herbert Brenon Production for Paramount, "The Rustle of Silk," with Betty Compson and Conway Tearle.

* * *

Gladys Brockwell claims that a near-sighted chap has a very good excuse to get close to a girl.

* * *

William Worthington said: "We had a sour time the other night. We had to come home on the milk wagon."

* * *

Dustin Farnum's little navy joke: "That's a bird of a place up there." "What's that?" "The Crow's Nest!"

* * *

W. Emile says that taking an interest in business usually gets you another kind of interest.

* * *

C. L. Theuerkauf, the Universal Exchange manager, says that he's got an Irish terrier that barks with a brogue.

* * *

One way of getting a good coat from the check room is to show a handsome tip before you get there.

Norman Taurog told this one.

* * *

Henry A. Barrows suggests that the girl who passes her drink to another in a party should be known as a slipper and therefore should be in a shoe department.

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BACK TO THE REEL NAME

When Ethel Lynn disported at the Fox Studio originally she was known as Joey Marion McCreery. Then when she played opposite Lige Conley in Jack White Mermaid Comedies Joey became Ethel Lynn. Then, as an afterthought, on her return to the Fox lot Ethel decided that Marion Mack was the right cognomen to use for a successful screen career, and so we find this very attractive girl and comedienne playing laughing roles under the regular name of Marion Mack. And if anyone should suggest that she change her name again it will have to have a Mrs. as a prefix to same (and she isn't thinking of marrying), so we are now on the alert to see Fox Comedies, in which you will identify its leading lady as Marion Mack.

A MAN WORTH WHILE

First National has signed a contract with Arthur H. Jacobs for a series of Frank Borzage productions and work is to start immediately at the United Studios on "Terwilliger," an original story. This is to be only the tentative title.

These productions will give Borzage an opportunity for the characterizations for which he is famous. The pictures are to be human interest productions of such a type as "Humoresque," which Borzage made for Cosmopolitan Productions.

First National is elated over the acquisition of Borzage's name to the already great list of famous producers, directors and stars now under the banner of this organization.

Borzage has expressed himself as being especially pleased with his new affiliation.

BIG NEW YEAR'S EVE PARTY CELEBRATED BY SELZNICK COMPANY

Director Archainbaud and Players Work Through Two Nights

Several of the principal players and over 500 extras worked through two nights making scenes for the Selznick production, "The Common Law," which George Archainbaud is directing. The scenes represented one of New York's big cafes on New Year's Eve and one of the largest sets ever constructed on the United lot was erected in duplicate of a famous Broadway gilded palace. A jazz band played through both evenings to supply music for the dancers and a ton of confetti, streamers, garlands, etc., was demolished in the effecting of wild pre-prohibition hilarity.

Midnight suppers were served at 1 a. m. and a statistician could compile some interesting data as to how many cups of coffee and how many slices of pie were consumed by the hungry mob. Corinne Griffith, Conway Tearle, Elliott Dexter, Bryant Washburn, Phyllis Haver, Wallie Van and Harry Meyers all served in the all-night vigil which lasted until 5 in the morning.

A quantity of special heating apparatus and many high-power lights were used to keep the studio warm. Several well-known screen players visited the set and took part in the scenes for the frolic and practically every extra in Hollywood was needed to fill the immense cafe. Ginger ale and other liquids flowed freely from champagne bottles and several casualties were noted in the early hours of the morning that allowed Director Archainbaud to get much splendid atmospheric material.

SUCH IS LIFE, VIC!

"I've noticed a couple of footpads for the past two nights on the corner of the street where I live," remarked Victor Potel, the elongated comedian, on a set at the Fine Arts Studios the other day. The following day, Sam, a colored fellow, stepped up to him and said:

"Say, Mr. Potel, didn't ah hear yo all tell about a couple of footpads at the corner of you street?"

"Sure!" exclaimed the comedian, hoping to hear someone had captured the sneak thieves.

"Wall, you know, ah needed a couple of footpads for mah shoe so ah went out there last night, but ah guess someone else had sore feet, too, 'cause ah couldn't find them no place."

Leading man for the four most famous beauties of the age is Frederick Tuersdell. Lillian Russell, Lily Langtry, Ada Rehan and Katherine MacDonald, all women who have created a sensation for their exceptional beauty, have been stars in companies in which the Schulberg player has appeared. "Chastity" is the title of the story being filmed with Miss MacDonald for First National. Other members of the cast are Gordon Russell, Huntley Gordon, Gunnis Davis, Edythe Chapman and Lew Mason.

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BRANDSTATTER'S ORIGINALITY

When the MONTMARTRE CAFE opened in Hollywood, those in the know felt that Eddie Brandstatter would follow his usual trend of originality and give his faithful followers of pleasure something to talk about, and remember. None of us have been disappointed in the least. He has inaugurated his "SOIREES D'ARTISTES" which translated for Gaston Glass Et Al means The Nights for Artists. This SURPRISE occurs every Wednesday night. Another FEATURE is Eddie's plan to bring the members of the movie colony into his beautiful unique resort during the LUNCHEON hour. His innovation consists in having his CINEMA PATRONS appear for the grubstakes in their MAKEUP if necessary. They will receive just as much courteous attention and service as any "Roekefeller" lunching in satorial splendor. This popular cafe man just wants you to come and feel "RIGHT TER HUM." Furthermore, the entire charge for this special daily affair will only deplete your wealth to the extent of ONE CART-WHEEL, or in other words he will accept 9843 marks, its equivalent. Have you noticed what splendid, unusual silverware they're using there? Oh, ye actorines and actors! Ye gods!, if you're souvenir hunters don't forget to give the metal department the double o-o-! but be not misguided and carry said ehattels studiward with thee. Didn't your feet move nimbly when Vinee Rose (the author of the "SILVER CANOE") cranked up the old player? Didst hear the jazzy notes from Jackie Taylor's violin and that perfect compound of noise and rhythm from Mel Pedesky, as well as Buster Johnston's trombone? Nor did you overlook "Prof." Moore saxophoning, did you? But perhaps you figured that Ernie Anderson on the banjo was a strumming fiend, or liked the bass of Albert Jacjer, or better still, the golden notes from Harry Owens' eornet? Well, no matter whom you liked best, the fact remains that you liked everything so well that you're going back soon, and you'll bring the folks along this time. LET'S GO.

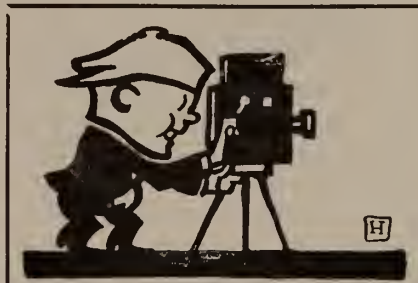
Mahlon Hamilton claims that a girl and a phonograph can't be alike—simply because a phonograph will run down.

WILLIAM DUNCAN IS BACK

A few weeks ago, when William Duncan and his beautiful wife, Edith Johnson, departed for New York City, the writer knew that there was something potent in the wind. Nor has he made a mistake in this regard, for he finds that this famous Vitagraph star has signed a contract with the Universal Film Company to perpetuate his "He-man" serials under the Universal banner.

It is a well-known fact that this sterling gentleman, and actor, had many opportunities to sign contracts with other firms before finally accepting this one, and we take this means of congratulating both parties to the contract; one in being a company that promotes liberality in broadcasting features, and the other in having such individuality and personality as is typified in the manly person of William Duncan, who is always accepted with welcoming acclaim by the public.

"Bavu," the dramatic story of the bloodless first year of the Russian revolution, with Wallace Beery, Estelle Taylor, Forrest Stanley and one of the biggest all-star casts of the year, has just gone into the hands of the editorial experts. Stuart Paton directed.



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A clever comedy pair that promise to become a famous team are Gordon Russell and Gunnis Davis, just added to the cast of "Chastity," Katherine MacDonald's latest for First National. These whimsical character men were established as a "happy combination" by Victor Schertzinger, when he was filming "Refuge," the previous American Beauty release, which he made on the Schulberg lot.

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PERT POINTS

Richard Walton Tully, famous playwright and film producer of First National releases, has returned from abroad and is now in New York making preparations to again start producing. He is expected to return to Hollywood some time next week with complete plans for the next Tully production to follow "Omar, the Tent-maker."

Dorothy Phillips, star of "Slander the Woman," the big First National release, is resting at her Hollywood home near the foothills and planning a complete new wardrobe for her next production.

* * *

Life is shown best by contrasts.

Everyone at the United Studios concedes that Louise Fazenda has about the most ridiculous costume imaginable in the Jack White comedy which is being made for Educational, but it remained for Anna Q. Nilsson, star of the Maurice Tourneur production, "The Isle of Lost Ships," and a friend of Miss Fazenda to show how "queer" Louise's clothes really were. Anna Q. Nilsson, in her classy car, drove up to the studio cloaked in sables. When she and Louise paused for a chat the contrast was so striking that even the most blase smiled.

* * *

Martin Murphy tells us a studio joke:

Actor: Where are the extras' quarters?

Office Boy: The crap game is on stage three.

EDDIE CLINE ENGAGED

Edward Cline, regarded as one of the best comedy directors in the motion picture industry, has affixed his signature to the contract entered into with Sol Lesser and Michael Rosenberg of Principal Pictures Corporation whereby he will have charge of the megaphone work on the forthcoming Sol Lesser production of "The Meanest Man in the World."

Bert Lytell will play the title role and he is now busy conferring with Cline on comedy situations and general data pertaining to this George M. Cohan success. There is a possibility of Mr. Cohan's coming to Los Angeles to assist in the direction of this comedy classic. The continuity is now being prepared under the supervision of Leonore Coffee and John Goodrich and should be completed within a week's time.

Cline is at present busily engaged directing Buster Keaton in his first five-reel feature. Cline has been associated with Keaton during the production of the comedian's majority of pictures. When Keaton was in the East recently Cline directed Jackie Coogan in "Toby Tyler," the famous circus story, and so excellent was the result of his work on this picture that Sol Lesser used every effort to retain the director for the initial Principal Pictures production.

EDGAR LEWIS IS BACK

It's a little over a year ago now since Hollywood, and her colony, tendered a wonderful farewell greeting to Mr. Edgar Lewis, the famous director, and his charming wife on the eve of their departure for Europe.

During the course of the year Mr. Lewis sent me several postcards from various parts of Europe, proving thereby that he really was visiting Europe, which, by the way, I never doubted; so, what was my surprise, not having received a postcard for some months, to see Mr. Edgar Lewis as big as life, in company with Mr. D. V. Wall, at Jack Doyle's boxing emporium. They arrived on the 21st of January. They are here for the purpose of perpetuating the Zenith Pictures Corporation, the first picture of which will be "The Right of the Strongest," by Francis Nemo Green. They are to start shooting soon at the Universal Film Company in this all-star production. At this writing, I only know that two in the cast are E. K. Lincoln and George Sigmund. The Zenith Pictures Corporation is organized by M. V. Wall, so, for the benefit of old friends who wish to get in touch with the Lewis's, I suggest that you call up the Alexandria, where they are stopping temporarily, until such time as they can permanently locate themselves in Hollywood.

Dorothy Manners has completed a long engagement with William Fox in "The Eleventh Hour," in which Shirley Mason and Buck Jones will be co-starred.



DOROTHY MORGAN
Child Actress

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BY THE MAN

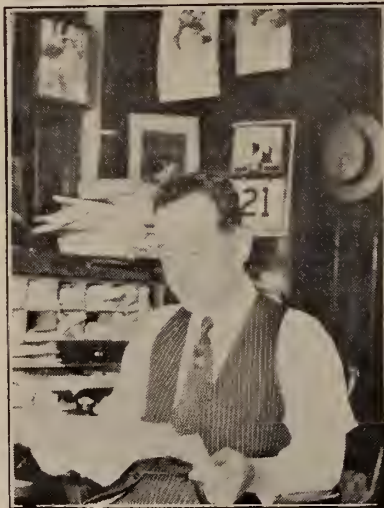
BEHIND 'CLOSE-UP'

A NATURAL SUCCESS

By Marshall Lorimer

There have been many thousands in the moving picture profession who have not been personally acquainted with Wallace Beery, and his phenomenal success in pictures, that is, speaking from an intimate point of view. These are the people who have only been able to gauge the character of the man by his phenomenal sense of histrionic value on the screen, but then again there are many others who know Wallace Beery as a consistent actor of parts. Many have wondered how he could possibly have arrived at his success with such little apparent effort; so, for the purpose of clearing this point, we are going into a few details concerning the persistent, hard, plodding efforts which was his lot before he finally attained to such a degree of perfection.

Years ago we find Wallace Beery training elephants with Fourpaugh's Circus; at another time we find him doing chorus work in one of Henry W. Savage's companies. That he had a fine voice goes without saying, and probably this, in conjunction with his physical mannish appearance, were contributory causes in his being elevated to stardom overnight—when he succeeded Raymond Hitchcock, when the latter suddenly became ill. It did not take long for the public to begin to realize the capabilities and immensity of latent power hidden in the dominant man they say before them, and so, as a consistent follow-up on the stage of success, we find him, with many other deep-thinking persons, looking toward the moving picture field for a greater outlet of their acting ability. The greatness of Wallace Beery is shown at this juncture, for he is proud to readily admit that it was owing to the initial help of Mickey Nielan, and the kindness of Blanche Sweet in "The Unpardonable Sin," which gave him his first consistent start in the moving picture field. Before this time, he had had a year with Sir Henry Irving, and did picture work



with Essanay for three years; also we find him with Keystone for two years, and eventually he went to Japan to make pictures, but this became a failure on account of the war, which was then rocking the Universe; so he returned to this country, where, as we have said before, Mickey Nielan gave him his big chance. Following "The Unpardonable Sin," let us give you a general idea of some of the greater features in which Wallace Beery has helped to establish his fame as a "bad man" of the screen. "Behind the Door," "The Last of the Mohicans," with Douglas Fairbanks in the "Mollycoddle," with Priscilla Dean in "Wild Honey," with Dorothy Phillips in "Hurricane's Gal," with Douglas Fairbanks in "Robin Hood," then the great superfeature "Thundering Dawn" and the Universal feature "Drifting," and the few which are yet to come in which he takes a conspicuous part are "The White Tigress" and the all-star fea-

ture "The Flame of Life," also "The Talisman," and others.

As we are writing we have received authentic information that Wallace Beery has received a very flattering offer to make a trip to London, England, at the behest of Mr. Graham Wilcox to play the title role in "Chu Chin Chow," to be picturized June 1st, and most of the scenes to be taken actually in India and Egypt. Mr. Beery is considering taking this trip, so you can see from the foregoing that the success of Wallace Beery is not attributable to accident. His has been the consistent effort of perseverance, consistent effort, plus mental adaptability, and ability for stage and screen life. Those people who know Wallace Beery as a "He-man" of the screen little know the real worth of the man off the screen. He is very philosophical, has a broad way of expounding his views of the day, is intelligent to a high degree, and is a natural conversationalist.

A few more men such as Wallace Beery on the screen would help to make the silent drama a consecutive series of masterpieces, and the writer takes the view that there are all too few such in the moving picture colony today, and for this reason we have gone to some length in placing before you an exposition of a man who, in the face of the natural trials and tribulations which beset him, arose to a point where the masses speak of him with the deepest respect and admiration.

Kathryn Meyer's paragraph for this issue:

They have told us that seeing is believing. Well, we sure ought to believe the girls of today then.

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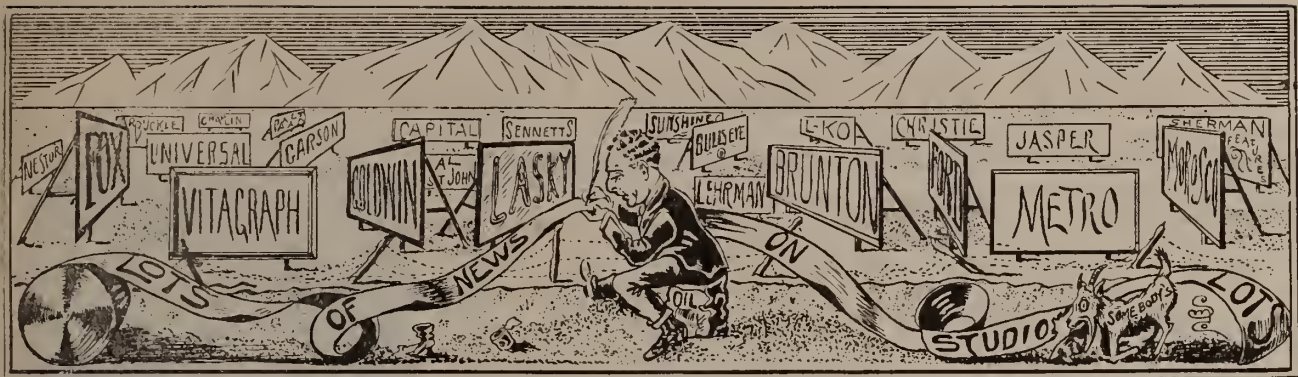
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UNIVERSAL PICK-UPS

"Merry-Go-Round" is finished.

After eight months' steady work, Rupert Julian has finished the production of the Viennese story for which some of the most elaborate sets ever built at Universal City were used.

One of the largest casts of well-known players ever assembled for a single picture appear in it. Principal players in the all-star cast are Norman Kerry, Mary Philbin, Caesar Gravine, George Hackathorne, George Siegman, Dale Fuller, Lillian Sylvester, Spottiswoode Aitken, Dorothy Wallace, Al Edmundson, Charles L. King, Penwick Oliver, Sidney Bracy, Anton Vavorka, Joseph Prichard and Maurice Talbot.

Jack Sullivan, Julian's assistant, is now working with Wallace Worsley on "The Hunchback of Notre Dame," on which he and James Dugan are the assistants.

* * *

Gladys Walton's current vehicle in production at Universal under King Maggot's direction, "The Chicken That Came Home to Roost," a Cosmopolitan magazine story published two months ago, is all about "the town scandal," involving principal characters of the story. It's a tale of chorus girl life, a small town and a few other common elements of life.

* * *

Now Gibson's own personal characteristic will be exploited in a title for one of his pictures, "Heads Up!" written and directed by Edward Sedgwick and presenting the inimitable star in a human and lovable characterization, has been changed to "Single-Handed," thought to be a much better title. It certainly describes the spirit of a Gibson performance.

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Lon Chaney is the star of "The Hunchback of Notre Dame." In the supporting cast are Patsy Ruth Miller, Brandon Hurst, Ernest Torrance, Eulalie Jensen, Jane Sherman, Gladys Johnstone, Raymond Hatton and others.

* * *

Neely Edwards' current comedy starring vehicle at Universal City, where he has been making the "Nervy Ned" series with the support of Bert Roach, Gertrude Olmsted and others, is called "A Hard Boiled Yegg." It is not a story of a Sunday school picnic or a convention of Coue fans. William Matson directs.

* * *

Bert Roach, who has been playing the tramp pal of Neely Edwards in Universal comedies of "Nervy Ned" for a year, and who was withdrawn from that for a few weeks to play one of the principal roles in "The Flirt," a Hobart Henley production of Booth Tarkington's novel which is the photoplay surprise of the New York season, was so well liked by Henley that he will play an important part in the next feature Henley will direct.

Roach's work provides some of the illuminating humor in the film version of "The Flirt," and his role in "Up the Ladder," which will be started at Universal City in two weeks, will probably be similar in character.

"Up the Ladder" will be a Universal-Jewel special co-starring Reginald Denny of "The Leather Pushers," "The Kentucky Derby" and "The Abysmal Brute," and Virginia Valli, the newest Universal star.

IRISH PATRIOTS

Jimmie Dugan, Jr., had been the dictator in the Dugan home for seventeen months, in which time he naturally imbibed all those qualities that make a first-class Irishman. He was an apt pupil and would love to sit night after night in his charming mother's lap, listening to the exploits of the Irish Patriots, and in consequence Jimmie Jr. meant in all seriousness that in time he would become a parallel of Timothy Healy, Griffith, Parnell, Collins, and James Dugan, Sr., all bona fide dead and living patriots. But alas! his young dream was interrupted by the advent of a Republican by the name of Daniel Patrick Dugan. This rebellious son of an Hibernian family asserted his power and ideas for five months (his exact age). Then Jimmie Jr. turned Bolshevik overnight and hung out a danger signal. Daniel Patrick, sensing this, doubled up his chubby fists and stuck one into Jimmie's right optic. Things were getting into a fearful state of rebellion when James Dugan, the father, and assistant director in the "Hunchback of Notre Dame," sent his namesake to the tower (or it might have been the cellar) while he played Hottentot to Daniel Patrick's Tod Sloan. From latest dispatches coming from the Dugan castle, the inference is that a temporary armistice has been affected between the warring factions. "Erin go braugh!"

"Sitting" on a fellow for kissing you is a darn good idea, murmurs Lillian Rich.

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Marshall Lorimer
Editor and Prop.

"CLOSE-UP"

The Magazine of Movie Land
Issued the 5th and 20th of Each Month

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REALISM IN THE MOVIES

Director Beaumont, who is wielding the megaphone on "Main Street" for the Warner Brothers, means to use all the time he can in production. For the last three days he has been filming a small-town party. To save time he just has the property department serve a full meal right on the dining room set on which he is working and then away clicks the cameras while the actors are eating. "That's the scene," says Beaumont, "and in this case realism in the movies is helping a lot because it is always hard to get the people started working after a full meal."

IT'S FINISHED

Filming of the Allen Holubar special production, "Slander the Woman," formerly titled "The White Frontier," has been completed at the United Studios following a long period of night and day work. The production, which stars Dorothy Phillips, supported by Lewis Dayton, an English actor of renown, and a notable cast, is now being cut and edited by Frank Lawrence under the personal supervision of Mr. Holubar who will ship the finished negative to the home office of Associated First National Pictures, Inc., New York, in time for March release.



BARTINE BURKETT
Screen Ingenue

Hugh Thompson tells this one:

Chap came in the studio the other day and asked to be put in the scenario department. He said he had done picket duty in the army and thought that if the company needed a good story he could "pick it."

A Popular I. Miller Shoe The "SCANDAL"



—It would seem untrue that one style in particular should have the ability, in loveliness and delicacy, to out-step any or many of the little models designed and made by I. Miller.

—However, the "Scandal" here sketched is a successful captain. It has an odd and artistic forepart, three graceful straps and dainty perforations. Something to be seen and thought about. Patent Leather only.

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PEACE—AT ANY PRICE

By Marshall Lorimer

A cat shows sense
In her defense
When she leaps to
The highest fence.
While there she sits—
And snarls, and spits,
Without the least
Inconvenience.

If human-folk
Would see the joke
About contentions
In this stroke,
They'd gain much more
Declaring war
Upon their foes
Behind a door!

Eileen Sedgewick overheard the following:

He—Isn't this a free country?

She—How should I know?

He—Haven't you been an exponent of free love?

She—You're too free with your remarks.

And Eileen said at this point the usual lover's quarrel began.

"THE UPPER TEN"

HARMONISTS

Here's a new title for the best orchestra this side of New York! Find me another TEN to equal them?

W. F. Holifield and C. C. Taylor are the managers of the Club Royale and are able to boast of the Burtnett-Miller Orchestra. Mr. Taylor, prince of cafe managers, and one of the best "guys" in the world, hands out a welcome greeting that makes you want to come back often. That's something to make note of.

Here are the boys who are the able assistants of Burtnett and Miller: Earl Fields, handles a mean tuba; Louis Marcassie, artist of "sax" and clarinet; "Crying" Clyde Baker, the only real comedian playing also the "sax" and clarinet; Jesse Kirkpatrick, bounces a pair of mean drum sticks; W. Von Binzer, works a broncho busting banjo; Sam Feidler is the proud possessor of a versatile violin (and notice his last name); "Blackie" Baughman is the wildest cornet key twister that we ever saw; "Speck" Thomas, throws a terrible trombone;

"Hank" Miller, does some wonderful stuff on the clarinet and saxophone, and Earl Burtnett (?), tell the gang that he knows the "makings" of a piano. Is not all of this enough for the most jaded of the blase public?

SPECIAL NOTE: Cecil George, one of the best rounders in the gang, and a well known man about town, won the sterling silver booby cup presented by the Club Royale last week for being the funniest patron.

ANOTHER SPECIAL NOTE: "Hank" Miller, one of the leaders, married Miss Kathryn Serr, a brunette and nineteen, on January 29th. "Hank," who is only twenty-two, and his charming wife will reside in a spacious home on South Catalina street opposite his partner in musical crime—Earl Burtnett. Now they can compare married notes instead of musical notes.

Headline: 150 of the former Sultan's ex-wives looking for congenial mates.

"If they want a husband apiece this time," says Marshall Neilan, "it's a great chance for some of the fellows over here who are always announcing that they want to 'talk Turkey.'"



"THE UPPER TEN" IN HARMONY

The Burtnett-Miller Palaise Royale Symphonists

Reading from left to right—Jesse Kirkpatrick, Blackie Baughman, Spec Thomas, Louis Marcassie, Hank Miller, Earl Burtnett, Max Von Binzer, Clyde Baker, Sam Fielder and Earl Field.

SCREENING WHERE THE SCREENING'S GOOD

Broadsides

By ARGUS

Fritze Ridgeway's wise wheeze:
"Did you ever have your fortune told?"

"No; I never put my money in the bank."

* * *

What Jack Sullivan has to say:
Some girls don't know you well enough to speak, but then they will kiss you.

* * *

This aerial stuff in pictures is certainly over everyone's head, says Arthur K. Doe.

* * *

William Sullivan says that he doesn't think that clubs are the proper things for women to have. That may be true, but what if you have a gentle wife?

* * *

Ben Collier, who sells Morton organs, says he's very unlucky when buying cigars. He claims that they always break in his pockets, and that henceforth he will insist on strong cigars.

* * *

Louis Gesnier will start production of "Mothers-in-Laws" for B. P. Schulberg next week, according to present plans. Gaston Glass will play the principal role in this picture and will be featured at the head of an all-star cast.

* * *

Loehr Harmon claims that the best gag is to go into a garage and ask the guy who is under the machine: "Is there anything wrong?"

* * *

The Fourth street viaduct, Los Angeles, furnishes one of the thrill scenes for "The Phantom Fortune," the chapter play of success and business acumen which Robert F. Hill is directing for Universal, with William Desmond in the starring role and Esther Ralston opposite him.

* * *

Hughie Fay says that the only way a girl can be different now is to offer to use her brains once in a while.

* * *

Lloyd Hamilton says that when a comedian is up in the air he is certainly over nothing.

BEAUDINE AND JOSEPHSON BUSY

William Beaudine and Julien Josephson are busy on the adaptation of "Little Johnny Jones," from the stage play by George M. Cohan, in which Wesley Barry, Warner Brothers' boy-star, will appear. Beaudine will direct and it is hoped to have the script ready to start shooting when Barry arrives which should be some time next month. "George Washington, Jr.," will follow the above.

ALL-STAR CAST WITH ALL STARS

Ten comedians, each of whom has previously been starred in his or her own productions, have been engaged for Halperin Productions' breezy comedy drama, "Tea, With a Kick," while Erle Kenton is directing at the Fine Arts Studios. The funsters are Doris May, Victor Potel, Zasu Pitts, Harry Mann, Gale Henry, Billy Franey, Hank Mann, Earl Montgomery, Chester Conklin and Dot Farley. In addition to this array of talent, Creighton Hale, Rosemary Theby, Ralph Lewis, Stuart Holmes and others are appearing in the all-star cast.

SIGNS MARGUERITE DE LA MOTTE

J. L. Frothingham announces that he has loaned Marguerite De La Motte to Louis B. Mayer for the leading feminine role in "Captain Applejack," the next Fred Niblo production. This will be Miss De La Motte's fourth picture with Mr. Niblo, the other three being "The Famous Mrs. Fair" (to be released shortly), "The Three Musketeers," and "The Mark of Zorro."

DELACY RECOVERS

Ralph DeLacy, technical director for the Fine Arts Studios, who was hit on the head by a falling timber while helping to combat a fire at the Chester Bennett laboratories, has returned to his work after being confined to his home in Culver City for several days.

Many a man plays the part of a fish, and an oyster, when he buys a woman pearls.

This is Claude McElhany's remark.

A GREAT ACTRESS HURT

A couple of weeks ago, LYDIA YEAMANS TITUS, known throughout the entire world for her funny characterizations in vaudeville, and who for the past few years has been a most worthy member of the Cinema Colony, was seriously hurt while playing in "The Hunchback of Notre Dame." Her eye was seriously blackened, and she fractured a rib, this necessitated her staying at home, under medical attention. At this writing I am under the impression that she has resumed work under Wallace Worsley's direction.

WHERE ARE THE FLAPPERS?

Casting for "Wandering Daughters," the initial James Young production for First National release, has begun at the United Studios, Hollywood, so often slandered as the home of wandering daughters, has not yet offered a "flapper" acceptable to Director Young.

Booking agents have sent every young woman they can think of to try for the role and are now wildly tearing their hair because they are unable to find a girl who is the exact type as she is in the minds eye of the producers.

While Ethel Broadhurst was in New York she received a present from a lady who had the room above her in the hotel. Upon opening it she discovered a tag which read: "Thy this on your piano"—and attached was a beautiful hand-ax.

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PERSONALITIES

Star Shooting

By "Hee Nose"

SHE DOESN'T HAVE TO

Dorothy Phillips is not to re-take "Hell Morgan's Girl," her first big success for the Universal-Jewel program, according to announcement made this week from the Allen Holubar productions at the United Studios. Although Mary Pickford re-made her "Tess of the Storm Country" with much success and Lasky is planning an all star revival of "The Cheat," an early hit starring Fannie Ward and Sessue Hayakawa, Dorothy Phillips will star only in new stories. Many of her admirers have written in asking that "Hell Morgan's Girl" be re-made, but with the current tendency for big pictures with underlying themes, Miss Phillips and her director Allen Holubar, both believe that this story of Friscos' famous Barbary Coast, now extinct, would not be as popular now as in its original presentation several years ago, when it took the country by storm.

SENNETT SIGNS

RALPH GRAVES

Identified as one of the popular leading men of the screen, is Ralph Graves, who has just signed the dotted line on a Mack Sennett contract. Mr. Graves was engaged by the well-known producer for the leading male role in "The Extra Girl," the new Phyllis Haver starring vehicle. Anna Hernandez is also included in the cast.

"The Extra Girl" is an original story, the continuity for which was prepared by Bernard McConville. F. Richard Jones will direct the production, assisted by Reggie Morris.

* * *

Madge Bellamy is appearing in "Lost." Well, just so there are no Indian guides in this.

WHO WILL DIRECT MABEL?

With the announcement that F. Richard Jones will assume directorial charge of the production of "The Extra Girl," which will be Phyllis Haver's first starring vehicle under the Mack Sennett banner, leaves a much-asked question to be propounded.

Who will direct Mabel Normand in her next Sennett production?

Whom the favored director will be has not been definitely decided upon as yet, though early announcement should be forthcoming owing to Mr. Sennett's many interviews of late with nationally prominent directors for this important position.

Miss Normand's next vehicle, "Mary Ann," comedy-dramatic in construction, is an original story and is being adapted for the screen by Bernard McConville.

In the new story, Miss Normand's role will be that of "Mary Ann," a humanly appealing little Irish character, ideally suited to her effervescent and irresistible personality. Impressions of Gaeli characters has always been her forte. This will be remembered particularly in her rendition of the titular role in the now famous "Mickey" and later in "Molly-O."

In answer to the many inquiries of late regarding the present whereabouts of Miss Normand, Mack Sennett drew a letter from his desk which he had received a day or two ago from the little star, now in Berlin, informing her producer that after attending the premiere given to "Molly-O" in London, Paris and Brussels, upon the earnest request of friends in the foreign capitals, she is making preparations for a homeward trip, to settle down once more on the big comedy lot in Los Angeles, to begin immediately with the production of "Mary Ann."

MARCIA MANON TO STAR

J. L. Frothingham will star Marcia Manon in his first production this year, "The Dice Woman," an original story by Harvey Gates. It is a story replete with heart interest, drama and comedy.

Miss Manon has been a prominent figure on the screen for the last four years. She appeared in Cecil B. De Miller's "Old Wives for New," "Stella Maris" with Mary Pickford, George Loane Tucker's "Ladies Must Live," "The Masquerader," with Guy Bates Post, J. L. Frothingham's "The Woman He Loved," and "Skin Deep," a Thos. H. Ince production in which Miss Manon scored a personal hit.

Camera work will commence on "The Dice Woman" very shortly, and Mr. Frothingham will announce the personnel of the supporting cast and staff within a day or two.

THEY ALL GIVE IN

There may be confirmed bachelors working in motion pictures, but none as confirmed as Antonio Moreno, who has never wedded on screen or off.

In his whole screen career Tony has never been photographed before an altar in the act of taking unto himself a bride. He has played in hundreds of pictures since he started work in the studios with the old Griffith "family." In his career Tony has played opposite Pearl White, Irene Castle, Gloria Swanson, and many other famous beauties, but as yet no director has asked him to go through a scene depicting a marriage ceremony. It appears that Tony is immune from any connection with matrimony.

Confirmed! If there is any movie bachelor who is more so, Tony will relinquish his claim to the hand-panted darned needle which was presented to him by a bachelors' club.

P. S.: He married shortly after the above was written.

After seeing some of the New York shows, a girl in underwear is a bit over-dressed.

William Duncan told this after his return from New York, Tuesday, Jan. 30th, in time for the fights.

Mable Normand pauses to remark:

We have been told that unmarried people have better forms than married folk. Well? I think this would be bad form to remark about it.

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Bright Hints For Human Beings

By "US" or "WE"

THEY'RE ALL IN UTAH

The ultimate of civilization is about to unroll itself in a single day before the unseeing eyes of bald peaks, wooded vales, scarred pathways of mighty glaciers and snow-capped mountains which have stood since the dawn of creation, free from trespass of man.

With the grandeur of unpenetrated natural beauty of the mountain fastnesses of Utah and California as a background, Edwin Carewe, First National director-producer, is to film the great American classic of opera, stage, screen and story—"The Girl of the Golden West."

After studying the reports of scouts sent through the rugged portions of all the far-western states and personally visiting many of the spots, Edwin Carewe has chosen Zion National Park of Utah as the locale for part of the scenes of the famous David Belasco play in which Blanche Bates, Frank Keenan and Charles Richmond made dramatic history. The same story set to music by the great Puccini starred the golden Enrico Caruso as the sheriff. Seven years ago the story was placed on the motion picture screen of the entire world and in 1910 it was novelized by Belasco and is still a great seller.

Edwin Carewe and Associated First National have determined that this greatest of American classics of song and story shall be immortalized by becoming the greatest screen classic of film history. It is planned to send a special train of steel cars, for the safety of its precious freight, to Utah bearing Producer Carewe, Louis Jerome, business manager; Adelaide Heilbron, scenarist; special picture producing equipment, including cameras, generators mounted on trucks, six wind machines, picked horses, a '49 stage coach, corps of electricians, carpenters, and technical experts; complete wardrobe for 250 actors and actresses and the entire cast of the picture. This, however, depends on weather conditions in Utah.

A number of the scenes for this production will be taken at San Gabriel Canyon, Cal., the Big Bear district and other California scenic spots, where the footsteps of men have seldom echoed and where the history of the world has been but as a single day before the dawn of civil-

LEE MORAN HAS STARTED

"You Know Me Al" is at last going to be translated to the screen through the comedy efforts of this well-known comedian Lee Moran. Assisting him and playing the part of "Lefty Allen" will be Mike Donlin, the ex-famous baseball man. Mr. Gilstrom, one of the most famous directors of comedy in the world, will direct these Ring Lardner cartoons into comedy. They have taken studio space at the Universal Film Company and they started February 1st.

Fred Niblo: My wife is still at Santa Barbara.

George Melford: My wife isn't still any place.

Members of the cast are: J. Warren Kerrigan, who plays the role of Ramerrez; Sylvia Breamer, The Girl; Russel Simpson, the Sheriff; Joseph Hazelton, Cecil Holland, and Minnie Prevost. It is believed that Rosemary Theby will join the cast in a few days.

Wallace Fox is acting as Carewe's assistant; Sol Polito, first cameraman; Thomas Storey, second camera; Al Green, still photographer; Robert De Lacey, film editor; Oscar Olements, master of properties, and Mildred Early, executive secretary to the producing director.

Hundreds of extra people will be used in location scenes.



VIN MOORE
A Comedy Director of Note

HUGH THOMPSON LEADING MAN

(Whose Portrait Appears on Back Cover)

We doubt if there are many successful leading men, still in the heyday of their popularity, who can say that they have played the lead in 173 film features! Such is the record of Hugh Thompson, who has just finished playing opposite Katherine MacDonald in "Refuge." Previous to this he was on location in Canada with Nell Shipman for 22 weeks in "The Grubstake." Going back a little further, we find him playing the heavy with Bebe Daniels in "The Game Chicken." Then when you include his stay on the Goldwyn lot for a period of a year, playing opposite the greatest comedienne of the screen, Mabel Normand, in which several features were made, including "The Slim Princess." Then you must admit that Mr. Thompson filled in his time satisfactorily since 1920—the year in which he arrived on the Pacific Coast. Previous to this he played alternate leads for a year with Theda Bara and Virginia Pearson. He has also been co-starred with Evelyn Greeley and Gale Kane, while at other times he was associated in a leading capacity with such well-known stars of a recent past—Doris Kendon, Florence Reed, Olive Tell, Edna Goodrich, et al. and et al. Mr. Thompson is residing with his mother and father in Hollywood and thinks that there isn't any fairer place in the land. He has many opportunities to keep his athletic six feet two inches of height down to what he terms the ideal weight for a lead—180 pounds. It must be very evident to you that he is pleasing to look upon, although we must admit that the photograph shows many well-known characteristics of his operatic highness—Mephisto! Heaven only knows where this may lead to, for it is just possible that our dainty "Mary," seeing this, may exclaim "Eureka!" If she does, then we are satisfied that "Faust" will not be held up much longer for screen purposes.

Philip Rosen heard of a cheap fellow who left the waiter in a cafe an asparagus tip.

* * *

Harry Carey admits that the only time he ever understood a woman was when she said: "Yes."

ANGELA C. KAUFMAN PRESENTS "THE GREATEST MENACE," ADAPTED AND DIRECTED BY ALBERT ROGELL. PHOTOGRAPHED BY ROSS FISHER. EDITED BY LEONARD WHEELER. TITLES BY ANDY BENNISON. PREVIEWED AT THE AMBASADOR THEATRE. REVIEWED BY V. K.

The ultimate purpose of Angela C. Kaufman, better known as the Angel of the County Jail, in presenting "The Greatest Menace" and three future film features along the same line, is to be able to build a sanatorium in a healthy spot—to cure the unfortunates afflicted with the terrible habit of taking drugs. After saying this much, let us try to tell you the *raison d'être* of the story. Reviewing a wonderful achievement in a picture line is a very rare pleasure, and when you read a certain sermon in every title, and find in each scene a great message, combined with acting of a rare quality, and directed with the skill and ability of a genius, and presented at the most opportune moment, then it isn't to be wondered at that the spectators sat absorbed while the story conveyed in "The Greatest Menace" silently imprinted itself on their minds in such a manner as to ultimately convert the most skeptical regarding the menace of that horrible monster—DOPE!

The story naturally deals with the underworld, yet a little different from the average, and far superior—inasmuch as it is the first of its kind to actually stick to the facts—and while doing so to actually enhance the value of entertaining qualities.

Robert Gordon, the male lead, gives a supreme performance; his acting carries the genuine mark of naturalism. Ann Little, who hardly needs commendation from us, lived up to her enviable reputation as an actress. Wilfred Lucas can always be depended on to give his best. Mildred June, a noted comedienne, shows that she can reach big moments. Jack Livingston rendered a finished bit of acting. Andy McLennon was also good. This also applies to Lew Meehan and Gordon Mullins. Rhea Mitchell hasn't lost any of her great art—this is a recognized fact in pictures. "Red" Kirby hasn't a peer in his particular line of characterizations of characters in the underworld; he is a genuine product, and acts accordingly; he should be seen more often in pictures. Little Ben Alexander is, as you know, a perfect little actor. Then when you take into consideration the unusually fine photographic angle, and the conscientious and minute directing, and a continuity that ran smooth as oil, while the titles illuminated with a vengeance the course of the story, then it will be apparent to you that "THE GREATEST MENACE" deserves to be classified as a cinematic masterpiece.

Virginia Kendrick is asking Mr. Rupert Hughes for the name and address of the people responsible in supplying that marvelous trousseau for \$500 to Helene Chadwick as the "Gimme Wife" in "GIMME"—perhaps many other women would patronize those same firms—how about it, Rupert?

THREE NEW COMEDIES UNDER WAY AT CHRISTIE STUDIOS. WHEELS TURN RAPIDLY ON TWO-REELS ONLY

Al Christie has finished his new comedy, "A Hula Honeymoon," and is starting this week on another production. Scott Sidney is directing another Christie comedy at Riverside, while a third company is making another release under the direction of Harold Beaudine.

Henry Murdock, the latest comedian to be featured by the Christie organization, has already gone to work in his second picture, which is being called, "Green As Grass," revolving around a county fair and a race horse which would do credit to the famous "Spark Plug." Most of the scenes for this are being made around the race track at the Fair Grounds at Riverside. Charlotte Merriam is the leading lady.

Beaudine is directing Bobby Vernon in a farce comedy. The latter went to work immediately upon his return from St. Louis last week. Al Christie's picture will announce a new star and a supporting cast of all new and well known players within a few days.

C. H. Christie has gone to New York where he will be in conference for three weeks with officials of Educational Film Exchanges, which are distributing the entire product of twenty pictures this current season. Before leaving Mr. Christie was made a vice president of the Los Angeles Realty Board, representing the Hollywood district which is the center of active trading and building at the present time. Mr. Christie is now dividing his time between managing the film affairs of his company and acting as president of the Christie Realty corporation, as well as president of the Motion Picture Producers Association.

In New York he will exhibit half a dozen of the famous Christie dogs at the annual Westminster dog show at Madison Square Gardens, including bull terriers, Scottish terriers and wire-haired fox terriers, some of which were seen at the recent first show of the Hollywood Kennel Club.

The Christie studios have undergone many improvements and additions in preparation for an active year. Buildings include a two-story brick building for certain mechanical departments, the addition of a third motor generator set for lighting, a new office building and laying of the foundations for another stage 100x175 feet in dimensions. These improvements will give to the Christie company the greatest enclosed area of stage space, all equipped for exclusive work with electric lighting, of any organization devoted exclusively to the making of comedies.

THIS SHOULD BE GOOD

Del Andrews who directed the spectacular steeplechase scenes in "The Hottentot," Thomas H. Ince's screen version of Willie Collier's racing play which is scoring a tremendous hit, is now cutting "The Sunshine Trail," Ince's next release.

Starring Douglas MacLean who plays the role of the hilariously funny horse-fearing yachtsman in the racing play, "The Sunshine Trail" is said to be one of the cleverest comedy dramas of the season. MacLean has the role of a guileless young rancher whose determined philosophy to scatter sunshine on the road gets him into endless trouble, especially when he tried to befriend a gang of crooks.



HUGH THOMPSON

Leading Man

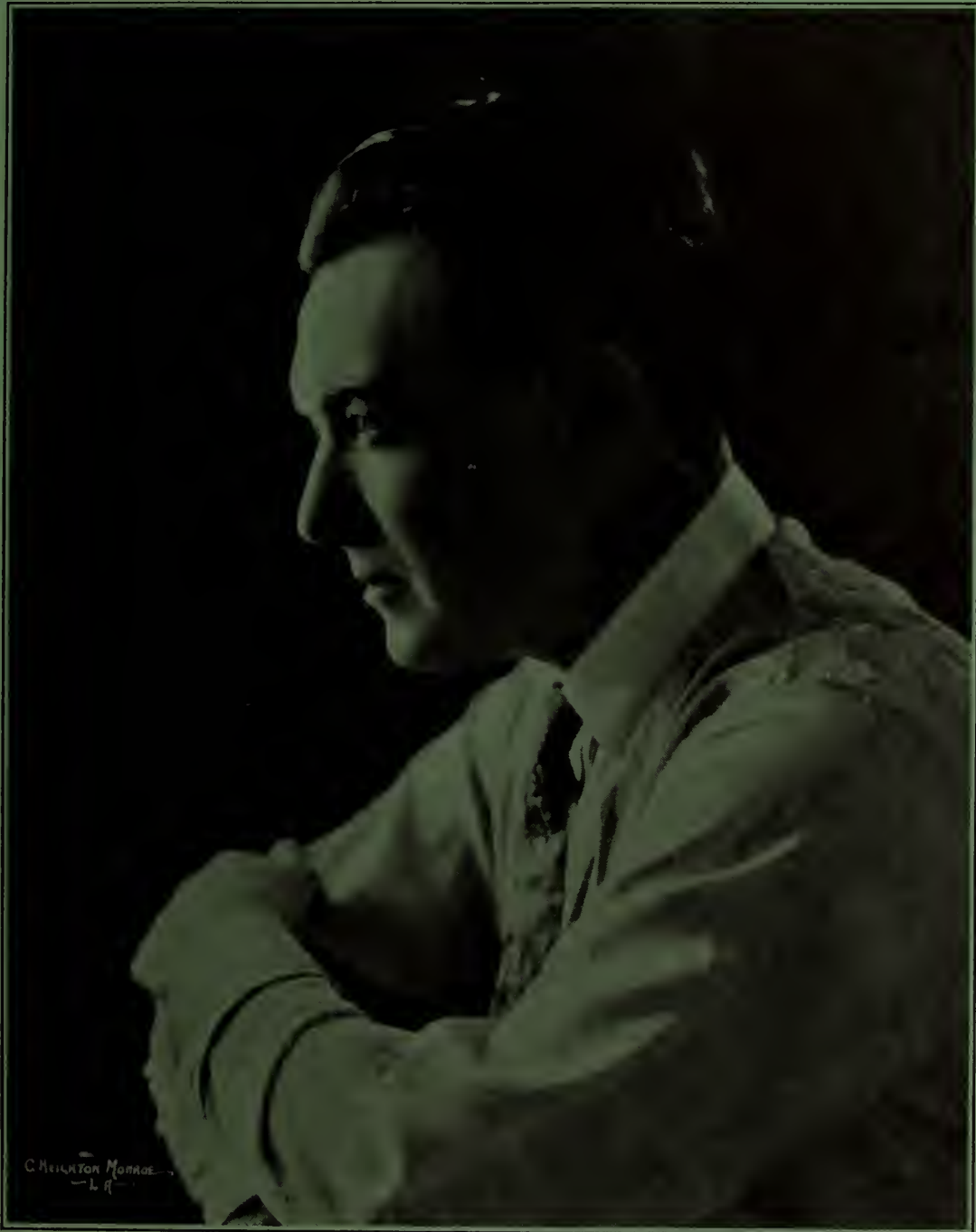
(See Page 16)

“
Close - Up
”
a nearer point of view

VOL. IX, NO. 4

LOS ANGELES, CALIF., MARCH 5th, 1923

TEN CENTS A COPY



WILLIAM DUNCAN

FEATURE AND SERIAL STAR

Who has signed a contract of magnitude with the Universal Film Company

THE MAGAZINE OF MOVIE-LAND

AS WILLIAM DUNCAN SEES IT

Voices His Opinion of Star as Own Producer

By WILLARD B. HARGRAVE

William Duncan, that virile exponent of he-manism, who for years has thrilled millions with his strong, clean, red-blooded portrayals in pictures, will on March 24 sever his connections with Vitagraph and will star, at a tremendous salary, under the Universal banner. Already preparations are being completed at Universal City for the reception of the "Serial King." Stories are being selected; camera men chosen; supporting casts are being filled, and everything done to make the long contract a success worthy of the sterling ability of the famous actor-director.

Ye Editor, who seems to be afflicted with writer's cramp, and various other and sundry afflictions, and therefore indisposed to do any writing, wherewithal a desire for an interview at this time with his friend "Bill" called for assistance from the writer. With visions of bearding a regular cave-man in his den, judging from some of his two-fisted pictures, and entirely in ignorance of his years as a professor, the writer jumped at the chance. But what a mistake

So it was that we—Ye Editor and I—started for the Duncan residence at 1251 Fifth Avenue. By the way, he is another leading star who does not live in Hollywood but in Los Angeles! Please take note, scandal-mongers, and libelous leeches who pan Hollywood as the abode of Satan!

When We arrived, and just as We started to ring the door bell, We stopped. For from somewhere within the house came soft tones of a piano being played by a master musician. We recognized the beautiful strains of Anton Dvorak's "Humoresque," and marveled that Mrs. Duncan could play so well.

But again, what a mistake! We were invited into the house—and would you believe it?—it was "Bill" playing! Not the crashing notes from a heavy hand that you might have expected—having seen those powerful fingers in action when made into a fist. Indeed not! Rather it was the soft, caressing touch of a woman. That tells the whole story about "Bill"—if you can understand what We mean.

To tell the truth, Ye Editor intimated to me before we got there that he was hungry, and had a sneaking hope that we would be invited to stay for dinner. I had wondered why he chose dinner time as the opportune moment for an interview. The reason was two-fold: That is the best time of the day to find "Bill" when he is not working like the so-and-so, to make his pictures the best, and then you have only to glimpse the well-fed physique of Ye Editor to know the second one.

But as We were saying: But while "Bill" continued playing—he is an ideal host, and did so at our request—We completely forgot our hunger. Strange indeed for We.

As he played classic after classic we took note of his unusual costume. His feet were encased in heavy cow-puncher boots, and he had on an old pair of blue denims much the worse for wear. He still had on his "war paint" and We could see without much mental exertion that he had just arrived from the studio and was playing to relax his mind when We interrupted with our welcome (?) visit.

And that wasn't all: For over this outlandish makeup for a musician he wore a gorgeous dressing gown that must have cost at least \$200. From such an incident it was easy to understand the humorous side of the man.

"Where did you learn to play so well?" We ventured to ask during an intermission.

"My leading lady, Edith Johnson, teaches me."

"You must spend quite a bit of time in her company then." We were all eagerness for the reportorial part of—We thought We smelled a story about orange blossoms and things.

"Quite a bit," he smiled. "She's Mrs. Duncan," at which part of We—felt squashed and subsided from the question business right then and there.

William Duncan is typically Scotch and is proud of that fact. He is also observing and a good judge of what people like and dislike, as witness the tremendous success of his pictures. He isn't easy to fool, as We soon found out.

"All right," he said as he turned around to us at the close of some strange piece. "What do you want me to say?"

"How did you know that this was to be an interview?" We asked.

"How do I know? That reminds me of a little story that I heard recently: Two Jews, both named Stein, entered a 'soft drink' emporium and started for the bar. Just then a diminutive waiter called to the 'soft drink' mixer, 'Two steins coming up!'"

"One turned to the other and said, 'Abe, they know it our names already.' That's how I know; I don't; I just guessed it."

He tells a story well and as this one seems good we are passing it on. It isn't copyrighted.

Then We had to admit that if he didn't know 'our names already' he at least knew our business, and We got busy.

"Mr. Duncan," We started, "you have made a success in pictures. You are known as an actor of ability over the entire civilized world. Why, then, did you sign a contract with Universal? Why didn't you strike out for yourself and form your own company?" That seems like a lot of questions all at once, but he was there with an answer.

"Why don't I? Many reasons. I'll talk about that in this way: Suppose that Hamburger's is on one corner. Across the street is Bullock's. Then on the third corner is Blackstone's. All three are great, powerful stores, aren't they?"

"I am an employe of one of them and want to go into the same business, so open a little store on the fourth corner. Even supposing that I can get a little store started and can put on sale commodities at the same prices as the others. Do you suppose that the public will trade with me?"

"Indeed not! They, the public, will spend their money in the big stores where, with millions behind them, the owners have erected a great building, lighted it, decorated it and put into it innovations to attract the public. Those are things that in my little business I cannot afford, and it would be unbusinesslike, if not sheer folly, for me to attempt to compete with them. There is your answer."

We had to admit that "Bill" had hit the nail on the head. Funny no one ever explained it in that manner before.

"It is the same with the motion picture industry," he continued. "The big companies have everything. They have the money, millions of it, back of them. They have the studios, fine ones, where everything needed is found. They have the casts for pictures, the best ones, on their payrolls. Then again they have the exhibitors waiting for their pictures and houses to place them in when they are finished."

(Continued on Third Cover Page)

A NEARER
POINT OF VIEW

"CLOSE-UP"

A MAGAZINE
OF MOVIE-LAND

VOL. IX, NO. 4.

LOS ANGELES, CALIF., MARCH 5th, 1923

TEN CENTS

THE GREAT LIBEL SUIT IS SETTLED OUT OF COURT!

ABOUT 2½ YEARS AGO—THE WILLIAM FOX CORPORATION
claimed that CLOSE-UP LIBELED THEM.

PROGRESS—After a lot of preliminaries, CLOSE-UP is served with a paper stating He is wanted in Court some day, relative to this LIBEL.

WHAT THEY WANTED—

|||| \$ 125,000 |||| (No Small Amount, You'll Admit)

THE CASE—Dragged, and was postponed several times.

CLOSE-UP—retained KIMBALL FLETCHER, A GOOD ATTORNEY.

EVENTUALLY—Case is set for February 27th, 1923.

THEN—Lawyer for Defendant suggested settling Case out of Court.

THE DEFENDANT—bows his head in assent.

PAPERS—are signed by several, including the Defendant, in which the LATTER gives unto PLAINTIFF a JUDGMENT.

DAMAGES—

1,000,000.....Roubles.
or 11,310.....Kronin.
or 21,475.....Marks.

OR IN PLAIN AMERICAN—

!! ONE DOLLAR !!

IS AWARDED—THE PLAINTIFF

AND THEIR FAIR FAME—is left untarnished, and their honor vindicated.

THE DEFENDANT congratulates the PLAINTIFF.

M. C. LEVEE RETURNS

M. C. Levee, president of the United Studios, returned Monday from a fortnight's visit to New York. According to Levee, who is sponsoring the Maurice Tourneur productions for First National release, the preview negative of "The Isle of Lost Ships" met with such a splendid reception that First National began immediate plans for several super features to be produced by Maurice Tourneur and sponsored by Mr. Levee. First National already has a contract with Messrs. Levee and Tourneur for four big productions during the present year. The first of these is "The Isle of Lost Ships," which is to be released during March. The second has already been selected, and work on the continuity begun.

E. J. Harter knows a prize fighter who has a "poker" face.

HE DID IT, TOO

James Young's assistant, James Ewens, has a good story on the director of "Wandering Daughters."

A little colored boy supplied the laugh. During the filming of a scene in which several "extras" were used, Ewens called to him, "Come here, boy."

The director, who is the soul of dignity and courtesy, drew his assistant to one side and protested. To impart confidence which is an aid to performing a task well, the director advised, even a boy should be shown every courtesy. Particularly should he be addressed by name. To illustrate his point, Mr. Young asked: "What is your name, young man?"

"Jimmie!" replied the boy.

Suppressed laughter from the assistant. The director hesitated, "er-er-ahem!" he said—

"Come here, boy!"

DORIS PAWN AT EGAN'S

Doris Pawn has realized a long-cherished ambition. She has returned to the speaking stage without sacrificing any part of her screen career, for, although she opened at Egan's theater last Monday night in "The Timber Wolf," she is still pursuing her career before the motion picture camera, having started in a new picture at Universal City on the very day she opened at Egan's.

"It has been quite a while since I've had the opportunity of appearing before an audience and I am frank to confess it is quite a thrill," she declares. "However, the experience has placed me in a terrible quandry, for now I cannot decide which I like best, the screen or the stage."

Why does Edward Burns go with so many different girls?

YOUR CINEMA FAVORITES



In Confidence

**THEY'LL SHOOT MANY FEET
—TO SHOW HER FEET**

Mlle. Andree Lafayette, noted French cinema beauty, who has arrived in Hollywood to portray the title role of de Maurier's "Trilby," a Richard Walton Tully production, directed by James Young for First National release, comes from a long line of famous beauties.

She is a dazzling blonde—hair of finely-spun gold, and limpid blue eyes, characteristics which proclaim her pure Norman ancestry. The grandmother of this charming actress was the beautiful and noble Valtesse de la Bigne, whose portrait now hangs in the Luxemburg museum.

Valtesse de la Bigne, a reigning beauty in the 60's, when de Maurier wrote "Trilby," was much admired by the novelist. So it is only fitting that her granddaughter should play the title role in the screen adaptation of his well known literary work.

Alan Hale enjoys 15 minutes more sleep these balmy Hollywood mornings. He just purchased a brand new motor car for himself and makes the trip to the Warner Brothers' Studios in 15 minutes instead of the old time of one-half hour. Mr. Hale is enacting the part of Bjorstan in Warner Brothers' production of "Main Street."

VOICE INFLEXIONS

Carl Miller, playing opposite Edna Purviance in her first starring vehicle, "Public Opinion," written and directed by Charles Chaplin at his studios, has been undergoing such thorough rehearsals by the famous comedian for an important scene in the production that he feels that he would have a lot to say to the layman who discounts screen technic.

"Mr. Chaplin is so scrupulous about every detail and so careful about every shade and inflection of the voice that it's absolutely the same as a stage production as he handles his actors," says Miller.

Latest report: Juanita Hanson is still in trouble.

RULES FOR GAINING STARDOM

Francis McDonald, screen player of note, says that if the future is anything like the past, when it comes to new faces in the ranks of the movie players, you may see the following set of rules published by someone as "rules for gaining stardom in the movies."

1. You must be able to fight like Benny Leonard, Jess Willard, Georges Carpentier, or Jack Dempsey, or,
2. You must be able to swim like the famous Hawaiian "Duke" Kahana-moku, or,
3. Must be able to dance like Valentino, or Irene Castle, or,
4. Must be able to play golf like Hagen, or Eugene Sarazen.

Mr. McDonald thinks that there may also be some hope for those who may have the natural ability to act.

DOT FARLEY COMES HOME

With a bird cage, a phonograph, a couple of hat boxes and a young trunk, Miss Dot Farley, one of the best known troupers in the profession and a favorite Sennett player, took possession of her old dressing room on the comedy lot, to begin immediately with her work in a new Sennett comedy called "Domestic Economy."

Miss Farley admitted, while arranging her room, that she was glad indeed to be back again. "When I approached that front gate," said Dot, "it sure did look like 'home, sweet home' to me."

Miss Farley will portray one of the featured parts in "Domestic Economy," which will be directed by C. R. Wallace and Allen McNeil.

A ENCO
MADE TO SELL WITH
NETTLETON SHOES

Quality is the
fundamental idea
throughout the
Nettleton
workshops.

Quality and
service prevail
in our retail
shops.

\$ 10

Nettleton

**His Master's
Boots**

Boot Shops
6th and Olive
Opposite Pershing Square
209 W. FIFTH ST.
Alexandria Hotel is opposite Us.

NIGHT LIFE IN L. A.

(By "The Rounder")

LOEW'S STATE—"The Toll of the Sea," which is none other than "Madame Butterfly" adapted by Frances Marion for the new Technicolor process, has startled the movie fans with wonderful results in natural colors. Anna May Wong plays the title role and is fine. She does some very nice work; artistic and all of that sort of thing. Kenneth Harlan plays opposite, and is a bit stiff in his actions for no good reason at all. He even forgot to act in some places. Chuck Reisner in "Rob 'em Good" is in a rather amusing burlesque on "Robin Hood." Max Fischer and his merry makers of music continue to please. Ciccolini, the Italian tenor, is giving the music lovers a real treat. A very good program this week, Mr. Bostick.—Billy Shoup.

ORPHEUM—William Faversham in "A Marriage Has Been Arranged" is a real head-liner. "Stars of Yesterday" come in second. The rest of the bill is just so-so. However, Faversham is enough for anyone.

HILLSTREET—Marc MacDermott & Co., in "I Haven't Time," is great. He is another movie actor now on the stage and he really is good. Gus Reed and his singers are fine. E. J. Moore isn't bad. The rest of the acts are non-com's. Alice Brady in

"Missing Millions" is the photoplay. **MOROSCO**—Willard Mack's "Tiger Rose" seems to be keeping the "Sold Out" sign busy, so it might stay awhile. It is worth seeing, anyway.

MAJESTIC—Mary Newcomb in "The Poppy-Kiss" is a real sensation of the stock companies. Mary is the whole thing—she always is. This is worth seeing, although bits of it are rather sordid. Cliff Thompson has an unreal role, but he does his best, which suffices and pleases everyone.

METROPOLITAN—Betty Compson in "The White Flower," which was filmed in Hawaii by Julia Crawford Ivers. Edmund Lowe plays opposite the fair Betty and is splendid. The most beautiful scenes have been secured and it is nice to have the real atmosphere for once. James Van Tree did the photography. Leon Bary, Sylvia Ashton, Arline Pretty, Arthur Hoyt and Edward Martindel are also in the cast. It is a splendid program picture and should be well liked by all. Waring's Pennsylvanians offer new selections. Fred Easter and Ruth Hazelton give a clever dance. The overture is O. K., and Henry B. Murtagh at the organ is fine. Next week we have Jane and Katherine Lee in a new act.

RIALTO—Still serving "Adam's Rib"

to many, many film fans. It is rather a tasty thing at that. De Mille did it! **EGYPTIAN**—"Robin Hood" continues to play to packed houses. This proves that the public does appreciate GOOD pictures.

GRAUMAN'S—"The Power of a Lie" with Mabel Julienne Scott, proves to be nothing new in the line of late pictures. June Elvidge and Earl Metcalf are in the cast. Mlle. Marceline D'Alroy and her fashion show, "The Shrine of Fashion," is really the head-liner of the bill this week. Of course, the house will be packed with women. And Madam tells "How to Put On Clothes."

CALIFORNIA—"Lost and Found" through the miscarriage of episodic action. The photography by William Thornby and Robert de Grasse deserves a much better story than the "Canyon of the Fools." If the picture didn't do anything else than give us an opportunity of witnessing the histrionic ability of Marguerite has been mis-titled. It should have been "Found and Lost," or something else. It is one of Carey Wilson's weird South Sea stories, and the plot is a knockout—real Tahiti stuff with brave men and beautiful women netted in romance and fight.

(Next Page)

William Fairbanks has just started his sixth and last picturization of a W. C. Tuttle Adventure Magazine story at the Berwillia Studios, under the supervision of Ben Wilson. It is likely Mr. Fairbanks will abandon his work of portraying strictly western characters for semi-western ones, due to the growing antagonism of eastern censors towards real westerners on the screen.

* * *

William Beaudine, who recently signed a long-term contract with Warner Brothers, has been loaned to the J. K. McDonald productions, to make one picture. He will finish in time to start with Wesley Barry when he returns from his personal appearance tour.

* * *

Wilson-Bailey, character woman, formerly with Essanay in Chicago, has moved her makeup box to Hollywood after several seasons on the speaking stage. She has decided the screen offers better opportunities than the stage does.

Neely Edwards, Universal's premier comedian, announces hereafter his production schedule will call for only one two-reel comedy a month instead of one every week. During the past year Edwards turned out 40 fun films for Universal. His forthcoming comedies will be produced more elaborately, which will make it necessary to devote more time to each picture.

* * *

Ethel Clayton's latest starring vehicle, "The Greater Glory," will be released immediately. According to pre-view criticisms, this picture will serve to bring forward another child star—Muriel Frances Dana, well remembered for her fine artistry in the Max Graf productoin of "The Forgotten Law."

* * *

Frances Raymond, filmdom's most beautiful character actress, has just completed her engagement with Dustin Farnum, who is starring in the William Fox production, "The Grail." However, this doesn't mean she will

rest—two offers with other companies were tendered her immediately after finishing with the Fox forces.

* * *

We've had enough sunshine lately, but very little moonshine. So says Mitchell Lewis.

* * *

Jimmy Aubrey has completed the final picture of his series for Vitagraph and will rest for a while. In the meantime, his attractive leading lady, Helen Kesler, has hastened back to Goldwyn to play in more dramas. Before rejoining the Vitagraph forces, with which she had been identified for a year, she played important parts in two Rupert Hughes picture for Goldwyn.

* * *

Grant Carpenter of Warner Brothers scenario staff, reports the finish of the first draft of "The Gold-Diggers," the David Belasco play which Warner Brothers will film. Actual production will be started about April 1. The director nor cast have not been announced.

....Flickerings From Flickerland....

House Peters is great. Pauline Starke has never shown to a better advantage. George Siegmann is very wicked, but that's to be expected and liked. Antonio Moreno has rather a weak role, but he carries it off o. k. Rosemary Theby has a very small part. Clyde De Vinna and Kirschner receive the credit for the beautiful photography. One of Hal Roach's comedies, "Our Gang," is very funny.

MILLER'S—The revival of a once gorgeous spectacle: Theda Bara in "Salome." We reviewed this some years ago, but I suppose you've forgotten it. But I won't do it again. If you haven't seen it, you might try it. Al Roscoe is the hit, as John.

KINEMA—Marshall Neilan's "Minnie," which is not a fish story. Neilan has put both pathos and comedy in this to a much better advantage than he has done in the past. Leatrice Joy is truly a wonderful actress in this. Matt Moore comes in for his share of the leading laurels, too. Raymond Griffith is another clever boy who is rising with every picture. Josephine Crowell does some good work. It is a very funny picture and should be a great success with any audience. Although it is sometimes burlesque, it was done in a likeable way. The rest of the program is all right.

MISSION—"One Exciting Night" has been on for many nights, but we saw it in the afternoon, so it wasn't so exciting. It is a little too faked in spots to get over entirely.

ALHAMBRA—"The Lights of New York," another Fox picture which makes one think O. Henry made out your light bill. Estelle Taylor and Marc MacDermott are the leads. You might go see it if the lines at the other theaters are too long.

CLUNE'S—If you like Westerns, and Harry Carey, you'll go and see this first run picture, wherever it will be running this week, but if you are of a critical nature, and wish to be amused at a hodge-podge continuity you'll like it for its lack of smoothness. Many scenes of great action and thrills are completely spoiled through the miscarriage of episodic action. The photography by William Thornby and Robert de Grasse deserves a much better story than the "Canyon of the Fools." If the picture didn't do anything else than give us an opportunity of witnessing

the histrionic ability of Marguerite Clayton, then it served its purpose. Harry Carey is always good, but if he gets a few more pictures, such as this one, he'd better rest at the ranch on his old laurels. Val Paul directed a difficult subject with care and precision, but whoever adapted the story made Val's task a little too much for fame comfort. Fred Stanton, Murdock McQuarrie, Joseph Harris, Jack Curtis, Mignonne Golden were all very good; the balance of the cast shouldn't be named.

GARRICK—Still keeping the cashier busy collecting dimes.

SYMPHONY—Ben Turpin in "The Shiek of Araby," which is very good

in for dandy luncheons with Henry Halstead's gang of magic music makers as a side dish that sets you spinning.

WEISS & KLEIN—I get hungry every time I write about this place, so I'm gonna cut it short and go and eat, and meet Mr. J. Siegal, the successor to this biz.

CINDERELLA ROOF—Still above our heads, but not up to our standard. A better place to find young men and women who are looking for jobs than the employment bureau. Use your own judgment.

COCOANUT GROVE—Irene Castle! William Reardon! THIRTY-FIVE trunks of clothes! And she doesn't

Cafe
BRANDSTATTER'S
MONTMARTRE
HOLLYWOOD BLVD. NEAR HIGHLAND

Serves!

A Parisian Buffet Luncheon
Daily from 12 to 2:30 for \$1.00
and
A \$2.00 Dinner—
from 6 to 8:30—

Dancing until closing
-music under direction of
Vincent Rose and Jackie Taylor

and has clever titles, but the photography is terrible. It really ruined some of the good ideas and muffled some of the laughs.

EGAN'S—"The Timber Wolf" is another Northwest play of red-blooded action and inserted comedy as a relief. Jean De Briac, Iva Shepard and George Chesebro are in the cast.

MASON—"Just Suppose" is another comedy-drama of the lighter variety. Isabelle Lowe and Creighton Hale are the stars and they do very well, too. Mr. Hale seems to be the drawing card, however.

PALAIS ROYAL—Still packing them

wear them all. Gee, what a two-weeks of joy this has been. Big Town atmosphere and everything. Abe Lyman doing his best with trick drum sticks and everybody happy—even when the check comes.

WINTER GARDEN—Bert Fiske still leans on the ivories with pleasure and you grab something in a long dress and strut around to melodies so sweet—tweet—tweet!

PLANTATION—Business is so good that they don't advertise any more. Business must be good! Business is. What does that mean? Means that they are handing out the right stuff

Moving Along In Movie-Land

and giving us rounders moments of pleasure. What more do you want? Well, you can't get it.

LOG CABIN INN—The Venice fire chief got there too late, but he will tell you all about it.

JAHNKE'S—Snell-Highsmith-Conklin and their 10-piece music box are grinding out dandy tunes to itchy feet in patent leather and satin. Food is good to eat and the check isn't hard to take.

CLUB ROYALE—Earl Burtnett and Hank Miller are the boys who make it ROYALE for everyone present. I'm telling you, they hand out tunes that only real syncopaters could snap out. You never forget them. "Night by night, in every way, we want more and more."

TURKISH VILLAGE—Have you danced under low lights—incense—sweet aromas—? No? Well, my friend, you have certainly missed something. Don't let another night go by.

MARCELL'S—The unified cuisine and the enlarged orchestra, headed by Lou Traveller, are making this popular Eighth street cafe do a rushing business. One is certainly lucky if seats can be secured without waiting in line. Eddie Brandstatter is showing Los Angeles just what kind of a cafe man he is.

MONTMARTE—There have been many hits in Hollywood, but nothing has come up to the hit that the Buffet Luncheon is making at this popular cafe. And the two-dollar dinners are things to marvel over. Then there's that knockout orchestra headed by Vincent Rose and Jackie Taylor. Everything is splendid.

ITALIAN VILLAGE—Lee Bergstrom with his orchestra and the fine food sure do bring in the cash customers. The Business Man's Lunch is a special attraction, too.

CALIFORNIA CAFE—Gus Haritos is still very busy watching his pleased customers and handling the work in the new Commodore Cafe on West Seventh street, which will open about March 15th. Gus has added two blonde phone numbers to his already long list. And he has been adding some dandy things on the menus of late, too.

VERNON—They had a very nice Valentine party out here. Chris Schonberg is presenting "Revels of Rhythm" for those who dance, or whatever they do nowadays.

at the beach
~ the
vivacious
thirst quencher

Arrowhead
SPRINGS

Arrowhead Springs Co.
Phone
South 381

MARY LOUISE—This is quite the fashionable place now for dainty luncheons and teas. The dinner served is really a thing of kitchen art. The elite have already claimed it as their own.

HOLLYWOOD STADIUM—The good fights are still coming, and they are "getting better and better, round by round." Thanks to Roy Marshall, who takes good care of everyone and everything.

NO MORE TONIGHT—Got to slow down, bank book is all out of checks, and then they've been holding the press for ten minutes until I could get back to write it. See you next issue.

Witzel

Los Angeles Leading
Professional Photographer

828 South Hill St.

Phone 62448

6324 Hollywood Blvd.

Holly 343

Eddie Laemmle has one for us.

One fellow asked us if you had to be a chemist to give out night rates (nitrates) for the telegraph company.

The Spot for Speed

WHEN YOU'RE
RUSHED FOR TIME
AND MUST EAT
Make a Bee Line for the
CALIFORNIA CAFE
Where Prompt Service
and Fresh, Good Food
Awaits

GUS HARITOS, Proprietor
353 South Spring, Near 4th

With Comedians in Comedy Lane

IN HIS RIDING TOGS

I looked for the Horse—Spark Plug, or any of his brethren were not in sight, I wondered why the gallant looking young Irishman was wearing a nifty outfit of riding Togs. Then I suddenly bethought myself, that perhaps he had made a friendly bet with another Irish Friend by the name of Jack Sullivan, that He would outdistance him in a walking contest! If this were so then it's easily understood why James (JIMMIE) Dugan was thus Haberdashed; just as I arrived at the possible explanation—I was suddenly struck with a thought—which is better than a Brick) that perhaps Jimmie, and perhaps Jack had decided to do some scaling on the steeple of the good Church Notre Dame, this is easily understood—when you realize that both are good Church Members (?) Well, anyway, resuming, this useless discourse, I was informed by a well known member of the Universal Family—(quite a number of children in it) that Jimmie Dugan—being the Ace of the Flying Corp attached to the War Machine of Wallace Worsley the Director of "The Hunchback of Notre Dame," was invariably on the go—attending to a million details at once, as it were, and that the ordinary Output from Satorial Parlors, being a sort of hindrance to free movement—Monsieur Dugan—(This is a



BARTINE BURKETT
Screen Ingenue

STUDIES TYPING FOR NEW ROLE

Joe Jackson, director of all the publicity that is broadcasted from the Goldwyn Studios, entered his office yesterday and discovered a new stenographer seated at the typewriter. She was pecking away at a great rate.

Just as Joe was about to ask her a few questions, the young lady turned about and Joseph discovered it was none other than Maryon Aye, who is a member of Marshall Neilan's "The Eternal Three" cast.

In whispered tones, Maryon informed Joe she was merely taking a few lessons prior to enacting the role of the city stenographer in the film version of George M. Cohan's stage success, "The Meanest Man in the World," soon to be produced by Principal Pictures Corporation.

(French Atmospherical Picture) having seen Reginald Denny riding on Camel back, and seeing what a fine Broth of a Bhoys he made in his Camel-ite Togs, decided to outdo him—(Eh, What!) and just then beholding another Erin go Braugh passing in the Person of Jimmie Murphy—a mere Motor Driver, pawned his foreign possessions—viz., 13,820,000 Marks—SIXTY DOLLARS, and with said 60-paid a visit to EVERSOLL'S and came out Ever-radiant, hoping that my explanation is simple, and that no difficulty will be had in trying to get at my meaning—I'll leave Jimmie Dugan, and Jack Sullivan to their Fates, trying to bring order out of a possible chaos in this Universal Feature Production, in which they are the Assistant Directors.



ETHEL BROADHURST
SCREEN INGENUE

Who is playing in Zeigfeld Follies in New York. She will shortly return to California.

A sister-in-law of Charles Ray perpetrated the following Irishism during a conversation—on being asked if her forbears came over on the Mayflower. (This being a logical question, inasmuch as C. Ray is playing the part of Miles Standish, which appertains to the Mayflower days.) She replied casually, "That is was so long ago that really, she had forgotten about the incident." Eleanor Garrett is now busy climbing the Family Tree.

Betty Compson is making "The Rustle of Silk." Probably another petticoat affair.

We are featuring—

NOVELTY WEAVES in STRIPES, and overlaid designs. TWEED SUITINGS, and WHIPCORD WEAVES— that are so popular this Season.

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Lou Groman & Co.
Tailors

532 South Broadway

:-: Trailing Motion Picture Stars :-:

GLADYS BROCKWELL

By ANNIE IMLAH

Bonnie Miss Brockwell I'm hoping
you are
Aware many "fans" are admiring
Your beauty and dignity, wondrous
star
So capable, modest, retiring

Many folk gaze at your fair earn-
est face,
Every sweet smile you're bestowing,
In memory is sure to be given a
place
Each heart with loving pride glow-
ing.

Gifted, quick-witted you steadily
climb,
The top of "Fame's Ladder" soon
gaining.
Day after day you're devoting your
time
To study, while never complaining

Vivacious and cheerful, the world
adores you
For the bright, sunny smiles ani-
mating
Your beautiful eyes and perfect
lipe, (two),
Folk consider you most fascinating.

How splendid you acted in "Oliver
Twist,"
Nancy Sykes so plainly portraying,
(Numberless "Fans" very proudly
insist),
Unusual talent displaying.

Miss Gladys Brockwell, fair tal-
ented star,
Your acting, all are realizing,
Gives pleasure to people, near and
afar;
An Artist the whole world is
prizing.

Charles Ray seems to be a candi-
date for high honors as a creator of
cinema spectacle. He has been film-
ing an elaborate screen version of
"The Courtship of Miles Standish"
for eleven weeks now and he is not
more than half finished with it. The
cast includes scores of the most prom-
inent photoplayers with Enid Bennett
serving as Ray's leading lady. Adamae Vaughn is playing the part
of Mary Crackstone, which, it is un-
derstood, will be a character of more
importance in the photoplay than it
was in Longfellow's original story.



MR. BEN WILSON
President Berwillia Film Co., who
will start a huge Production cam-
paign—over a million dollars is in-
volved. Mr. Wilson will produce
ten Special Productions, the first
of which will start April 1st.

Monty Banks will complete a three-
year contract as a Federated star next
month and will thereupon abandon
the field of four-reelers, which has come
to be the most popular length among
comedy stars. Mr. Banks has just
completed his fortieth two-reel fun
film for Federated. It is called "Spir-
its and Spooks" and is said to be one
of the funniest of the entire series.
It will be shipped from Los Angeles
to New York for general release with-
in the next two weeks.

* * *

"Curly" Dresden, film actor, is not
paying his alimony. This is not an
original idea, but a habit.

Harris & Frank — Stetson Hats

New Clothes For Spring

For Men and Young Men

—Harris & Frank are ready with their display of spring suits and overcoats, featuring many new designs and styles.

—The quality is high, as always; the prices are moderate, as always; the selection is better than ever. Let us show you.

\$30 \$40 \$45

and up to \$65



Harris & Frank — Manhattan Shirts

Marjorie Prevost, sister of Marie, and her husband, Al Burgren, are on the outs. Al is suing Marjorie because she was lazy. Marjorie is suing Al because he hugged her too tight.

CONFIDENTIAL RELIABLE RESPONSIBLE

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Let Us Finance You!

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Financiers—Est. 53 Years

Third Floor New Pantages Bldg.
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Money Loaned on Diamonds Watches Jewelry Silverware Liberty Bonds, Etc.	Courteous Service Liberal Treatment Lowest Interest Rates	Private Offices Special Dept. for Ladies No Red Tape No Delays Appraisals Made on Premises
--	---	---

Shadows From the Silver Sheet

GOSSIP BY THE ROUNDER

MAKER SCORES HIT

Another Hollywood independent producer has reached the top.

Recently the Carlton King Productions, Inc., of which Lyle W. Rucker, Hollywood attorney, is a director and attorney, finished six two-reel comedy drama subjects.

They were good, according to all members of the company who saw them; so good, in fact, that the company immediately sent them to New York City for the distributors to view.

Only a day or two elapsed between the arrival of the company's emissary in New York and the arrival in Hollywood of a telegram containing just one word.

"Sold," was the way the message read.

A night letter which followed the message elaborated somewhat, to the extent of informing Mr. Rucker that the films had been placed with the Producers' Security Corporation, of New York City, for distribution in the United States.

"WOLF FANGS" IS CAST

Part of the cast selected to play in the Warner Brothers production of "Wolf Fangs," the north woods story which Chester M. Franklin is directing, have left for the North, where Franklin and most of the company have already gone. Walter McGrail, who will be remembered as the gallant lover of Mabel Normand in "Susanna," has the leading male role. Pat Hartigan, who attained fame by his portrayal of the villainous Morgan in "Fury," and Ralph Yearsley, who played the half-wit in "Tolable David," all left yesterday. The leading feminine role has not as yet been cast. They expect to be up in the big snow for about three weeks. Rintintin, the Police Dog Hero, has a featured part in the picture.

Eddie Gribbon, whose name is the latest to be added to the long list mentioned for the title role in Goldwyn's production of "Ben Hur," is enacting an important role in support of Gladys Walton in King Baggott's latest picture for Universal entitled "Crossed Wires."

LYTELL WAS A "HIT"

Bert Lytell is not one to waste idle moments!

When he learned there would be a two-weeks lapse of time between completing his latest picture and beginning "The Meanest Man in the World" for Sol Lesser, he arranged with Lesser whereby the film magnate would present him in a headline offering on the Orpheum stages of San Francisco and Los Angeles.

Lytell played the northern city first, coming to Los Angeles the week of March 4. The day following his Los Angeles vaudeville closing, he will don the attire and makeup of the "Meanest Man," and once more appear before the clicking cameras.

"The Valiant" is the vehicle he is using in presenting himself to the two-a-day audiences. It is Lytell's sketch, full of dramatic moments and pronounced by critics as one of the finest bits of "headline offering" seen on the stage in a long time.

Supporting Lytell in his vaudeville flyer are James Marcus, Ida May, Forrest Robinson and Charles Brown—all well known artists. Marcus is a screen favorite, his latest film endeavors being with little Jackie Coogan in "Oliver Twist." Ida May has just arrived from Denver, where she has taken leading parts in the Wilkes Stock Company of that city for the past three years.

Constance Talmadge, famous First National star, who is soon to begin the filming of "Duley," declares that American modistes are superior to Europeans. Constance wants it understood that her wardrobe is strictly American-made, whether the fact is good press agent material or not.

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Marguerite De La Motte does a short ditty for us.

Olga, as she appeared, was a hand-painted Fifth Avenue vamp. She had sent two men to the devil. They blew their brains out—if they had any—because she would not let them kiss her hand and bestow costly gifts at her feet.

What fools they were!

Now she had another victim in her manicured claws. He, no doubt, was about to do the same as the others.

But the director said, "No!"
Movies are so strange.

Edwin Carewe and his company of 50 people, now on location at Sonora, Calif., where they are making scenes for "The Girl of the Golden West," a First National release, will not return for another two weeks.

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PERT POINTS

HOW GEORGE DID IT

George Archainbaud, who is directing Clara Kimball Young in "Cordelia the Magnificent." Harry Garson's newest production for Metro, became a director because he was willing to do hard work.

Mr. Archainbaud was born in Paris, France, and there when a boy he made known to his stepfather, Emile Chautard, his desire to become a motion picture director.

"Fine," said Mr. Chautard, "you shall learn all about it."

He did. His first job was that of washing film in a laboratory. The work is confining, done in darkness broken only by dim ruby lights. It was as a film washer that he came to the United States with Mr. Chautard. He held practically every kind of studio job calling for hard work and long hours.

Then he was made Mr. Chautard's assistant and shortly after received his first opportunity to direct. Another director had fallen ill and Mr. Archainbaud was told to finish the picture. He did and on the strength of his showing was given a three-year contract. He completed about half of it when America entered the war and he enlisted.

Following his discharge from the army he went with Pathe and later affiliated with Selznick for whom he directed Elaine Hammerstein, Eugene O'Brien and Conway Tearle. Among his recent pictures are "Marooned Hearts," with Conway Tearle, "The Wonderful Chance" with Eugene O'Brien, "Evidence" and "The Pleasure Seekers" with Elaine Hammerstein, "Under Oath," "One Week of Love" and "The Common Law."

Included in the cast of "Cordelia the Magnificent" are Huntly Gordon, Lewis Dayton, Lloyd Whitlock, Jacqueline Gadsdon, Mary Jane Irving, Carol Holloway, Katherine Murphy, Elinor Hancock and others.

Ruth Royce, the well known heavy, who has played so effectively with the Universal films, is seriously contemplating changing her name to correspond with her Russian appearance. I am thoroughly in accord with "them" sentiments, as she is one little actress who should have been in considerable more demand by other studios.

Arthur H. Jacobs, who is making the Frank Borzage productions for First National, has signed Johnny Walker to play one of the all-star roles in his initial picture, "Terwilliger," which Director Borzage starts this week at the United Studios.

Walker is a star in his own right, having first been accorded such honors for his work in "Over the Hill." His latest starring is in the picture, "Captain Fly-by-Night."

Mr. Borzage is selecting a true all-star cast for this production, having secured Lloyd Hughes for another important part, and Pauline Garon is to do the only feminine character in the story. She played "Tillie," the flapper, in "Adam's Rib."

ANN MAY IN CAST OF "THE FOG"

Ann May is to return to pictures after an absence of more than a year, during which time she has been appearing on the stage. Miss May has been cast for a part in "The Fog," a Graf production for Metro which Paul Powell will direct at the San Mateo studios.

VIOLA DANA LEAVES HOSPITAL

Viola Dana has recovered sufficiently from her operation for appendicitis to be removed from the Good Samaritan hospital to her Hollywood home. While the little Metro star is still under the care of a doctor and nurse she is improving rapidly and expects to be able to walk around within a short time.

Frank Urson wants to know this.
If an apple a day keeps the doctor away, what will a crab-apple do?



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SULLIVAN TO WRITE TITLES

C. Gardner Sullivan, noted screen author, has been engaged by Myron Selznick to write the titles for "Rupert of Hentzau," recently completed Selznick production, which was directed by Victor Heerman. Edward J. Montagne adapted the Sir Anthony Hope novel to the screen, and the production has a cast of well known players which included Elaine Hammerstein, Bert Lytell, Lew Cody, Bryant Washburn, Marjorie Daw, Claire Windsor, Hobart Bosworth, Adolphe Menjou, Mitchell Lewis, William von Brincken, Josephine Crowell, Nigel De Brullier, Gertrude Astor and James Marcus.

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Under the Magnifying Glass

BY THE MAN

BEHIND 'CLOSE-UP'

THE "EXTRA'S" UPRISING

The motion picture extra, who is usually called the "ham actor," has started to fight against the so-called service bureau. The word "service" is greatly misused—in this case.

The fault, which is the cause of the pay war, seems to lie in the bureau's charging 7 per cent commission for securing the movie position. But lately many complaints have been lodged at this office, and many others, that there is a graft at the studios. It seems that the actor must pay the service bureau whether he secured his position through them or not. Of course, this is not fair to the actor.

It can't be the producing companies; they are too big for this petty stealing of the minor actor's salary. Then, there must be something wrong on the part of the casting director and the bureaus. **THIS MUST BE STOPPED!** The producers will never be able to get satisfactory work from discontented help. The extras are paid far too little now, and then to have 7 per cent **UNLAWFULLY** taken from them is too much. What are you going to do about it? **WE WANT ACTION!**

This so-called "blacklist" subject is bunk! Charles B. Bennett is just trying to start something that is unnecessary. I know him and have watched him at the bureaus and studios. He can't take no for an answer, and bothers all of the casting directors. This naturally influences them against him. If there is any "blacklist" on him, he got it for himself.

Close-Up is appealing to the managers of producing companies to stop this petty graft that is only a disgrace to the industry and the studios.

There is no lawful reason for this, and it has been going on for some time, but just recently the petty grafters have become more bold, and it does look like they have cut their own throats. Let us hope so, and let us have justice for those who have the hard end of the game to bear.

William Sullivan's little joke.

"Is she a gifted actress?"

"Well, she got an awful lot of presents on her birthday."

Reggie Barker is so good he tells hair-raising stories to bald-headed men.



HARRY BURNS BADLY INJURED

About a week ago Harry Burns, a well known director, and ex-newspaper man, met with a serious accident, which he might have avoided had he stood idly by and allowed a woman to be injured. But, showing the man that is in him, he reached practically under the feet of tramping horses and rescued a lady from very serious harm. In consequence, Harry is now sojourning for the next month in the Culver City hospital, recovering from painful injuries. All of this occurred at the Goldwyn studios. We hope that this corporation will make his stay pleasant through monetary consideration, so that Harry Burns will not actually suffer a financial loss through his heroic act, which saved the Goldwyn Corporation from paying probably a large amount of compensation, which would have resulted had the woman been really injured in the pursuit of her duties as an employe of this corporation.

Can you get Loehr Harmon's meaning, or is he throwing the "bull"? This is his line—Hey! Do you get that—50 cigs for a dime?

Harry Carter claims that many restaurants serve filthy instead of filtered water.

Bernie Durning's latest (paraphrasing a well known sentence). As between friends—until debt do us part.

IN SMALL QUANTITIES

By Marshall Lorimer

Why give me such undying Love,
Sweetheart? for soon, or late,
A moment comes—I'm thinking of,
When Love can turn to Hate.

Let your affection so behave,
That every moment, Dear,
You'll find in me a mien brave
To hold you without fear.

Perfervid Passions uncontrolled
Oftimes have passed for real;
The beauty of this fragile mold
Soon loses its appeal.

The truer passion that I crave,
Possess respect and trust;
These two will lift a very Slave
From revelling in Lust.

How can I hold you, Dear, and know
How soon your heart will tire,
Of that first holy given glow
That soon expires in fire?

So give me Love in smaller doles,
And in return I'll give
A double portion for two souls
In which high hopes will live.

The girls seem to be doing an awful lot of talking about clothes, but they never seem to wear any. Reggie Deny wants to know about this.

Public Sales

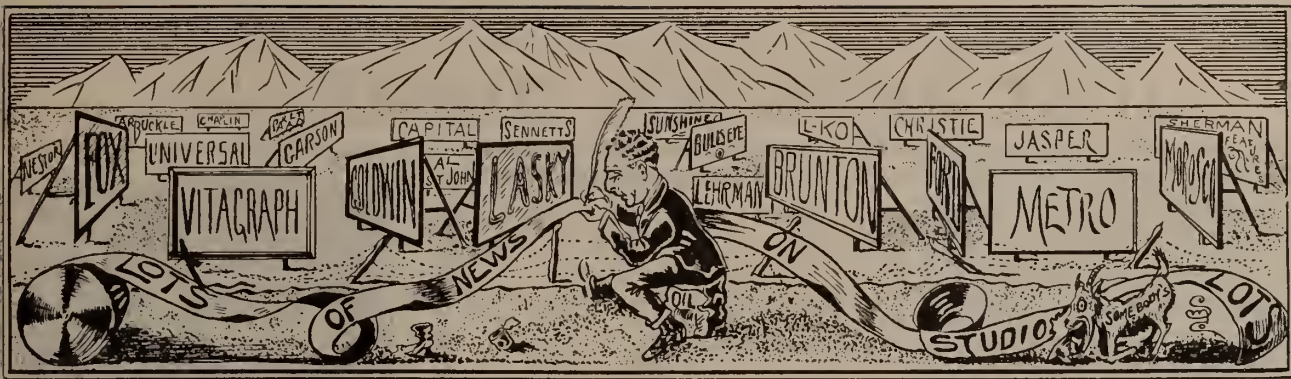
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FINE ARTS, FACTS

Never since the advent of D. W. Griffith to eastern studios has the Fine Arts studios, his former quarters, evidenced so great an amount of production activity as at the present time. According to John Rikkleman, secretary and treasurer of the plant, 12 different companies are now occupying space there and in order to accommodate additional units a new enclosed stage with 95 feet by 275 feet floor space is now being constructed on the lot. A brief resume of production activity at Fine Arts is given as follows:

Hugh Dierker, producer of "When Dawn Came," is making a strong dramatic play called "The Other Side," in which Helen Lynch, Fritzie Brunette, Pat O'Malley, Charles Clary and other well known film artists are playing the featured roles.

Charles R. Seeling, recently back from New York with a contract for a series of semi-western pictures, starring "Big Boy" Williams, is at work on the first story, "The Valley of Romance." Seeling is directing and Marcel LePicard is camera man.

Jess Robbins is producing the fourth in his series of comedy dramas for Vitagraph release. "The Attorney" is the temporary title of the picture, which stars Edward Everett Horton and presents Barbara Bedford as leading woman.

Finis Fox has completed the continuity for a strong virile melodrama which will enter production this week under Fox's personal direction and supervision. The picture will be made with an all-star cast.

B. P. Fineman has opened offices at Fine Arts and will soon begin the filming of a society drama. Clarence Brown will direct.

Fred Caldwell, who is producing a series of "Hollywood" stories for the screen, has completed "The Deacon of Hollywood," and is now preparing the continuity for the next picture in his series.

FIRST NATIONAL NOTES

Benny Alexander has been selected to play the role of Penrod in First National's production of "Penrod and Sam," which is to be made at the Hollywood studio. William Beaudine will direct.

John Griffith Wray, director for Thomas H. Ince, who has just returned from a month's visit in New York City, will begin work shortly on a new Ince production at the studios at Culver City.

Bobbie Dunn is playing in "The Boob." Does this cast any reflections?

Madge Bellamy, who has scored such a success in the leading role of Thomas H. Ince's film version of "The Hottentot" has taken up interior decorating "just as recreation" for her few idle moments. In a lovely new home in Beverly Hills which she has just purchased the star is working out some novel decorating effects. The house is so successful that Miss Bellamy already has a number of commissions to work out color schemes that are "different" for friends of the film colony. Miss Bellamy has just finished work on "Lost," the second of a series of special productions in which she is being starred by Regal Pictures, Incorporated, at the Thomas H. Ince Studios.

At a preview given recently at a local suburban theater, Allen Holubar's most recent screen production, "Slander the Woman," a tense dramatic picture, starring Dorothy Phillips, was acclaimed by those who saw it, "the greatest outdoor picture of the current season. And those who gave out this opinion were hardened veterans of the motion picture world—men who annually view scores of feature productions as buyers for large theater interests.



DOROTHY MORGAN
Child Actress



LYNWOOD CRYSTAL RAPP
Child Actress

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FRANK LLOYD KEEPS GOING

Norma Talmadge does not believe in hesitating long between pictures.

Art and activity are not at odds with each other in her scheme of things. Temperament, so-called, to her means more work—more opportunities for self-expression. Her art is her life—to be happy she must be busy.

Almost immediately upon completion of "Within the Law," the huge machinery of the Joseph M. Schenck organization was set in motion to prepare for Miss Talmadge's new vehicle, "Ashes of Vengeance," which is from the prolific pen of H. B. Sumerville. It is to be a romance of Old France—the France of Charles IX, of Henry of Navarre, of Margaret of Valois and the Huguenots. The action takes place in the picturesque France of the latter part of the sixteenth century. It was, indeed, the age of romance and chivalry, of graceful women and scheming men, and of grim, historical drama.

"Ashes of Vengeance" will teem with action, battles, sword play, court scenes—the whole colorful pageant of medieval France, will help carry the audience back to another land and age.

Frank Lloyd, who directed Miss Talmadge in "Within the Law," will again be the director to pilot the popular Joseph M. Schenck star in "Ashes of Vengeance." The picture will be produced at the United Studios for Associated First National.

ORGANIZATION COMPLETE

Arthur H. Jacobs, producer of the new Frank Borzage Productions, to be released through Associated First National, is ready to start actual camera work on his initial vehicle, having completed his studio personnel.

The scenario for the story, which is laid in old Gramercy park, New York City, was prepared by Agnes Christine Johnston and Frank Dazey, from a published story in the Metropolitan Magazine. It also ran serially in many big newspapers throughout the nation.

Jacobs has surrounded himself with a lively and efficient organization to give the young director every opportunity to secure the very best interpretation of this interesting story, which is to be played by an all-star cast.

O. O. Dull, familiarly known as "Bunny," will continue as Borzage's assistant, with Lou Borzage as aide. Chet Lyons remains camera man, with Bob Roberts shooting "second." J. F. Bennet has assumed the cashier's chair; Clarke Irvine is on the job as special publicity representative, and every one is on the jump getting ready for the first day's shooting which will begin at once.

Lloyd Hamilton submits a little comedy situation.

Lady—"Now if you don't let me alone, I'll call my husband."

Man—"Please don't, because he's with my wife and I don't want to see her." The foregoing made Harry Bouquet chuckle.



VIN MOORE

A Comedy Director of Note

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Helen Davidge, one of the greatest character women in pictures, was once asked, "Miss Davidge, what resources have you?" And this is her characteristic reply, "Results." Miss Davidge is therefore a wealthy woman.

* * *

Mrs. Beatrice Palmer, actress, was granted a divorce because her husband, Art Palmer, was untrue. Another man discovered!

* * *

Hal Roach will spend \$100,000 on his studio, so says a report. Hal should get his press agent a good bootlegger.

* * *

Mort Blumenstoeck and Fred Stanley have arrived in Hollywood from the East to assist in exploitation of First National pictures.

Balloon
DYE WORKS Inc.

Hand-Outs Along the Rialto

COMEDY STARS ALTERNATE

Five comedy stars are being featured alternately in the new Christie Comedies and are also being supported by a varying group of casts, in accordance with Al Christie's policy of drawing from a large list of stock players.

In the first of the five current and coming pictures, Bobby Vernon is featured and supported by Charlotte Stevens, Babe London, Earl Rodney and Lincoln Plumer. This is called "Second Childhood," and was released in February.

Henry Murdock is featured in the next release, "A Hula Honeymoon," which is one of Christie's extra special attractions made in Honolulu. Murdock is co-featured with Babe London, and in the supporting cast are Ward Caulfield, Lucille King, Olive Leeds, Earl Rodney and others.

Dorothy Devore is the star in "Babies Welcome," which is the first release for March. Miss Devore is supported by George Stewart, Babe London, and Anna May Wong, famous Chinese actress, who is now being widely advertised in "Toll of the Sea."

Neal Burns is the star of "Hot Water," which will be the other March release. Burns is supported by Duane Thompson, a new leading lady for Christie Comedies, Margaret Cullington, Lila Leslie, Colin Kenny and Harry Dunkinson.

Jimmie Adams, Christie's latest comedy star, will be featured in "Green as Grass," supported by Charlotte Merriam, Earl Rodney and William Irving.

TO FILM "TUT-ANKH-AMEN"

The scenario for the screen version of "Tut-Ankh-Amen" story of old Egypt, which is to be produced and directed by William P. S. Earle, has been completed and camera work will be started on the production within a few days. An all-star cast is being engaged.

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LARDNER LEAVES FOR HOLLYWOOD

Ring W. Lardner, famed as one of America's leading short story writers and humorists, is Hollywood bound, according to word received by Lee Moran, motion picture comedian, who is making the film version of Lardner's baseball stories from the book, "You Know Me Al." The author has left New York, and after a brief stopover in Chicago, will leave immediately for the coast. Lardner is known chiefly for his short stories which have appeared in the Saturday Evening Post and other leading magazines, as well as his newspaper articles on sporting and political events.

Though the main reason for Lardner's trip to Hollywood is to title and edit the first film story of his character, Jack Keefe, with Arvid Gillstrom, Lee Moran's director, he plans to spend most of his time here during the next six months, writing for the stage and screen, besides his regular magazine work.

In his wire to Moran, Lardner challenges H. C. Witwer to a golf match for the slang championship of California.

A BOXING FAN

Bobby Vernon, one of the cleverest and most versatile comedians today in pictures, believes that his film work is greatly enhanced by being a constant patron at the American Legion boxing bouts. He, like Scott Sidney, that well known Christie director, is an enthusiastic devotee of the boxing game. Bobby claims that this relaxation practically gives him a pleasant stir mentally and physically for the following day's efforts in the Christie studios. At this writing, Bobby Vernon is resting until a new story is prepared for him.



GERTRUDE STEVENS
Comedy Ingenue

Richard Thomas is making a motion picture out of William Lester's story, "The Silent Accuser." He has an all-star cast including Carmel Myers, Carol Holloway, E. W. Borman and Melbourne MacDowell. It is reported that Mr. Borman's characterization of a professional detective bids fair to become a standard so far as how an actor should do his detecting.

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Al Herman's gag.

There are two ways for women to get money. One is alimony, but many of them have been collecting insurance lately.

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That
Is
Different

SCREENING WHERE THE SCREENING'S GOOD

Broadsides

By ARGUS

Dr. James F. Hollerhan does a short story for Close-Up.

Since Clarence had met Edith he felt a funny feeling. It was love! Sometimes love does feel funny—but it's no joke.

Edith was the type of feminine person who could make anyone fall in love with her. And Clarence was only a man!

Clarence loved her reddish brown hair. He loved her soft, brown eyes. He loved her cupid-bow lips. He loved her dimpled knees.

Clarence was rather a handsome chap with his bright sparkling eyes and bronzed face. But he plastered his hair with oil and was a bit overdressed.

However, he was really a bright young man. He had gone into business for himself since he met Edith. Then, without the least worry, he let his business go to—as we sometimes say—the dogs. But Edith did not remonstrate.

Clarence was a manufacturer of dog biscuits.

* * *

A statement from Claude McElhany. Women are now receiving men's wages—on Saturday night.

* * *

Vi McIntyre does one this week:

One father that we know of gave his daughter a piano for every birthday. She now has one of the largest piano stores in the city.

* * *

Wallace Beery says that some people think that second-hand stores are where you get them for your watch.

* * *

The only French curves that some draftsmen know are brunettes.

Hugh Thompson does another ditty.

* * *

Clark Taylor claims that dancing will not be quite as attractive after corsets come back.

* * *

Buddy Messinger is working on "Melting Eyes." Sounds like a "snow" bird story, or something like that.

A new slogan for Hollywood: "Main Street in Hollywood," by the Warner Brothers.

* * *

Charlotte Merriam wants to know why it is that a woman always believes a man when he says that she is pretty.

* * *

Kimball Fletcher says she knows a girl who is so dumb that she thinks a "gold digger" is a man who works in a mine.

* * *

Jack Mower comes in with this: "This is a grave problem," said the man at the cemetery.

* * *

A man may have to make his way, but a woman always has her's made. Harry Garson says this.

* * *

Marjorie Daw says that lawyers are now contracting with some women to handle ALL of their divorces.

* * *

A strong man may be able to lift a piano or so, but a girl can lift her dress on Broadway and hold up a couple of automobiles.

Harry Mann has been telling them again.

* * *

James Young is directing "Wandering Daughters." Is this a sequel to "Why Girls Leave Home?"

* * *

Dorothy Dean, minor part player, is suing Henry Hill Slaughter for \$25,600 for an alleged broken heart. It's a wonder he didn't give her a busted nose and make the bill a real one.

* * *

Grace Darmond's latest gag. Fellow came out to the studio and asked for Mayonnaise, so we sent him to the dressing room.

* * *

A short one by Myrtle Stedman. Some women never agree on anything, not even the fact that they don't agree on anything.

* * *

The people who owe Close-Up are saying: "Owe, owe, owe."

The Editor can't help saying: "Oh! Oh! Oh!" This is by Harvey Gates.

* * *

We've got a dumb waiter in our apartment house that sure knows its ropes.

Rupert Julian is very clever.

* * *

Jack Conway is directing "What Wives Want." Does he know?

Playing checkers at the roadhouses is an expensive business. You almost have to pay for your hat over again to get it from these "beautiful" girl checkers. Vin Moore must spin his little yarn.

* * *

James Farley tells this on a chap who got all fussed up one night with his girl:

"Now that we are alone together, both of us is one."

* * *

This is Peggy Browne's idea.

If it wasn't for the music, some people would be arrested when they dance.

* * *

William Russell is making "The Water Cross." The reformers will pan this because it is a "wet" picture.

* * *

Gil Pratt says the latest thing is a smoking jacket for girls. This is mild but they satisfy, these nicotine coats.

* * *

Jay Eller's latest.

Fellow down the street sells castor oil. He says business is moving.

* * *

Shirley Mason is working on "The End of the Road." We hope this does not mean the picture is on the "rocks."

* * *

A girl broke a date the other night and gave me half of it. Bob Culver is at it again.

* * *

Richard Walton Tully's new executive staff includes Ray Coffin, who will head the publicity department during the filming of "Trilby."

* * *

We saw a chap in Hollywood putting his cat out the other night. She wore a nice, long black gown trimmed in green. We give Lige Conley credit for this one.

* * *

We know one lady who has a charge account at a certain divorce court.

Sylvia Breamer tells this one.

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PERSONALITIES

Star Shooting

By "Hee Nose"

Marguerite Clayton insists that luxuries, and Lux, are plain descendants from Luxor, where Pharaoh "Tut-Ankh-Amen" was recently unearthed.

* * *

There is a certain grip in playing golf, but we always keep ours in the locker.

Jimmie Aubrey always has a good one.

* * *

Long ago girls never thought of doing the things they do now. That's the reason they didn't do them. Harry Beaumont takes credit for this one.

AUTHORS' SERVICE BUREAU

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JANE HOLCOMB
220 Lissner Building
524 South Spring Street
Los Angeles, Cal.

William Worthington's little joke.

Some people call dice "Gallopino Dominoes." This is "natural" enough.

* * *

Blanche Sweet signed a film contract of 28 words and three figures. Well, these press agents must be original, and this is the latest official gag.

* * *

Martin Murphy again this week.

A great musician had murdered two cornet players. He was to be hanged, and as the rope was placed around his neck, a man in the rear of the lethal chamber cried: "Aw, your execution is rotten!"

* * *

He left her in "The Lying Truth" and found her two years later a "wandering daughter!"

Such is the story of Pat O'Malley and Marjorie Daw. Not since the Marrian Fairfax production of the Marshall Neilan pictures in which they played screen sweethearts, have these two favorites been united until they found themselves portraying leading roles in "Wandering Daughters," a James Young production, now in the making at the United Studios.

* * *

Joe Rock has one to submit.

The doctor had a serious case the other night, but after a couple of bottles he felt funny.

CLIFF SMITH ON LOCATION

Cliff Smith and his company, now making the first of a series of eight photoplays for the H. and B. Film Company, having finished shooting the interiors at the Bronx Studio, are now out on location in the Topango canyon. Eileen Sedgwick is the leading lady of this company. Myles McCarthy, who plays the sheriff in the production, although neatly murdered on Saturday, is again cavorting among the canyon rocks as hale and spry as ever. The arch villains, played by Lew Meehan, Ben Corbett and Eugene McKay, will see to it that neither McCarthy, Smith nor Miss Sedgwick suffers from ennui but will get what is coming to them in the end.

All this we have on the authority of the author of "The Scar," the temporary title of the story, an original by Eugene A. Vogt, and he ought to know.

K. J. Bishop is production manager of the H. and B. Film Company, of which F. F. Hedden is president.

MAKING A MISTAKE

We have noticed that the press notices and billing exploiting "The Toll of the Sea," which played at Loew's Theater last week, rated Kenneth Harlan as the star of this technicolor feature. After viewing the picture, we came to the conclusion that a serious mistake had been made; for if anyone deserved to be starred in this picture it should have been, without a doubt, Anna May Wong. This little Chinese lady gave one of the finest emotional portrayals recently shown in motion pictures. Why wasn't she starred in the press matter and billings?

Conrad Tritschler, famous European scenic artist, imported by Richard Walton Tully to do the scenic work on "Trilby," denounces futuristic and cubist art as "inartistic and unworthy the name of 'art'."

* * *

Virginia Fox is playing in a picture entitled, "Now you see it." Supposing you don't?

* * *

Tom Forman is directing "April Showers." What about May Flowers—Al Ray?

* * *

Hoot Gibson is working on "Katy Didd." But did she?

A NATURAL MISTAKE

Victor Potel, the elongated comedian, was standing in front of the Robertson-Cole studios the other day, going through a series of swift twisting movements with his fingers. Across the street stood a fellow and his girl, a sweet young thing, whom the comedian had failed to observe. After watching Potel for a while the fellow became indignant, thinking the actor was trying to "steal" his girl. Crossing the street he said: "What's the big idea of all this?" imitating Potel's finger movements. "Trying to flirt with my girl, eh?" As he was about to peel off his coat for a fistic battle, the comedian calmly explained that he was playing the part of a dummy in the new Robertson-Cole picture, "When Jerry Comes Home," and was simply rehearsing the deaf and dumb alphabet. The fellow, begging an apology, returned to his sweetie, who had become quite amused over the incident.

DEL RUTH SIGNS NEW SENNETT CONTRACT

Coincident with the announcement of renewed activity on the Mack Sennett lot, it has been made known that Roy Del Ruth has signed another contract to direct Mack Sennett comedies.

During the term of his previous contract, Del Ruth was responsible for the direction of that series of two-reelers in which Billy Bevan and Mildred June were the featured players, but his attention will now be given to Ben Turpin, although working with the cross-eyed comedy star is no new experience for him, as he has already made several very good comedies with his popular comedian.

If you are annoyed in the Egyptian Theater in Hollywood, just pass it by thusly—Tut-Tut. T-U-T T-U-T. Jean Calhoun is responsible.

* * *

Latest report: Pauline Frederick is still spending her afternoons in the court room.

* * *

Production is going merrily along at Warner Brothers with "Main Street" nearly completed under the guiding hand of Director Harry Beaumont.

* * *

Three cheers!!! The Rawlinson suit is all settled.

Bright Hints For Human Beings

By "US" or "WE"

BEDTIME STORIES FOR HOLLYWOODITES

(Without Apologies to You or Anyone Else)

By OBSERVATUS

These bedtime stories will keep you up all night, so you had better read them in the daytime.

* * *

The Club Royale owners were arrested for allowing their patrons to dance on Sunday. People don't dance nowadays, so that Venice law doesn't mean anything.

* * *

Buster Harmon says she is going to play in pictures. You know she can blow bubbles on the saxophone, and she toots the bent drain so well that the neighbors haven't even asked her to move.

* * *

Ettore Cavaleri, cousin of the famous operatic beauty, was swindled by a bogus talent agent, who claimed he was representing the Famous Players-Lasky Corporation. Now all Ettore has left is his dreams of being a "screen sheik."

* * *

Bob Penfield wants to get into pictures. Is there any casting director who can cease writing down blonde phone numbers long enough to talk to him?

* * *

Katherine Grant, film beauty, says there was a plot somewhere with the photographer when she posed for some pictures. What is this, a scenario?

* * *

Since the report has been out about Valentino's return to the screen, the price of hair oil has been raised three times in Hollywood.

* * *

Joe Moore, brother of Tom and Owen, is in jail for staging a "veronal party" at his mother's home. Last year he was drinking hair tonic.

* * *

Helen Holt, film girl, lifted her skirt and caused an auto accident recently when she crossed the street. She is being sued by the auto drivers. I know one girl that ought to have about ten cases against her.

* * *

Hope Drown is the unknown girl for the title role in "Hollywood," a new Paramount picture. With a name like that she should be a bathing girl.

A SELF-APPOINTED MISSION

Just to prove to the world that the character woman in motion pictures can be as potential in furnishing object lessons as the hero or heroine and to accomplish much good for the common weal thereby, is the chief ambition of Martha Mattox, one of the most popular as well as most versatile character actresses on the screen today. Like many other artists, who devote themselves exclusively to drawing characterizations out of harmony with the sympathy of the public so far as their relation to the stories is concerned, Miss Mattox frankly admits she is rather inclined to "smart under the habitual neglect of her set" by particularly the dramatic critics.

"I am of the opinion that the character woman has not yet won her place in the cinema sun and that she is therefore confronted by the necessity of working with more zeal than ever to make her impression more indelible upon the public mind," she says.

Miss Mattox cites as an example of what the character woman has to combat in the way of ingratiating herself her most recent characterization, that of a most villainous Bolshevik in "The Attic of Felix Bavu," which title has been changed to "Thundering Dawn."

"I am sure I will be disliked by many people for the mean things I did in this picture, but when it is taken into consideration that I would not so much as harm in any way even a tiny gnat, it would seem that my artistry, whatever it is worth, should be appraised rather than to have any of my make-believe meanness dwelled upon," she adds.

In another one of her forthcoming releases, the Gasnier production of "The Hero," she plays an entirely different kind of a character and in Reginald Barker's production of "Hearts Aflame," she is different again. Forsooth, there are many who will agree that Miss Mattox is most versatile, but just the same, she claims she, like most all other character women, are seldom mentioned in the comments of newspapers and magazines. The interesting question thus brought up is: Why?

The question is: Will Bill Hart pay alimony?

"Art is my bridegroom," says Agnes Ayres. Well, she always has been an artist, so we don't want to commit bigamy.

* * *

Marie Prevost's letter suitor gets 18 months—news item. What's he gonna do with them?

* * *

Harry Seely, owner of an assorted zoo for pictures, is still having trouble getting \$15 a week alimony for his wife.

* * *

King Vidor was in an auto accident. Three press agents were injured in rushing out the story. Nothing serious.

* * *

Mabel Normand says she doesn't want a husband with a title. Does that mean she doesn't like title writers?

* * *

Julienne Johnston gave the elite of Pasadena a thrill by dancing at the Huntington Hotel recently. She knocked them off their feet and didn't hand out any pillows to fall on.

* * *

Harry J. Revier, director, is charged with bigamy. He will probably make his future pictures in Salt Lake.

* * *

Dinky Dean, who supports Charles Chaplin in "The Pilgrim," has recovered from an attack of whooping cough.

Frankie Lee, one of the best known child actors in motion pictures, is playing a prominent role in Frank Borzage's "Terwilliger."

* * *

Maurice Tourneur returned Tuesday from Palm Springs, where he hid himself last week to complete the continuity of his next production, "The Brass Bottle," said to be the most fantastic novel ever written by F. Anstey, the idol of English story-lovers. Tourneur is delighted at securing a story suitable to follow his latest production, "The Isle of Lost Ships," which is so weird and unusual that it promises to be the sensation of the year.

* * *

Charles (Buck) Jones is now making an Indian romance film for William Fox. It is called "Snowdrift." Dorothy Manners, as his new leading lady, will play the title role, which is the character of a beautiful Indian princess.

Welcome Back Home, Mabel Normand

By MARSHALL LORIMER

Now as far as I am able—I can only tell you, MABEL,
I'm mighty glad to see you back again.
Somehow this ANGEL CITY seemed quite empty, 'twas a pity.
Your lonesome loyal friends sought you in vain.

I read of your exploits abroad,
Of how a Marquis, or a Lord,
Were paying homage to your
fame, and Art,
But somehow—something told
me—
That the Lady who made
"MICKY"
Would "heart-free" from those
Shores, in time, depart.



FRIEND—while you were
gone—"SUZANNA"
Kept us company in a manner
And made us all see what a
SOUL you had.
This cheered, in a manner
speaking,
For it did "its bit" in keeping
Alight the tender spark for a
Comrade.

This is indeed your Banner Year!
The HEART of California
Pours out its wealth to you on your return.
All the Floral Tributes offered
Are less fragrant than what's covered
In Hearts of Friends you day by day discern.

CLIFFORD ELFELT PRESENTS J. B. WARNER IN "DANGER." PRODUCED AT FINE ARTS STUDIO. DIRECTED BY CLIFFORD ELFELT. SCENARIO BY FRANK M. CLARK. PHOTOGRAPHY BY JOE WALKER. PREVIEWED AT THE AMBASSADOR HOTEL THEATER ON MONDAY NIGHT, FEBRUARY 19th, 1923.

By CLOSE-UP JUNIOR

J. B. Warner, the star, is none other than "Cowboy" Warner of numerous Western stories. However, his acting ability has increased under the directorship of Mr. Elfelt, who, at present, is not wielding the megaphone as a professional would. I simply mean by this that Mr. Elfelt seemed a bit amateurish at times. Then in places I found many masterful touches and careful detail. He will probably become a good director—at least I hope so. The starring honors should be given to Lillian Hackett, who has just graduated from the comedy field. She did the real acting in the picture. June La Vere did some very good work and is coming along splendidly. We would like to see more of her in the future. Mary Wynn displayed her ability and should be given better parts. Charles Newman was also good. Bert Apling, as the villain, was all right. Edyth Sterling was fine. It was rather funny at the preview—we were kept waiting a short time for the last two reels to arrive from the studio. A Mack Sennett comedy was flashed on the screen

as a relief, and then suddenly taken off when the missing film arrived. Who was responsible for the delay, which kept a number of specially invited guests waiting? J. B. Warner and Lillian Hackett made a personal appearance and told us that we were getting "better and better, day by day." Both of them said the same thing. Was this necessary? Another funny thing in the picture was that J. B. Warner was chasing Lillian Hackett across a field. In one scene he is in a dark suit, then as he catches her, he appears in a light suit. Did he change his clothes while running? If he did he is a very clever person. The story, as a whole, is packed with unexpected thrills and drags only in very few places. I didn't even go to sleep, which is the proper manner for all good critics to do. I won't say that the picture was bad, because it really wasn't. There were a good many accidents which stopped production and would have disgusted most producers, but Mr. Elfelt kept on, and I do hope the picture will go over. It should.

AS WILLIAM DUNCAN SEES IT

(Continued From Second Cover Page)

"Taking this all into consideration, is it not better that I should let the big company bear the brunt, pay the enormous cost of production, and then let them use their unlimited resources for the exploiting of my pictures when they are finished? It can be done, but it isn't often done.

"I like a little peace after the day's work is over. I want to continue to be able to come to my home, music, and studies, and not have to spend my nights worrying about some detail of

production which is now taken care of. Trying to hog it all is not soothing to the strongest of minds. More money than is good for one is a poor excuse for a happy, contented life."

When We left after dinner We unanimously decided that "Bill" has the right idea. We know now where he finds time to make a study of the part he plays and gives it the best he's got.

Taking it all in all, I wonder if I should get that raise the boss promised me if it will destroy my peace of mind.

I wonder!



HENRY J. HERBERT

ONE OF FILMDOM'S GREATEST "BAD MEN"

A typical, and representative citizen of Movie-Land appears above. Probably Mr. Herbert is second to none for the variety of Fictional Villains he has portrayed on the screen! He has been a member of the Silent Drama for many years, and yet withal he retains his pristine juvenality. The misfortune with Mr. Herbert is that when he is employed by a producing company his artistry is of such a nature that the powers that be invariably retain his services for future productions. This applies at this writing to the Vitagraph Co., where Henry Herbert has just concluded a stay of about eighteen months, during which time he played the Heavy Lead in the following productions, all of all-star proclivities: "The Little Minister," "My Wild Irish Rose," "Masters of Men;" then he supported William Duncan in several five-reel features, and also played the Heavy with Earl Williams in "Dicky." Sandwiched in between these he played the 'Bad Man' in a Special All-Star Rollin Sturgeon Production. Mr. Herbert is resting a week or so before accepting any further engagements.

“ **Close - Up** ”

a nearer point of view

VOL. IX, NO. 9.

LOS ANGELES, CALIF., MAY 20TH, 1923

TEN CENTS A COPY



EDDIE CLINE

NOTED DIRECTOR

Who directed Jackie Coogan in "Toby Tyler." Following this achievement, he directed a super-all-star cast in "The Meanest Man in the World," and is now preparing to start directing that famous story, "When a Man's a Man," for the Principal Pictures Corporation.

THE MAGAZINE OF MOVIE-LAND



in getting good, healthy outdoor exercise as a relaxation to his strenuous efforts as an artist before the camera. The malevolent face on the left is George Kuwa as WO-LING in Reginald Barker's All Star Production, "MASTER OF WOMEN." The unusual characterization is the result of intense study. George didn't spare his hair to make his interpretation more lifelike. The Editor, for one, wouldn't under ordinary circumstances like to meet the prototype of Wo-Ling in a dark alley, and yet he knows that George is a genial individual as a rule, and a general good fellow as a whole.



A SON OF NIPPON BECOMES A MONGOLIAN!

The statement above sounds very much like an exaggeration, but if you will glance at the insert at the right, you behold GEORGE KUWA, the eminent Japanese actor, as he would appear in his native land. If you see him in his nifty Buick roadster, you will observe George in the latest sartorial splendor of American civilization; in fact, he believes and acts as an American. Invariably he can be found any afternoon, in which he is not required at the studio, "rooting" like old blazes at the Washington Baseball Park for his favorite team. He is a great believer

GEORGE KUWA
A REEL EXPONENT OF JAPANESE HUMOR, PATHOS AND TRAGEDY

A NEARER
POINT OF VIEW

"CLOSE-UP"

A MAGAZINE
OF MOVIE-LAND

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LOS ANGELES, CALIF., MAY 20TH, 1923

TEN CENTS

IVAN KAHN AGENCY REORGANIZED

With the acquisition of Mr. Goldman, who becomes the general manager of the Ivan Kahn Agency, great things are expected. Ivan Kahn will attend to the outside orders, while Mr. C. H. Dods, the handsome torcador, will act as treasurer, et al. This places Buddy Mason in the position of casting director, and he knows how; a great influx of business is expected, now that another agency has cast in its lot with the Service Bureau. At this writing the Kahn Agency is handling some of the most noteworthy producing orders—for extras and "small bits" it has a list of several thousand from whose ranks, many stars of next year will radiate in the film world.

GUARDING THE TRUNK

The above title practically illustrates a literal fact, for whom do you suppose arrived in town? But no other than James Kyrle MacCurdy, the well-known author-playwright, who is also noted throughout the English speaking world, as an actor of many sided degrees of ability. Many of you no doubt will remember Mr. MacCurdy when he played the lead in his own play, "The Old Clothes Man." He successfully played this vehicle in the largest theaters throughout the United States over a period of seven years.

In this mysterious trunk, which he is carrying with him around the country, are manuscripts which would be of vital value to the various moving picture companies located in Los Angeles, one of which was only recently sold, namely, "Broken Hearts of Broadway," which will soon blossom forth as an Irving Cummings' production, featuring Colleen Moore with an all-star cast.

At this particular writing, Mr. MacCurdy is in San Diego playing a theatrical engagement, but will return to Los Angeles at the end of next week, when no doubt, he will be found standing vigilant guard over his trunk of manuscripts at the Continental Hotel.

A word to the wise, to ye producers! As you are in search of stories, why not look him up?

AND WHY NOT?

Poor little pal of mine, tonight you're so much clay;
Perhaps in doggie heaven you're out at play?

For any doggie while down here,
Who managed to give others cheer,
And proved a loyal friend indeed:
Who understood you, and could read
The varied moods of one he serves—
A paradise, and soul deserves!
So, Topsy, I am hoping you've received the right reward;
If not, I'll disbelieve in the existence of a Lord!

—By M. L.

WORTH-WHILE SENTIMENTS

Virginia Pearson, who arrived at Hollywood a few days ago from a vaudeville tour, and who is returning to pictures after an absence of three years, has a lot to say regarding Hollywood and motion picture people.

Miss Pearson is here to stage a come-back to the silver sheet, having signed with Arthur H. Jacobs to play the leading feminine role in his new Frank Borzage production, "Dust in the Doorway" (temporary title) which starts shortly and to be released by First National.

"Although this will be my first work here," stated Miss Pearson, "I know Hollywood from former visits, and I think it is terrible for the easterners to hear those horrid tales. Why—its as wholesome as fresh milk—so absolutely quiet one almost wishes someone would cut up. You know I really got a kick out of reading what they don't do in Hollywood. New York is more wicked in one square inch than all Hollywood.

"The stage and screen folks have always been greatly misunderstood. They are real, warmhearted, generous; and when charity calls are always the first to respond. Human nature is pretty much the same the world over. A few in all lines of endeavor can't behave themselves and thus bring disgrace upon the many.

"We must credit the screen people for bringing happiness to humanity. They perform as great a service as the churches. Pictures render a universal good.

ART RICK WRITES AGAIN

Lorrie I must hand you a real laugh. Sid Snow, who was the camera man for his dad on the Hunting Big Game in Africa trip which is at Miller's theatre, brings a new one.

Says that the young King of Zululand, who is nineteen years of age and has eighty wives and 360 children the last time his secretary made a count, told him that the custom of his native heath permitted a man to visit a wife when the husband was absent provided he stuck his spear in front of the family hut.

And said husband even cannot enter until the visitor has seen fit to remove the spear.

The thought occurred that it might be a riot of a stunt for Hollywood, but on second reconsideration there would be such a rush to the property shops for spears that there might be a death or two.

Again one might do well with a spear factory out that way and until such a time as the spear foundry was in operation, as a suggestion, a vest or pants or some other part of the current garb of the visitor might be affixed to the door knob.

It looks to me as if there were great possibilities in it.

Then one could get out a publication "Who's Living With Who in Hollywood," but it has its disadvantages, because the late changes that are bound to come in would make the forms always tardy.

Speaking of Henry Ford Abe Warner says the greatest benefactor the Jewish race has in America is scrap iron.

DEPENDS ON YOUR VIEWPOINT

Neva Gerber has put some thought into this.

Roughen: "Mildred wears less clothes than any other girl I know."

Tumble: "Oh, she's all right—she has a many sighted nature!—that's all."

YOUR CINEMA FAVORITES



In Confidence

Kathryn McGuire commences next week in the featured female role of Warner Brothers' forthcoming filming of "The Printer's Devil," with Wesley Barry and Harry Meyers. She has just finished playing the leads in Richard Thomas' two independent productions made at the Hollywood Studios, entitled, "The Silent Accuser" and "Other Men's Money."

* * *

Laura Lavarnie has turned her latest efforts to appearing in character parts, after terminating her engagement at the Universal studios, she was signed to disport her acting ability in "Mine to Keep," a Ben Wilson production at the Berwillia studios.

* * *

William Sullivan, better known as "Billie," upon finishing his part in "The Courtship of Miles Standish" was engaged to appear in a William Fox production. Prior to coming to the Pacific coast he had a varied career as a juvenile lead and heavy in some of the leading stories produced in the metropolis.

* * *

Eddie Dennis completed his engagement at the Big U where he played "Dippy" in "McGuire of the Mounted," under the direction of Richard Stanton, with William Desmond in the stellar role.

* * *

Nelson McDowell is playing "Scaramouche" as the old man in Rex Ingram's present production. Upon the completion of this engagement he is to start as "Texas Joe" in "The Winning of Barbara Worth."

* * *

Both Mary Alden and James Kirkwood, who have leading roles in Metro's all-star special, "The Eagle's Feather," started on their screen career with D. W. Griffith in the historic Biography days.

* * *

Although Viola Dana and Tom Moore have both been screen favorites almost since the very beginning of motion pictures, they appear in the same picture for the first time in "Rouged Lips," Viola Dana's new Metro starring production.

SHE COULDN'T GET IT

Oscar Apfel has been personally supervising the casting of the players for his stage production of "Morphine," which is to be given its premier soon at the Egan theatre, Los Angeles. The author-director got a tremendous kick the other day when an attractive young woman stepped up and asked if she couldn't play the title role.

"I'm afraid not," replied Apfel, wittily, "for if you did, you'd be a drug on the market."

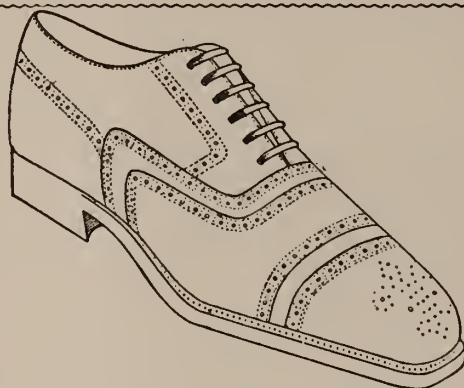
"Beautiful, but dumb," he murmured, as she stole into the distance.

Cowboys show little Mary Philbin where West is—one of those news items—What did she want to know for?

WHAT'S THE IDEA, DOROTHY?

It is rumored about Hollywood that Dorothy Phillips, famed cinema star and wife of Allen Holubar, the equally well known producer, will not resume her screen activities for some time now that she has completed her work in the First National production, "Slander the Woman." The popular star finds great enjoyment in her attractive home in the Hollywood foothills, and it is understood that she may temporarily desert the silversheet to indulge in the luxury of running her own home for a while.

John M. Stahl is directing "The Wanters." Undoubtedly there will be a great many women in this, suggests Phil Dunham.



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NIGHT LIFE IN L. A.

(By "The Rounder")

LOEW'S STATE—"Thelma," starring Jane Novak; directed by Chester Bennett. Barbara Tennant, June Elvidge, Wedgewood Nowell and Virginia Novak have important roles. "Thelma" is sort of a different story to picture, and audiences might enjoy it greatly—if it isn't too warm. The Mosconi family with their fast dancing act are really the surprises of the entire bill. Bill Shoup is appearing in white trousers now.

ORPHEUM—With the aid of an electric fan, Mr. Perry has been keeping cool amid the mad rush for tickets. The bill this weeking is nothing startling, but still it is very good.

HILLSTREET—"A Daughter of Luxury," featuring Agnes Ayres, is a fine photoplay on the same program with a real good flock of acts. Everything this week is in perfect trim.

MOROSCO—"Fair and Warmer" has returned both on the stage and in the atmosphere. It also brings back Adda Gleason in the cast, which includes Gayne Whitman, Harland Tucker, Bessie Eyton and Joseph Bell. Avery Hopwood is responsible for the gags which are very clever.

MAJESTIC—"The Bad Man" with Holbrook Blinn is doing a very nice business, so—as plays usually do—it continues to stay.

METROPOLITAN—"The Go-Getter" is T. Roy Barnes and T. Roy Barnes is "The Go-Getter." Peter B. Kyne certainly had T. Roy in mind when he wrote the story. It is really a "Go-Getter" clear through and through. There is something else on the program, too. Oh, yes, something called the Ziegfeld Girls. Anyway the rest of the "go-getter" cast is: Seena Owen, William Norris, Tom Lewis and Louis Wolheim.

RIALTO—"The Enemies of Women" is still costing fifty-five cents to see. Blasco Ibanez is a very good writer, but something happened when he unwound this one for the public.

EGYPTIAN—"The Covered Wagon" is still covering Hollywood with talk of just what a great picture it really is. Even producers talk about this—so it must be good. At least we think it is very fine.

GRAUMAN'S—"Trifling With Honor" is quite thriving in itself. How-

ever, we do find some good actors well placed in a splendid story made to amuse; Rockcliffe Fellows has the male lead, while Fr.tzi Ridgeway and Buddy Messinger come in for second and third places.

CALIFORNIA—"The Last Moment," one of Jack Boyle's best bits of pen twisting, has Doris Kenyon as its feminine star. Louis Wolheim and Henry Hull do some great acting, too. Louis Calhern, former local actor, is also in the picture.

MILLER'S—H. A. Snow is still "Hunting Big Game with Gun and Camera." This is something that everyone should enjoy and at least learn something from it.

MISSION—"Main Street" is on Broadway and it does kinda make us go back to those days of small-town stuff. Harry Beaumont did a wonderful piece of directorial work. The cast includes nearly every one in Hollywood. That at least is enough.

KINEMA—Norma Talmadge in "Within the Law" is one of the very best pictures of the year, without a doubt. Frank Lloyd has directed a master crook story and if you remember the old film you can see just what wonderful strides we have been making in the picture field. The cast includes Jack Mulhall, Eileen Percy, Lew Cody, Helen Ferguson, Lionel Belmore, Joseph Kilgour, DeWitt Jennings, Ward Crane and Lincoln Plummer. By all means see this.

ALHAMBRA—"Where the Pavement Ends," directed by Rex Ingram, is having a good second run.

CLUNES—Gloria Swanson in "Prodigal Daughters" now having a second run, is a fast story of a fast woman who leads a fast life in a fast crowd on a fast idea.

TALLY'S—"Mighty Lak' a Rose" is doing a come-back on Broadway.

CARRICK—Seems as though Cinema Vaudeville for a dime is here to stay. Really a good idea.

SYMPHONY—"While Paris Sleeps," directed by Maurice Tourneur with Lon Chaney and John Gilbert. This is a sort of a strange story done in a strange manner and with a strange idea. Mr. Tourneur does his end of the business perfectly, but we can't say so much for the rest of them.



ETHEL BROADHURST
SCREEN INGENUE

Who is playing in Zeigfeld Follies in New York. She will shortly return to California.

PANTAGES—"Vengeance of the Deep" with that wonderful character actor, Ralph Lewis, at his best. Virginia Browne Faire does some fine acting and this is really a good program picture. A little above the average, we might say.

EGAN'S—Oscar Apfel has written a new play entitled, "Morphine," which will open on the 21st. From all reports there are some surprises awaiting those first nighters.

MASON—Sophie Tucker is back again on the 21st with her Pepper Box Revue, which is just taking this country with bursts of laughter, real laughter I mean. Let's go!

PALAIS ROYAL—On these evenings it's marvelous to dine and dance at this semi-roof garden. And then Henry Halstead's musicians do turn out some real melodies.

CINDERELLA ROOF—Not a place to spend a warm evening as their colored water (supposed to be punch) is rather expensive.

COCOANUT GROVE—Night by night, in every way, we're dancing better and better to Abe Lyman's orchestra. This is quite the classette dive of the high-brows. Lyman and Gus Arnheim would make anyone happy. Oh daddy! they can play!

WINTER GARDEN—Well, well, the

....Flickerings From Flickerland....

girls are getting old and have lost their pep. But still there's Harry Vernon and Bert Fiske to cheer us up. And these two happy hounds can do it. Bert is right there with the jazz, and Harry does a song the way it should be done.

PLANTATION—Ever since Jimmy Starr and Mary Munson beat Frisco in a recent dance contest, it's been rather tame, except for Harry Casey and his gang of dance dandies who dangle out some dandy ditties for dancing dummies. Harry just lets go and bank! Oh, mama! What makes him play so jazz-a-ly?

JAHNKE'S TAVERN—Underneath a building with an electric fan and an orchestra is not half bad if you have a girl and can afford a reasonable cover charge. Rather warm, though on these tepid evenings.

ROYALE COUNTRY CLUB—Fox and Baker are the boys who seem to be drawing the crowds now. Just ask anyone who has been there to hear these harmony hounds handle harmony, and they will tell you that it's the real stuff and a direct line of hot music. You just gotta hear these babies play.

TURKISH VILLAGE—It's awfully nice to dash up here to Charles Manos and have some real honest-to-goodness cool drinks served in a low-lighted atmosphere and a sweet scented breath of the Orient.

MARCELL'S—I suppose by now that you are a regular customer here for at least one meal a day. If you're not, you have been missing just a third of life. Well, there's just this much about it and you simply must eat one meal a day here.

MONTMARTRE—Vincent Rose is very excited this week because that wonderful new piece you've been hearing lately, called "Lenora" will be published on the first of June. You know Vincent and Jackie Taylor are leading the orchestra for the only place in Hollywood you can find the actors eating in make-up. The Coffee Shop downstairs is very unique too.

CALIFORNIA CAFE—Still this is the popular eating ground of a great many. Gus Haritos is seen dashing from this place to his other café, "The Commodore" at least three times a day. He has so many favorite patrons at each place that it keeps him busy. And then, there's the canaries, too.

MARY LOUISE—The royal hand-out of the social elite. Wifey can have a very nice time chatting (for hours and hours) over a cup of tea with her friends and followers.

BROWN'S CHOCOLATE SHOPS—The longest line is the place where the coldest drinks are served. And have you noticed the line lately? Well, really you'd be surprised. Then everything is catered in such a serviceable manner.

TAIT'S COFFEE SHOP—One of the busiest places in the city now, and one of the finest places to hurry into and hurry out. Those who are in favor of good coffee have met their end of the rainbow when they find this place. Nothing over fifty cents is served. Another big hit.

TRAVAGLINI'S ROMA ROTISERIE—The warm evenings make it hard on wifey to cook, so why not bring her home some of the best home cooked food in the world and save her all that trouble. The wise wives are getting so they demand it now, so husbands do your duty!

HOLLYWOOD STADIUM—You're lucky if you get in! The bouts have been fine. Another good mark for Roy Marshall. It is the playground of the movie folk on Friday nights. All right, see you there next week.

BRING ON THE ICE BOX—Now, let's see, there's three bottles left, and it just takes one to put you right, so that makes two left again although I'm a right-handed drinker. One left, one right, three out (this is big league stuff). Now nothing left and nothing right, that makes everything wrong. See you in the next issue. Here's your fly-socket and facial fan.

MOVE ON

Superior Productions announce that they will produce "The Dawn of Love." This should be an enlightening film, says Maudeen Mays.

SATURDAY NIGHT ETIQUETTE

Maurice B. ("Lefty") Flynn engineered this point.

"The best time to hit a 'drunk' it is when he reaces—Thash th' point 'Im tryin' (hiccough) to make!"

Will someone ask Jack Wagner what his "trying on a Hepner" gag means? inquires William Lowry.

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Comedy Ingenue

Moving Along In Movie-Land

A STUDY OF ARTHUR EDMUND CAREWE

By Marshall Lorimer

There must, no doubt, come into the heart every now and then, a certain glowing satisfaction in the knowledge that one has at last played a character in which his very soul revelled in interpreting! I am referring to Arthur Edmund Carewe, who has just finished playing that terrific characterization of Svengali in George DuMaurier's "Trilby," a Richard Walton Tully production.

It is true that Mr. Carewe has had the advantage of having two great minds associated with him in his interpretation. I am referring to James Young, his director, and Mr. Richard Walton Tully, the famous author-playwright, but, from my personal observation, I am inclined to believe that without this particular assistance Mr. Carewe would still have enhanced his fame by his portrayal of this world-wide fiction character. His make-up alone typified his conception of the part. He seemed to enter into the spiritualism so necessary in great interpretations. A modest, diffident man by nature, Mr. Carewe certainly seemed to leap forward into the limelight of his own greatness in this part.

It is true, also, that he was surrounded with an unusual cast of merit, but any extraneous assists could not take away one iota of his ability. That conscious feeling of power that goes with greatness and ability seemed to permeate the scene when Mr. Carewe entered upon it.

This young actor, for he is not yet out of his 30's, has had a varied and distinguished career as an actor, both on the speaking and screen stages, but he, although, meritorious—never quite "Arrived" but his Art was always with him, although the vehicle had not yet been found in which he could develop it to the point that he wished for—and, although the name Arthur Edmund Carewe was known throughout the length and breadth of the United States, still—and this shows some of his modesty, Mr. Carewe was dissatisfied with his work, but at last he has finally admitted that if Svengali does not reach into the hearts of the millions of picture fans who will eventually view "Trilby," then he might just as well seek some other line of endeavor in pursuit of his daily bread.

IRVING CUMMING STARTS

Broadway in all its alluring beauty. Like a warm-voiced siren gifted with some illusive, intangible quality that makes it magic, will be elaborately pictured in "Broken Hearts of Broadway," which Irving Cummings will produce at the Hollywood studios. The famous thoroughfare of New York is to be filmed as the "Street of streets," the glittering stage on which is enacted half of America's drama of life.

"Broken Hearts of Broadway" will mark the entry of Cummings, admitted throughout America for his work as a screen actor, into the ranks of the great independent producers.

The roster of screen players includes the names of some of the most famous artists of the industry and each member was selected because of his or her individual suitability for the various roles.

Among them are Colleen Moore, Johnnie Walker, Alice Lake, Tully Marshall, Kate Price, Creighton Hale, who attained prominence through his work in "Way Down East;" Arthur Stewart Hull, Freeman Wood and Anthony Merlo, a film executive who has returned to acting. James Kyrle MacCurdy is the author.

HE SHOULD BE REWARDED

Buster Keaton has posted a notice in his studio reading:

"FIVE DOLLARS FINE

"Any employee of this studio who springs a joke on (A) King Tut, former Egyptian ruler who was recently disinterred; or (B) who prefaces or concludes a statement by remarking 'Every day in every way (he or she) is getting better and better,' will be subject to a five dollar (\$5) fine. We want genuine laughs around this studio and not sickly grins.

"NOTE TO PRESS DEPARTMENT: King Tut and 'Every day in every way' stories must not be sent to the newspapers under any circumstances. Several dramatic critics around the country are reported to have resigned and become press agents because of the flood of Tut and Coue stories which have inundated their desks. Let us practice a policy of kindness to our fellow creatures."

Dorothy Vernon is dividing her time between comedies and dramatic productions, her latest screen efforts is doing a character part at the Big U with Director William H. Watson.



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With Comedians in Comedy Lane

GET TOGETHER, BOYS

Holbrook Blinn's stay in Los Angeles, where he is now appearing at a local theater in his famous play, "The Bad Man," called for a reunion of four well-known figures in the dramatic world, who have not seen one another for eleven years.

These four who recalled "old times," at a little celebration "back stage" were: Ben Piazza, manager of the Hill Street Theatre; R. A. Walsh, well-known director; Walter Long, famous character man, and Blinn.

Eleven years ago this quartet were playing together in Chicago in "A Romance of the Underworld." When the show broke up they separated and were never together again until Blinn arrived at Los Angeles with his "Bad Man" company.

But at least two of the number—Long and Blinn—are going to see quite a lot of each other from now on for they both have been engaged to play in First National pictures which are to be produced simultaneously at the United Studios.

Blinn is, of course, to play his famous "Bad Man" in Edwin Carewe's next production, and Long is going to play a "heavy" part in "The Huntress."

The interior of these two First National pictures will be taken on adjacent stages and naturally it is expected that there will be considerable reminiscing during the filming of the two features.

HE'LL HAVE TO BE GOOD

When it was noised around the Hollywood motion picture colony that Lloyd Hughes was spending an hour a day taking boxing lessons at the Hollywood Y. M. C. A. the film players of that part of the world began to sit up and take notice.

Is he going to desert the screen for the squared ring?

Is he getting ready to thrash someone?

These were the questions which naturally arose in the minds of his many friends. For a while there was wild speculation. Then the truth came out.

Hughes was simply preparing for his part in "The Huntress," a First National picture, in which he is called upon to stage a thrilling fist fight with Walter Long, who plays the part of a broken down prize fighter and fights with Hughes in one of the most dramatic scenes of the picture.

DINKY DEAN STARTS

The complete all-star cast, which will surround Dinky Dean, four-year-old youngster featured in "John of the Woods," a fifteenth century Italian story by Abb'e Farwell Brown, has been assembled by Producer Z. A. Stegmuller at Universal City.

The addition to John Sainpolis and Eric Mayne to the players previously signed gives Dinky one of the best supporting casts of the season.

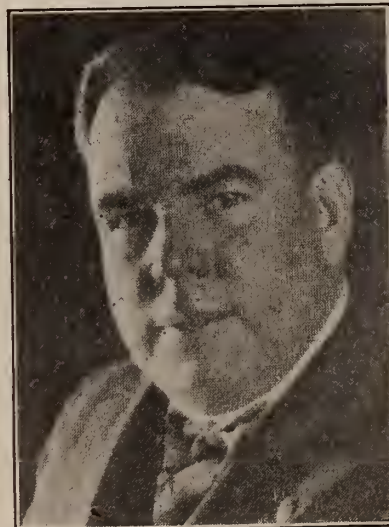
In addition to the above named players Dinky has: Virginia Pearson, Sam de Grasse, Josef Swickard, Mitchell Lewis, Ethel Wales, Frank Darrow, Sr., Tote Du Crew and Frank Bond.

"In this cast," says Director Albert Austin, "we not only have a large number of celebrated names but each is the exact type called for in the story.

"The scenario, which was prepared by Douglass Doty, gives Dinky the best vehicle a child artist has ever appeared in on the screen. At the same time it makes every player an indispensable and integral part, and furnishes to each artist a great opportunity to increase individual film fame."

Several hundred people will appear in this lavish screen production of medieval life. Costumes and settings will give the picture color and picturesqueness.

Rupert Julian is directly responsible for the following outburst: "Americanism is utterly opposed to dictation, excepting in stenographic schools."



VIN MOORE
A Comedy Director of Note



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Bradley King is at work on a screen adaptation of "Anna Christie." Eugene O'Neill's famous stage play for which Thomas H. Ince has purchased film rights at a top-notch price of \$100,000. John Griffith Wray will direct the new Ince special which will go into production within a few weeks.

Public Sales

We have purchased 122,000 pair U. S. Army Munson Last shoes, sizes 5½ to 12, which was the entire surplus stock of one of the largest U. S. Government shoe contractors.

This shoe is guaranteed one hundred per cent solid leather, color dark tan bellows tongue, dirt and water proof. The actual value of this shoe is \$6.00. Owing to this tremendous buy we can offer same to the public at \$2.95.

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:-: Trailing Motion Picture Stars :-:

JOINS HAYS ORGANIZATION

Announcement was made yesterday by Sol Lesser, president of Principal Pictures Corporation, that his company had joined the Hays organization, the Motion Picture Producers and Distributors of America.

An application for membership in the Hays ranks was made by Mr. Lesser after extended conferences with Mr. Hays in New York recently, and Mr. Lesser was yesterday advised by wire that the board of directors has passed favorably on his application.

"We are glad to have you with us," says Mr. Hays in his wire, "and the effort for better and still better pictures which you advocate is indeed a stimulant to all of us, I know your splendid organization is doing its utmost to contribute to this slogan."

Principal Pictures Corporation has an extensive program mapped out for the coming season, with a list of plays, stories and already completed pictures that will rank among the best of the season's output.

Among the stars associated with Principal Pictures are Bert Lytell, Kenneth Harlan, Guy Bates Post, Bryant Washburn, Florence Vidor, Blanche Sweet, Eileen Percy, Mildred Davis, Mitchell Lewis, Doris Kenyon, Edmund Breese, Tyrone Power, Harrison Ford, Maryon Aye, Helen Lynch, Victor Potal, Otis Harlan, Myrtle Stedman, Alice Lake, Gaston Glass, Cleo Madison, Grace Darmond, Effie Shannon, Tully Marshall, Robert McKim, Louise Fazenda and others equally popular.

Adjoining properties to Principal Pictures Corporation studios in Hollywood have been annexed and within a few weeks three companies will be at work in this one plant, with other units working at the Hollywood studios and the Ince plant.

Henry Sharp, cinematographer, who is responsible for the fine photographic work in a number of recent big Ince productions, has been signed under a long term contract by Thomas H. Ince. Sharp's latest work is in "Soul of the Beast," the Ince screen novelty featuring Oscar, the elephant, with Madge Bellamy.

* * *

Claude McElhany remarks that a bank teller certainly leads a canary's life. You know, always in a cage.

PROCEED WITH THE PLAY

Why doesn't Richard Walton Tully, dramatic genius that he is, assemble the cast now working on his screen production of du Maurier's "Trilby," for a stage production of the same play? This is a question that has arisen among his friends recently. Practically every member of the cast now working on "Trilby," which is a forthcoming First National release, has had an enviable stage career.

Andre Lafayette, who is the "Trilby" of this cast, has had stage experience; Arthur Edmund Carewe is a graduate of the American Academy of Dramatic Art, in New York, and appeared in such stage successes as "The Mummy and the Humming Bird," "Men and Women," etc; Wilfred Lucas is a former opera singer, played Marcus Venetius in "Quo Vadis" for a two year run, besides appearing in other big stage productions, including "The Chorus Lady," and "The Heir to the Hoorah," which he produced. Lucas plays "the Laird" in "Trilby." Francis McDonald, the Gecko of Tully's production, is a former stock player, with eight years before the footlights. Rose Dione, another "Trilby" player, formerly starred in her own company in Paris, and Maurice Canon, who is the "Zouzou" of "Trilby," has been a Parisian stage favorite for years, his most recent starring appearance having been in the Revue De Marigny. Creighton Hale's ability as a stage performer is well known. He but recently played the leading role in "Just Suppose" at the Mason Opera House in Los Angeles, and has a long list of successes to his credit. Other members of the cast could also qualify.

"Held to Answer," a gripping story of today by Peter Clarke MacFarlane, will be the second of the new series of Metro's all-star specials.



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—AND SO GECKO EXITS

Francis McDonald, who is interpreting the role of Gecko, the downtrodden musician, in Richard Walton Tully's production of "Trilby," a forthcoming First National attraction, has decided that there is some peculiar affinity between himself and doorways, in this particular picture.

"It may be just an odd coincidence," he laughed yesterday, "but this bird, Gecko, must have been a mighty active little chap. I'm always either coming out of, or going into some doorway. It doesn't seem that Gecko was ever permanently put in any one place, or if so, that he ever stayed put."

Frank gave the "Trilby" company a good laugh the other morning by appearing on the set, dragging a huge door behind him, and explaining that he now had a portable set.

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HOLLYWOOD BLVD. NEAR HIGHLAND

Shadows From the Silver Sheet

GOSSIP BY THE ROUNDER

CROCODILUTED

Here's a real wet one by Harry Beaumont.

"Pardon me," remarked the legislator, as he voted to remove the excess prof tax, "for shedding these profiteers."

Buster Keaton says that the Shakespeare's seven ages of man theory is all wrong. Buster says there are only three ages—cribbage, marriage and dotage. Buster's "Kolossal Keaton Komedey" "Three Ages" is now completed.

HIS GIFT

Bertram Bracken is heard from.

Gazabo: "The boss is the tightest wad I know!"

Gazink: "Well, he never hesitates to give you hell."

James Kirkwood, who is cast for the leading male role in Metro's all-star production of "The Eagle's Feather," was at one time leading man for Mary Pickford.

A CLEVER ANSWER

Lankershim Blonde: "What part of the Union do you prefer, Loehr?"

Loehr Harmon: "A union of wedded bliss 'ill suit me!"

William Sullivan claims that many women wait until their husbands have plenty of money before they start asking al'mony instead of all—is money!

A FAMILY DISCUSSION

Bern'e Durning: "What ever became of John Barleycorn?"

Shirley Mason: "Why, silly, he drank himself to death."

USED FOTOPAYER at a Bargain Price!

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A. B. Cox, 717 Tribune Bldg., Chicago

SHORTLY TO BE RELEASED

George M. Cohan's stage play "The Meanest Man in the World" was so great a success on Broadway that Principal Pictures Corporation secured the screen rights to it and today it is almost ready for the silver sheet.

Which is another manner of saying: "The Meanest Man in the World" has been filmed and will soon be seen in the picture houses throughout the country. The story has been made into feature length with a notable cast of artists, including Bert Lytell in the title role—portrayed on the stage by Cohan himself—Bryant Washburn, Blanche Sweet, Maryon Aye, Helen Lynch, Carl Stockdale, Frances Raymond, Victor Potel, Warde Crane, William Conklin, Lincoln Stedman and a host of others equally popular.

Eddie Cline directed the story and has given film fans a rip-roaring comedy-drama. The picture will have an early release via Principal Pictures Corporation, and if the judgment of those whose pleasure it has been to see it in the studio projection rooms may be taken, it will be one of the outstanding pictures of the coming season.

Eulalie Jensen, now playing in George D. Baker's "The Magic Skin," threatens to change her first name, and for a very good reason, too.

Every time she takes a party of friends to a vaudeville show, and there happens to be a yodeling act on the bill, her guests insist that Eulalie is being paged.

Her gypsy dancer role in "The Hunchback of Notre Dame" has been highly praised by Universal executives.

* * *

Charlotte Merriman and Ray Owens are going together.

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NEW YORK



A FOOL THERE WAS

HE HAD WORKED WITHOUT A MISS FOR TWO YEARS AT \$350 A WEEK. ONLY HIMSELF AND WIFE TO CARE FOR. THREE WEEKS AFTER HE LOST HIS JOB THE COMPANY PULLED OUT HIS TELEPHONE, AND THE GROCERY MAN WAS REAL NASTY ABOUT A LITTLE BILL OF A HUNDRED AND FORTY-SOME ODD DOLLARS.

IF HE HAD JUST PUT A MISERABLE LITTLE TEN PER CENT OF THAT SALARY INTO A SIX PER CENT ACCOUNT WITH THE GUARANTY BUILDING AND LOAN ASSOCIATION AT 6364 HOLLYWOOD BOULEVARD, WHAT A DIFFERENCE IT WOULD HAVE MADE. WITH NEARLY \$4000 WHERE HE COULD LAY HIS HANDS ON IT, HE COULD HAVE TOLD THEM ALL TO GO TO—TO THEIR BOOKS AND CREDIT HIM WITH PAYMENT.

—Adv.



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WASHINGTON, D. C.

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"MICKEY" WINS THE ICED FRIED EGG

"Is it warm enough for you today?"
How many times were you asked this question yesterday?

For some people it is like asking them if they are comfortable while hanging from a chandelier by their toes.

Blanche Sweet, wearing a forty-pound costume in "In the Palace of the King," while the mercury was bursting thermometers to right and to left, was asked the "snappy" question forty-two times within an hour after she appeared on the set.

"If some person comes along and does not ask me 'Is it warm enough for you?' I'll give them a diamond bracelet, a yacht, an automobile or any gift they select," confided Miss Sweet to her maid.

At this point her husband, "Mickey" Neilan, passed the set. "Hello, dear; how would you like some hot soup?" asked the director.

He won in a walk.
* * *

Thompson Buchanan of the Associated Authors, who are producing "Richard the Lion Hearted," featuring Wallace Beery in the title role, at the Thomas H. Ince studios, has just received word that "Pride," a three-act comedy, written by Buchanan in collaboration with Henry Miller, the actor, has opened at the Morosco Theatre in New York City. Buchanan, who is the author of "Civilian Clothes," "A Woman's Way" and other well known Broadway successes, is now adapting "Harbor Bar," Peter B. Kyne's big sea story, for the Associated Authors' second film production.

* * *

Fontaine La Rue has been cast for the heavy part in the George Larkin picture at the Russell studios.

ON THEIR WAY

With Miss Mabel Normand, the star, and Ralph Graves, George Nichols, Anna Hernandez, Vernon Dent and Charlotte Mineau, principals in the supporting cast of "The Extra Girl," F. Richard Jones, directing the production, sallied forth the early part of this week to be absent on location for a few days.

Loaded heavily with every conceivable piece of apparatus necessary for exterior photographing, even to Miss Normand's portable bungalow and dressing room, Mr. Jones and his little caravan of motor vehicles created somewhat of an interesting scene as they left the big comedy studios. Miss Normand's big private car led the parade while the big generating set mounted on a truck under its own motor, brought up the rear.

While away, the company will shoot a series of exterior scenes which it was found to be impractical to build on the studio stages.

ADMIRAL JACKIE NOW

In one of the early scenes of Jackie Coogan's current production, "Long Live the King," he attends the Royal Opera House of Lavonia to witness a performance of "The Flying Dutchman." The stage is set with prop ships and "dressed" with operatic sailors.

It so happened that, while Jackie was filming these scenes, Admiral Eberle, chief of operations of the U. S. navy, was conducting target practice off San Pedro. Accordingly, Jackie invited the Admiral and Mrs. Eberle to visit his own prop navy; and the invitation was accepted. The tour of inspection was conducted with all naval dignity and, as soon as his picture is completed, Admiral Jackie Coogan will pay the usual return visit to his naval confrere.

PERT POINTS

TORN OFF

This contr'b by Myrtle Stedman
Tra: "What's Blahzay all excited about?"

Lala: "Oh, he found a summer magazine without a bathing girl cover."

Jimmie Aubrey finds a news item for us.

Comedian Makes Bow in Dignified Role—How could a comedian make a dignified bow?

* * *
A NEW TWIST

By George Melford

Dense One (reading paper): "Just what is an itinerant baker?"

Not-So-Thick: "Probably an ill-bred loafer who rolls around getting a rye bun on!"

An extra girl said "that the meanest man in the world" was the meanest set in the world, for on it she received \$5.00 and ruined a \$50.00 dress, and caught a cold in the head, which prevented her working for several days. I ask you, where's the law of compensation?

NOTHING FUNNY ABOUT IT

By Gladys Brockwell

Dryden: "I see where a prominent English visitor finds our dry laws farcical."

Wetby: "Gosh! I wish I had a sense of humor like that!"

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Under the Magnifying Glass

BY THE MAN

BEHIND 'CLOSE-UP'

JAMES YOUNG, THE COURTLY DIRECTOR

By Marshall Lorimer

You cannot take away a man's mannerisms, and—generally speaking, it is one's mannerisms which eventually bespeak the real character of the man. Probably not half enough has been said regarding the tremendous importance to the screen world of that courtly director, James Young, and this same James Young is still human enough to welcome from his many friends the term "Jimmy."

An immaculate dresser, a courtly, dignified presence, yet with keen humorous merriment perpetually shooting from his gray eyes, pictures this noted director of the "Masquerader," "Omar, the Tentmaker," and, what I believe to be his greatest achievement, "Trilby."

There is an old saying that, "You can judge a man by his conduct toward his inferiors," and I use the word "inferiors" only in the sense of money making power. If this is true, then the word gentlemen is a fit appellation to James Young. I have had many opportunities of speaking with the small part persons, who played under his direction in "The Wandering Daughter," and other productions, when he was associated with Katherine MacDonald and up to the present time of writing, and invariably, it has been said to me that, "Mr. Young is the only human director I ever worked for. He seems to notice everything and, although he has had many reasons to lose his temper at certain displays of ignorance, he has been tolerant, and able to smooth away the difficulties by his natural kindness of nature." Could any remark be a greater tribute to a man's character and politeness?

James Young, before entering film directing, was one of the most famous legitimate actors on the American stage. It does not seem so very long ago that I sat "out in front" watching his performance of Shylock in the "Merchant of Venice," and millions hold his memory in reverence for his splendid interpretation of "Beau Brummel" and "Hamlet;" then, many remember his "Marc Antony" and his "Candida" and numerous other characters which he helped to enhance in the hearts of great stage admirers.

At this writing, one could not say



that Mr. Young is anything but in the actual prime of life. His is a vigorous vitality. He has a keen sense of esthetic values. He is a great scholar, and has on many occasions lectured before most of the best learned bodies throughout the world. He is a man of ideals. His mind is a combination of spiritualism and mental statistics. As a traveler, he has delved into the four corners of the earth; in other words, James Young represents the fullest conception of a man best fitted to hold the highest honors in the film industry. His experience, knowledge and insight of human character make him an ideal representative of the fourth greatest industry in the world.

IT'S NEVER TOO LATE

Some three or four issues back in this magazine, I, personally, criticized and reviewed that tremendous Universal-Jewel Production, "Bavu." At that time, I gave full credit, as I thought, to everyone connected with the production but, through a printer's error, the name of Harry Webb was left out, and, being a great believer in the fact that it's never too late to correct an error, I am taking this opportunity to tell you that Harry Webb contributed in a great measure to the actual success of this production.

He acted in the capacity of assistant director to Stuart Paton.

At this writing, he is holding a like position with Harry Pollard, who is directing Reginald Denny.

AN AMBITIOUS PROGRAM

Mr. Graf, supervising director of the Graf Productions for Metro, is one of the busiest forces in the motion picture industry. Mr. Graf has nearly completed the cutting of "The Fog," produced at the San Mateo Studios, and is now engaged with Tom Hopkins in titling the film. In addition to this, he is adapting and putting into continuity his next production, David Graham Phillips' "The Grain of Dust," with Mildred Harris featured player, shooting to commence about June 15th. This will be followed by "The Soul Thief," an original by Mr. Graf.

His production plans include two units, with three specials for each unit, for he announces that he will no longer make program pictures, but specials on the same scope as "The Fog," which ran into big expenditure with cast of all-star talent.

While Mr. Graf has settled on having one unit at San Mateo, from present indications the second unit will be operated at the Metro Studios, although this is not definite as yet. The producer is leaving in a few days for New York where he will look over new productions and will purchase the scenario rights to enough famous books to keep his cameras busy for the next two years.

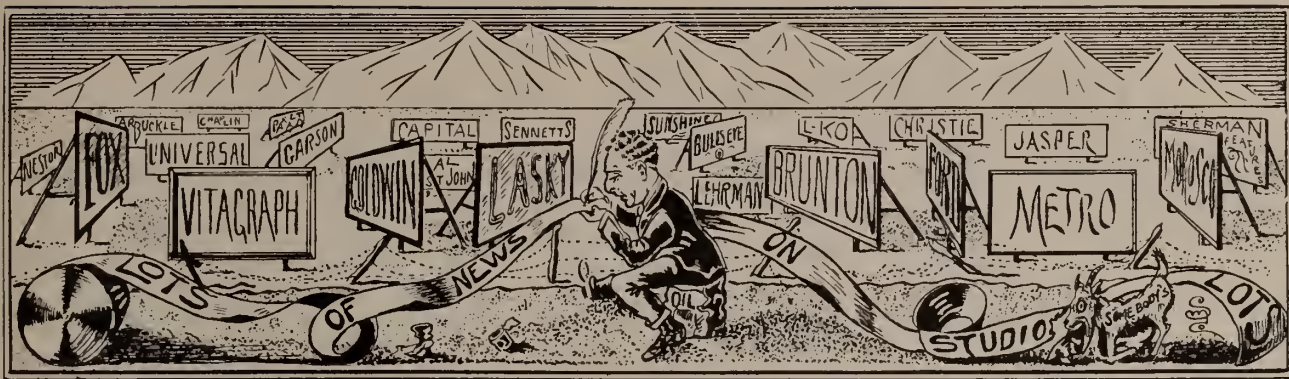
WATCHING HIS SUCCESSOR

During the filming of the scenes for "Penrod and Sam," a First National attraction, produced by J. K. McDonald, Ben Alexander, who plays the role of "Penrod," stopped short in his work to peer off into the background.

Director William Beaudine turned to see what had so suddenly attracted Ben's attention. There, behind him, stood Wesley (Freckles) Barry, who played "Penrod" in the first Booth Tarkington kid picture, produced by Marshal Neilan, two years ago.

Wesley was working on another stage at the same studio and had come over to the McDonald stage to give the new Penrod the double O. He expressed himself as being extremely well pleased with the way in which his successor was enacting the famous Tarkington character.

Freckles Barry, who now sports long trousers, is no longer in the "Penrod" class. He is playing "juvenile."



UNIVERSAL PICK-UPS

Work has started at Universal City on "Lonesome Luck," a new Western story. It will be followed by several similar offerings. William Craft is directing. Jack Daugherty stars. Margaret Morris plays opposite him.

* * *

From Los Angeles to San Francisco by steamer, a few hours' wait and back on the next boat, was the queer trip taken by King Baggot, director. Baby Peggy, diminutive film star, and a big cast from Universal City engaged in the filming of the new Baby Peggy play, a full-sized feature in which she is supported by a big cast of grown-ups. Baby Peggy play, "Wanted, a Home," was written by King Baggot and Raymond L. Schrock. In the big cast surrounding the tiny actress are Fred Esmleton, Sheldon Lewis, William Conklin, Dave Lawrence, Betty Francisco and others.

* * *

Production has just been completed at Universal City on "The Self-Made Wife," which was produced with an all-star cast under the direction of Jack Dillon.

The film play was adapted from the Elizabeth Alexander novel, published first as a serial in the Saturday Evening Post. Edward T. Lowe made the screen adaptation and Charles Kenyon wrote the scenario. The cast includes such well known players as Ethel Grey Terry, Virginia Ainsworth,

Crauford Kent, Phillips Smalley and Dorothy Cummings. Jack Dillon, who directed the play, has directed many outstanding screen successes, including "Suds," with Mary Pickford.

* * *

Scientists all over the world are interested in "Legally Dead," the story of an adrenalin-reborn man and his legal status which Universal City has made. Milton Sills played the man, while Claire Adams, Edwin Sturgis, Herbert Fortier and Margaret Campbell handled other roles under William Parke's direction.

* * *

Gladys Walton's next starring vehicle for Universal will be a screen adaptation of the popular novel, "The White Cat," by Gelette Burgess. Production is due to start on the play, which will be filmed under the title, "The Untameable." Herbert Blache, who recently finished the direction of Herbert Rawlinson in "Fools and Riches," will direct the production.

* * *

Reginald Denny has doffed the fighting trunks and donned the swimming suit.

The star of the famous Universal "Leather Pushers" series recently completed his work in the latest picture of the new series and is vacationing in the Pacific ocean between pictures. Production will start soon on another of the two-reel comedy classics.

Harry Pollard, who directed the filming of the previous "Leather Push-

ers," will continue the making of the plays listed in the latest series.

Denny was supported in the picture just completed by Elnor Field, Hayden Stevenson, Gertrude Olmsted, Harry Carter, Edward Kennedy, Al Kaufman, Gordon Sackville and Tom McGuire.

* * *

Edmund Mortimer, directing Herbert Rawlinson in "Thicken Than Water" at Universal City, might have been an engineer if he hadn't become a film director. He graduated from a noted technical college, and today loves to delve into mechanical problems as a recreation after his film work.

* * *

Laura La Plante, playing opposite Hoot Gibson in "Out of Luck," has become an airplane fan. Al Wilson, the Universal City stunt aviator, started it—he took her for a flight. Now she's indignant because Wilson won't teach her how to operate a plane. "And he says himself it's safer than driving an auto," she complains. "Men are the peculiar sex, all right."

* * *

Mary Philbin, who displays unusual emotional dramatic ability as the little hand organ girl in "Merry-Go-Round," the Universal spectacle of Viennese life, soon to be released as a Universal-Jewel production, has been cast for the leading feminine role in "Where Is This West?" in which Jack Hoxie is starred.

* * *

Dale Fuller claims that the boys are rather shy nowadays. She always carries her purse with her.

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The Magazine of Movie Land

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All manuscripts and Contributions Should be Addressed to the Editor

"BREAKIN' IN"

By Elsie Eva Steele

I ups and quits me job one day,
Slingin' 'em off the arm's my trade;
But I gets the bee in me bonnet
I'm a writer, though some what un-
made.

Gosh, but I wants to write a story;
Now, I simply got'a write a play.
Go around in a daze all the time,
Thinkin' up great things to say.
I can build up a bully situation,
Very excitin', have it ring true;
Then when I reads it all over,
Decides the damn thing won't do.
I goes to the movies each night
To see, how the swell hero enacts
A play by a much talked of author;
Can see at a glance what it lacks.
Now, they need some one like me,
What can write a picture that's great.
Yet every time I sits down to write,
Can't think of a thing to relate.
My Landlady's just got'a be paid;
My shoes are run down at the heels,
But can't get the idea out of me head
To write a movie—in seven reels.
They ought to have me for that part
Where the heroine leaves with a sob;
Everything wrong, gosh darn it all,
'Cause tomorrow I goes back on me
job.

WIT AND EFFECTIVENESS

That young man Arthur W. Kelly, who was directly responsible for all the costumes worn in "Trilby," is an undoubted genius in period clothes. He seemed to have an uncanny way of finding the suitable raiment and color schemes to match the individual wearing them. Beside his effectiveness in this department, he owns a nimble wit, as the following attests: "The best business card in the world is your NAME over your own place of business." A man with such clarity of thought is bound to succeed.

THE INNOCENT TYPE

I have an idea that if D. W. Griffith (who revels in such types) had seen Miss Wilma Leone, he would have immediately signed this little film lady to a long-term contract, for Miss Leone possesses every requisite necessary to success in the film game, a peculiar ethereal type of beauty, a great degree of intelligence, and an overpowering ambition to succeed, at this writing it is true that she is merely on the fringe of the circle, but I feel sure that eventually a keen directorial eye will have noticed her ere many moons have passed, and will have given her the opportunity to justify her own faith in herself.

PEGGY BROWNE

BURSTS INTO VERSE

(The editor would like to know why she was driven to this?)
I take my heart from beneath your feet,
To give it to one who will act more sweet—
To my throbbing heart beneath h's feet,
Until in time I might repeat—
Get off my heart with your big feet!

Martha Mattox claims that she knows a Scotchman who can smell a scent (cent) at any distance.

THE MORE THE MERRIER

Financed by a group of Cheyenne, Wyoming, capitalists, the Rocky Mountain Productions, Inc., is the latest film producing concern to enter the independent field.

The concern will center all its producing activities in Hollywood.

Distribution will be via the states right market through the Anchor Film Distributors, Hollywood, of which Morris R. Schlank is president.

The firm has already finished its first production, "The Dangerous Trail," a six-part "special" with an all-star cast, including Irene Rich, Noah Beery, Tully Marshall, William Lowry, Jack Curtis, Jane Talent, and Fred Hank.

In addition to the above production the Rocky Mountain productions will film a series of eight pictures featuring Bill Patton, the well known outdoor star. The first two of this series are now in production under the personal supervision of Alvin J. Neitz, who has been appointed director-general of the new organization.

F. W. Raymond, secretary-treasurer, will have charge of the local plant.

JOHN BOWERS SIGNED

Not content with having their stars all of the feminine gender, Principal Pictures Corporation announce this week the signing of John Bowers for a long-term contract.

Bowers is regarded as one of the most popular of male leading men and his entry under Principal Pictures' banner has met with wide approval.

With the completion of "Youth Triumphant," the initial Fisher Production staged at the Hollywood studios the past two months, Victor B. Fisher announces that work on the second independent production will be started immediately. In the cast were the following: Virginia Lee Corbin, Anna Q. Nilsson, Raymond Hatton, Joseph Dowling, Kate Price, Claire McDowell, William Boyd, Ward Crane, Mary Anderson and others.

* * *

Rex Ingram has a staff of four cameramen, working under the supervision of John F. Seitz, four assistant directors and three technical experts, who remain on the set constantly during the filming of "Scaramouch" at the Metro studio.

Are You Interested

in beautiful GOWNS? You can purchase in my home at 2006 IVAR AVE., Hollywood, the changing wardrobe of 10 of the BEST DRESSED STARS on the SCREEN! All articles of wearing apparel at a GREAT SACRIFICE. Many of these GOWNS were worn in only ONE PICTURE.

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Hand-Outs Along the Rialto

WALLACE LIKES ACTION

One of the most important battles of history has just been fought out. "Richard the Lion Hearted," defeated the Sultan Saladin at the gates of Joppa, Palestine, last week. The fight, in which armed thousands took place, is one of the big scenes of the Associated Authors spectacular screen version of Sir Walter Scott's novel, "The Talisman," which is being filmed at the Thomas H. Ince studios. The battle progressed for five days without any serious casualties beyond the usual black eyes and varied colored bruises which result from the undue excitement which always occurs with a vigorous director holding the megaphone and urging honest action from the hand-to-hand combatants. On the sixth day, however, Wallace Beery, who plays the title role in the production, attacked a "Moslem infidel" so ferociously that he lost his balance and fell from his horse. The terrified animal went plunging through the ranks of the Sultan's army and ten men were thrown and carried off to the hospital before the runaway was captured.

The set was specially built for the battle scenes is said to be an absolutely authentic reproduction of the ancient city of Joppa, Palestine.

HE REALLY EARNS IT

Motion picture stars, who deduct \$5200 a year from their income tax returns and charge it to advertising, because they pay \$100 weekly, or more, to a personal press agent, are defrauding the government according to Al St. John, Fox comedian. If a P. A.'s salary were to be itemized properly, the services rendered would probably go through the audit bureau something like this:

Doubling up with laughter at star's funny stories.....	\$ 40
Telling star ten times daily he is greatest ever	20
Agreeing with him continually in every opinion	22
Explaining twice daily why he does not get more publicity on front page	10
Hunting up high-class bootleggers for his employer	7
Writing and "placing" publicity about star	1
Grand total	\$100

A REST AT LAST!

Hoot Gibson is going to take a rest! It will afford the rollicking Universal star the most unique pastime that he has experienced in many months. He has almost forgotten what vacationing means.

Following the completion of "Out of Luck," Hoot's latest starring vehicle, his director, Edward Sedgwick, told Hoot that he was to have a rest of two or three weeks before the filming of his next play.

Hoot was astounded.

"What? Aw, Ed, don't trifle with me. You know nothing like that is ever going to happen to me."

But it proved a fact and Hoot is to have his first rest in more than a year. It is his first long vacation in fifteen pictures. He has promised to absorb his share of the sunshine and salt air along the Pacific shore during the lull in his work before the camera.

"Out of Luck" is the second of the new series of special Hoot Gibson feature productions. It is the story of a cowboy who joins the navy, and should afford plenty of laughs with inimitable Hoot in the title role. Sedgwick wrote the story and George C. Hull of the Universal scenario department wrote the continuity.

Sandy Roth, assistant director for Warner Bros., experienced the unusual this week while looking for location headquarters for the "Little Johnny Jones" company. He was detailed by Jack Warner to find a deep water spot at the San Pedro harbor and in an effort to get the best place, looked over the bank too far—result, tasted some rather muddy water. Roth is now submitting a bill for the cost of cleaning one assistant director's outfit.

"SKYLARKING" FINISHED

The second of the series of Mack Sennett all-star comedy attractions for Pathe release, under the title of "Skylarking," in which Harry Gribbon, Alberta Vaughn, Lila Leslie, Kewpie Morgan and those two very clever little children, Josephine Adair and Jackie Lucas, appear, has been completed. The picture is now in the editing and titling department to receive its finishing touches preparatory to being given a local preview before shipment to New York.

SENNETT PHOTOGRAPHS

OCEAN BED

The all-star comedy company bearing the Mack Sennett banner, in which Harry Gribbon, Alberta Vaughn, Billy Bevan and Mildred June are the featured players, under the direction of Roy Del Ruth, have left for a week's stay on location. They have journeyed to a point between La Jolla and San Diego to shoot some water scenes in which Billy Bevan is the main character, to match up with some shots in which the bed of the ocean is reproduced.

MANAGER IS FORMER ACTOR

Ashton Dearholt, production manager of the Ben Wilson studios, is still receiving fan mail from admirers he won while enacting featured roles several years ago in American, Goldwyn and Universal photoplays. At the present time Dearholt is supervising the production of the latest Ben Wilson all-star production, "Mine to Keep," with Bryant Washburn, Mrs. Bryant Washburn, Wheeler Oakman and Charlotte Stevens heading the list.

Why does Edna Murphy shut her eyes when she dances with Gaston Glass?

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SCREENING WHERE THE SCREENING'S GOOD

Broadsides

By ARGUS

Jimmie Dugan tells us his latest gag. The husband talks in his sleep, so the wife has to go to sleep to talk back to him.

* * *

Gertrude Stevens says she can't take a joke. That's the reason she never married, probably.

* * *

Drab scene grates on Herb's nerves after three-day illness—another one of those news items. He probably said: "Oh, this set makes me sick!"

* * *

Robert Agnew is appearing in "To the Ladies." We could make a nice toast to this title, but we haven't anything to toast with. This from Otto Lederer.

* * *

Lasky is producing "The Silent Partner." Good title for the silent drama, claims Ruth Willard.

* * *

King Baggot is directing "Wanted—A Home." We suppose that the script was prepared from the want ad section of some paper.

* * *

Mary Cameron says she can be tough or nice. That's the trouble in going out with these versatile women—they can fool you.

* * *

Harry Carey has finished "The Miracle Baby." This is a picture of every mother's son. Contributed by Jack Sullivan.

* * *

Texans are eager to give keys of their cities to Leah Baird. But will they unlock anything—cr cellars?

* * *

Now Victor Fleming is directing "To the Last Man." Well, their motto should be, "last, but not least." We agree with Charles Clary.

* * *

Edgar Lewis states that every time he loses a collar button he has to get a burglar to find it for him.

* * *

Al Santell is directing "Lights Out." We suppose this is to be a dark secret, a what?

Since Bull Montana is going to do "The Uncovered Wagon," Jimmy Starr has written one entitled, "Slightly Like a Nose."

* * *

Irving Cummings is producing "Broken Hearts of Broadway." One of the scenes should be of a chap paying the check in a Broadway cafe, asserts Joseph W. Girrard.

* * *

West Coast Productions is making "Why Do We Live." Oh, just because of "The Demi-Virgin, naively suggests Arthur Bernstein.

* * *

William Russell is making "Time Hath Changed." "Ycu Can't Fool Your Wife," says Mr. Lasky.

* * *

Dallas Fitzgerald is directing "After the Ball." This is correct in the baseball season. Quite right, Gertrude Astor.

* * *

Betty Behr is a picture actress well worth watching. Well, we'll say a lot of them are.

"Buster" Harmon says she thought a stage coach worked in a theatre.

* * *

Helen Ferguson was insulted by an unknown man over the phone. Too bad, but you know press agents will do anything to get "the story" over in the papers.

* * *

William Desmond is going to Feather River. Might say this is the place of ticklish, or laughing waters. Which is it?

* * *

A parody on "Peggy Dear" is coming out under the title of "Abie Dear," dedicated to Abe Lyman, who wrote the original song.

* * *

Still we have news items.

Connie's blue! She plays dumb role in new Film. Well, there are a lot of actresses who could have played the dumb part all right, insists Jeanette Prenerly.

* * *

Pauline Toler is going around with Neal Burns.

A blend of delicious food and superior service in an environment of artistry and refinement gives character to the "Brown" Shops

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DINNER

Fountain Service

Candy
Ragtime
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Per lb. \$1.00

Pastry
That
Is
Different

Now Wallace McDonald tells one. Girl: "Am I the first girl you ever kissed?"

Boy: "Yes, dear, you know I took lessons at Westlake Park from the other couples."

* * *

George D. Baker is directing "The Magic Skin." Should use this after shaving, eh? claims Eddie Barrett.

Jack Cooper told us that there were an awful lot of girls who didn't want to get married. He claims he has asked them all.

* * *

Reginald Barker is directing "The Master of Women." Oh, boy, the man in this picture must be the world's wonder. This is a usual thing from Dr. G. J. Crandall.

Balloon
DYE WORKS Inc.

PLEASE PATRONIZE—WHO ADVERTISE—IN "CLOSE-UP"

PERSONALITIES

THE VAMP OF A HUNDRED GOWNS

In "Pitfalls of a Big City," Madelein Hurlock, playing the feminine heavy role for Ben Turpin, star of the attraction, has more dress changes than the ordinary comedy has subtitles.

Miss Hurlock, whom Mack Sennett recently signed for a series of Turpin specials for Pathe release, is proving to be one of the big surprises on the lot, giving great promise of shortly being recognized as one of the real vamping artists of the screen.

* * *

John Harron, brother of the late Robert Harron, has an important part in Constance Talmadge's latest comedy, "Dulcy," now being filmed under the direction of Sidney Franklin for First National. Harron was featured recently in "The Square Test" and also had important roles in "Westbound Limited," "Hand Me Down," and "Through the Back Door."

* * *

KINKS

Bill Yochem: "What's the sport of kings?"

Newton Stone: "Craps, I guess."

* * *

Mae Murray has departed for New York for a month's stay. Upon her return to Hollywood she will start work on "Conquest," her next production for Metro which Robert Z. Leonard will direct.

* * *

Before entering pictures Elinor Fair was a popular professional dancer in San Francisco. Just now she is enacting the title in Metro's all-star production of "The Eagle's Feather."

A LOGICAL QUESTION

Now that Harry Myers is cast as a newspaper publisher, which role he portrays in "The Printer's Devil," Wesley Barry's current vehicle for Warner Bros., he is getting a taste of the woes and daily events that go to make a publisher's life other than merry. Harry's first bit in this picture is to receive a goat in payment for five years subscription to his newly purchased paper. Being a "wise" publisher and willing to learn, Harry forgot himself and asked Director William Beaudine how many years subscription he would have to give to get an elephant.

* * *

Speaking of blank cartridges we must write some blank verse.

Hedda Nova

An actress

Became excited

And walked into

Some blank cartridges

Which proved not to

Be as blank as they

Looked.

The doctor said that it

Would

Be all right now

So

We'll leave the rest of this

Blank.

* * *

Andree Lafayette, the charming Norman girl who is playing the name part in Richard Walton Tully's screen production of du Maurier's "Trilby," has received a flattering offer from a prominent vaudeville agency for a tour after the completion of "Trilby," but inasmuch as she is under a long term contract for First National Pictures, she is unable to give the proposition consideration at this time.



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Bright Hints For Human Beings

By "US" or "WE"

A. ALPERSTEIN COMES TO WARNER STUDIOS

Activities at the Warner Bros. studios have reached the stage where it becomes necessary to relieve Jack and Sam Warner of much of their production duties with the result that the new Warner studios are to be placed under a general manager. A. Alperstein, pioneer motion picture executive, is the man chosen for the important position. He is due at the studios from New York this week and will commence his duties at once.

The New York office of the Warner Bros. is cared for by A. and H. M. Warner while J. L. and S. L. are permanently located in Hollywood. H. M. Warner has been at the studios for several weeks and will remain for another month or so until every detail for the coming classics of the screen has received action.

Duties of Alperstein will include the laboratory supervision with which he has been identified for many years. During his picture career, he has been a producer, distributor, exhibitor and laboratory executive. At one time he was head of a national advertising syndicate of much importance.

Ben Alexander's press agent says that the child actor learned to act almost before he learned to eat. That word "almost" came in handy didn't it?

* * *

Hunt Stromberg, who produces, and often personally directs the "Bull" Montana comedies for Metro, is the youngest producer in motion pictures.

* * *

Jane Sherman informs us that girls are not called gold-diggers any more, that they are entitled, "silver-siren." Quite a good name at that.

* * *

Edna Murphy is starring in "What Should a Girl Do?" They will probably have a lot of gag men on this picture. Joe Engler is witty.

* * *

Vera Alden, actress, tries to ride a bicycle and is injured. Probably the thing was "tired" and just fell over.

* * *

This travelogue by Edith Johnson, who has a gold-fish that's been around the globe three times in an hour. That sounds worldly.

* * *

Rollie Asher wants to know if you have to be a juggler to balance books.

TO START SOON

Edward F. Cline, who just completed for Principal Pictures, "The Meanest Man in the World," and who also directed Jackie Coogan in his forthcoming comedy "Circus Days," adapted from "Toby Tyler," will have charge of directing "When a Man's a Man." Florence Vidor and John Bower will enact the principal roles.

Allen Holubar is preparing to "shoot" scenes for his first production under the Metro banner and he will begin casting some time this week. He has purchased "East of Suez," the sensational New York stage success, which will be filmed as his second Metro release. The famous producer-director has been assigned Joseph Schenck's old office in the new Metro administration building of that concern's Hollywood studios.

* * *

Someone said that man descended from a fish. If that is the case we can now account for the business sharks and the whale of a liar. This from T. D. Moreno.

* * *

Gordon Hollingshead asserts that those who fall in love on the front steps might call it a stair-case.

* * *

Mack Sennett reveals how to furnish a vamp's home. Well, HE ought to know if any one does.

* * *

Notice to Newspapers: How about a Charley Chaplin-Pola Negri headline?

* * *

Helen Grant, film actress, wants to go on the stage. She's a blonde, so this is a light-headed inquiry.

* * *

Jacques Jaccard informs us that tacks were first discovered at night in a bedroom.

They say money talks, but William Duncan says it has lost its voice in Germany.

* * *

INGRAHAM AS TRAP DRUMMER

Lloyd Ingraham, one of the screen artists in "Scaramouch," Rex Ingram's newest Metro production, was the trap drummer in the Robert Buchanan repertoire company at 15 and the leading man at 19.

WOODSMEN WASHED UP

"Back to the Woods," the Christic comedy which was filmed in the main near Mount Lassen in Northern California, has been completed under Scott Sidney's direction, and is scheduled for release in June. This comedy, preceded by "Plumb Crazy," will complete a year's series of pictures, twenty in all. Neal Burns is starred in "Back to the Woods," while Bobby Vernon is the comedy star in "Plumb Crazy."

TEN YEARS AGO?

Peggy O'Day was taking piano lessons in hope of some day becoming a female Paderewski.

Niles Welch was studying law at Columbia and breaking records in the track team.

Wm. P. S. Earle was trying to figure how he could talk J. Stuart Blackton into letting him direct a two-reel picture.

Bertram Thomas Grassby was playing before the footlights with Bertha Kalich.

Edward J. Montagne was editing the Brooklyn Weekly Dispatch and writing scenarios on the side.

Now look at them.

Estelle Taylor claims that film players owe all to the producer.

BROWN CALDWELL AND LADD
Photo-engravers
247 S. BOWY, LOS ANGELES
Phone 63551

"PENROD AND SAM," FROM THE STORY BY BOOTH TARKINKTON; PRODUCED BY J. K. McDONALD; DIRECTED BY WILLIAM BEAUDINE; PHOTOGRAPHED BY RAY JUNE; ADAPTED BY HOPE LORING AND LOUIS LIGHTON; TITLES SUGGESTED BY BOOTH TARKINGTON; RELEASED THROUGH FIRST NATIONAL; PRE-VIEWED AT HUNTLEY'S THEATRE MAY 10TH.

BY CLOSE-UP JUNIOR

Recently we have seen a great number of the so-called "kid" pictures, but up to the present time we have never viewed anything so splendidly handled as "Penrod and Sam." There are more real laughs and pathetic touches in this than in any six ordinary pictures. William Beaudine proves many times that he is a very capable director and exceedingly original in his manner of directing. The cast is composed of Ben Alexander as Penrod, Joe Butterworth as Sam, Buddy Messinger as Roddy Bitts, Joe McCray as Verman, Gene Jackson as Herman, "Cameo," the dog, as Duke, William V. Mong as Mr. Bitts, Gladys Brockwell as Mrs. Schofield, Rockcliffe Fellows as Mr. Schofield, Newton Hall as Georgie Bassett, Mary Philbin as Penrod's sister, Gareth Hughes as Robert, and Gertrude Messinger as Marjorie Jones. There are so many fine things and bits of acting in this feature that it is difficult to give credit to all in this limited amount of space. Gertrude Messinger and

Ben Alexander gave the best performance of any two kid actors I have ever seen. The scene in which their playmate, the dog, is killed beats the best of mother sob stuff. The comedy situations put some of our greatest comedians and comedies in the background for a few feet of good film. Gladys Brockwell again shows us just what a wonderful actress she is. Rockcliffe Fellows surpasses some of his best work and adds many laughs to the picture. William V. Mong does the best "mean" role we've seen on the screen. Newton Hall is a perfect "sissy." Joe Butterworth did some fine acting in spots. Other times he could have been better. Mary Philbin and Gareth Hughes had very small parts and were only fair. Now again we congratulate Mr. Beaudine on his fine, even and super direction. This is undoubtedly one of the best pictures of the coming year. There is more real entertainment in this than a dozen other program pictures.

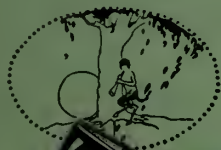
"SIXTY CENTS AN HOUR," STARRING WALTER HIERS; DIRECTED BY JOSEPH HENNEBURY; STORY BY FRANK CONDON; ADAPTED BY GRANT CARPENTER; PHOTOGRAPHED BY FLAXEN DEAN; PRE-VIEWED AT THE ROOSEVELT THEATRE

BY CLOSE-UP JUNIOR

Walter Hiers is the overly fed, discontented and generally picked-on soda clerk in a small town of one village queen and stereotyped crooks. In this comedy part he tries very hard to be funny and he might have been had the gags come from professional fun men. Walter is very funny, however, when he breaks away from written orders and really acts. Jacqueline Logan, one of the best leading ladies in the business at present, acts like an old trouper through silly situations, and a role which was far too small for such a clever actress. Riccardo Cortez, discovered by Jesse Lasky as a good sheik to file away for future reference, stands out remarkably well as a villain, who—according to the villains' union—smokes

long cigars, laughs sneeringly at the hero, takes the heroine riding in his racer-like car, and generally messes things up for a couple of reels. Aside from this, Mr. Cortez will undoubtedly be one of the leading figures in the picture industry soon, as he has great ability, and of course there is a certain amount of feminine appeal. That alone is enough box office attraction. Another member of the cast is Vervyn LeRoy, a young chap who is making wonderful progress in the films as an actor of the modern school. There is something about him that appeals to both young and old. He has a style—something new for actors. He is well worth watching. Others in the cast are: Charles Ogle, Robert Dudley, Clarence Burton, Guy Oliver and Cullen Tate.

A Popular I. Miller Shoe The "SCANDAL"



—It would seem untrue that one style in particular should have the ability, in loveliness and delicacy, to out-step any or many of the little models designed and made by I. Miller.

—However, the "Scandal" here sketched is a successful captain. It has an odd and artistic forepart, three graceful straps and dainty perforations. Something to be seen and thought about. Patent Leather only.

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HE KEEPS YOU LAUGHING

From the director to his associates in the motion picture profession, Bert Roach, the Universal film comedian, has the knack of keeping all in continuous good humor. His is a happy disposition, in which gloom cannot find ingress. If the day is dull otherwise, Bert delves into his little bag of tricks, and Presto! radiance has the in-ning. William Watson, his director, is responsible for the assertion that a grimace on his star's face is worth



fully fifty doses of health-building tonic! This is only one of the many tributes uttered by his associates. Bert has had a worthy and long career as a film comedian; in fact, he is regarded as one of the pioneers of the laugh-makers. One has only to study these photographs to understand why he is the undisputed fun purveyor on the Universal lot. Millions throughout the world regard this grief-eraser as a boon to mankind.

BERT ROACH

STARRING IN UNIVERSAL COMEDIES

“ **Close - Up** ”

a nearer point of view

VOL. IX, NO. 11.

LOS ANGELES, CALIF., JUNE 20TH, 1923

TEN CENTS A COPY



Photo by Hartsook.

HARRY BEAUMONT

DIRECTOR

Who Is Directing David Belasco's Great Stage Success, "THE GOLD DIGGERS," With an All-Star Cast, for Warner Brothers

"STARTING THE FIREWORKS"

At the urgent request of the San Francisco Center Club, an organization of 2400 professional and club women, Mrs. Wallace Reid will leave here Thursday night for San Francisco to launch her national crusade against "dope" in the Bay City.

A number of Los Angeles dramatic critics and other prominent in the industry will go with her to attend the world premiere of "Human Wreckage," Mrs. Reid's anti-narcotic film, which will be shown at the Century Theatre in San Francisco Saturday night.

A committee of club women and Acting Mayor Ralph McLaren will meet Mrs. Reid at the train on Friday morning. They will escort her to the city hall, where a conference will be held in regard to the local campaign to be launched.

The opening gun in the crusade will be fired Friday afternoon, when the Center Club is giving

a big tea in Mrs. Reid's honor, at which she has been asked to speak. City and government officials and men and women prominent in the affairs of the city will be present to meet the guest of honor.

Mrs. Reid will make a brief talk at the Century Theatre Saturday night at the opening of her picture and on Tuesday she will speak again before the Business and Professional Women's Club, which has arranged a special luncheon in her honor.

The attendance of local dramatic critics at the premiere of "Human Wreckage" has been arranged in view of the unusual interest both locally and nationally in this unusual film. The picture is booked to be shown in Los Angeles in three weeks.

This Is Vital Information

The Action of Opiates on Normal People: It is well known that small quantities of morphine will kill pain and have a tendency to produce sleep and drowsiness, but the sleep produced is lighter than normal sleep. The reasoning faculties become more or less depressed and self-control and judgment are lessened. The sense of the logical sequence of things is lost and the realization of the passage of time or the extent of space is somewhat impaired. The attention wanders and cannot be kept fixed on a subject for any length of time. The imagination is not so depressed as the reasoning faculties—an effect which often makes the patient feel that his intellectual powers have been stimulated.

Larger doses of morphine produce a dreamless sleep, from which, however, the patient can be easily aroused, but only for a short time. As the dose increases, the sleep becomes a torpor from which it is very difficult to arouse the patient; eventually all efforts to arouse him fail, and coma—that is, profound insensibility—follows. In this state the respiration is very slow, the pulse irregular, full, and of moderate speed. The pupils become contracted to small points, the mouth is dry, the face becomes purple and congested, the skin feels warm, but the temperature is often low, and the breathing becomes slower. Just before death the pupils open and the heart continues to beat freely for a short time after breathing ceases.

Heroin is said to have about the same effects on normal people as morphine, but it is a more powerful and poisonous drug and its effects on the nervous system are more pronounced, especially when taken in equivalent doses. It frequently incites the user to commit crime.

The Action of Cocaine on Normal People: Cocaine has a more stimulating effect on normal

people than morphine and in small quantities usually produces excitement. Laboratory experiments have established the fact that cocaine undoubtedly relieves fatigue and stimulates mental work, but larger amounts depress the higher centers of consciousness. The natives of Peru and Bolivia have chewed coca leaves for hundreds of years to increase the endurance of fatigue in mountain climbing and in carrying heavy burdens. They are said to chew from two to three ounces of coca leaves daily, but this quantity of leaves contains only two or three grains of cocaine. Further investigation may show that the cocaine found in the leaves is different from that usually found on the market.

It is well known that the use of this drug has profound effects on those who are unaccustomed to its use and that it is a more dangerous drug to use than morphine. Cushny, a well-known medical authority, says that cocaine produces restlessness, talkativeness, excitement, and confusion. The pulse becomes faster, the temperature generally rises, and the breathing is quick and deep. The blood pressure at first rises, but later it falls considerably. The pupils are usually dilated and headache and dryness of the throat often follow. In some cases convulsion may seize the patient and rapid breathing set in. In other cases fainting and collapse occur; the skin becomes cold; the heart may be depressed; and the breathing may become slow and weak. Death results from a paralysis of the breathing center.

Cocaine has been found to poison all living matter with which it comes in contact for this action it is called a general protoplasmic poison. The germ cells are completely paralyzed in a dilute solution of the drug; the white blood cells lose their power to move about; and in fact all cell life is more or less impaired and destroyed by it.

A NEARER
POINT OF VIEW

"CLOSE-UP"

A MAGAZINE
OF MOVIE-LAND

VOL. IX, NO. 11.

LOS ANGELES, CALIF., JUNE 20TH, 1923

TEN CENTS

REGARDING JACK ADOLFI

(Written while enroute to New York by the "Sub.")

I ran into Jack Adolfi at the Ambassador the other evening, looking as dapper as ever, or dappier, if you know what I mean. Jack promised himself three months' vacation—and took six [some people have all the luck]. I was promised a month, only to be informed by the editor, my month's vacation was a trip to New York, and me with fishing tackle at home, and everything. Well, anyway, Jack and Florence (you remember Florence Crawford of those good old Western Pictures) saw Europe, and "Georgins Carpentier," and incidentally had one of those quiet little Parisian dejeuners, to reminisce over the Carpentier Picture—made some time ago, which Jack directed in such a capable manner. Jack says "he brings back along with a rested mind, some unique ideas," but when I made an attempt to obtain a little information regarding them, "Wait," says he, "for my next picture." In the meantime several big companies are trying to get his signature on the dotted lines. As I said before, some people have all the luck.

"GOLD DIGGERS" STARTS

"The Gold Diggers" was launched into production last week at the Warner Bros. studio, under the direction of Harry Beaumont, who made "Main Street."

"The Gold Diggers" is the picture in which David Belasco makes his affiliation with the motion picture industry. He will confer with Mr. Beaumont on production details following his arrival here from New York.

An exceptional cast has been selected for this picture, headed by Hope Hampton, Windham Standing and Louise Fazenda, with the support of Alec B. Francis, Gertrude Short, Anne Cornwall, Johnny Harron, Edna Tichenor, Francis Ross, Margaret Seddon, Jed Prouty, Areta Gilman, Peggy Browne and Michael Dark.

A typical "follies" cast, including some former Flo Fiezfeld's beauties, has been secured for the chorus scenes.

NETTLETON'S PERMANENT ADDRESS

When Charles R. McWilliams, the "head and shoulders" of the NETTLETON SHOE Company (as far as the West is concerned), arrived here a couple of weeks ago, those in the know were shortly convinced that this popular man would start something! He did. The result is that hereafter all the concentrated energy of the Nettleton sales force will be caged in the permanent home of the Nettleton Shoes—432 WEST SIXTH STREET. This change makes for better harmony, and saves a great deal of useless expenditure. The trend of all the large business houses seems to be moving westwards, hence it isn't surprising that Mr. McWilliams (who is a big business man), should follow suit with shoes. As everyone knows, NETTLETON Shoes stands apart as a distinctive footwear for gentlemen with discriminating taste, and it is only fair to presume that Mr. McWilliams (who numbers his clientele from the most select circles in Los Angeles, and who also can honestly lay claim to many friendships through his dealing with them in the past), wishes to meet his old friends, in one place, where heretofore he has missed many of them on account of their patronage in the old store (GIVEN UP) on Fifth street, inasmuch as his permanent office while in the West is located in the SIXTH STREET STORE. It might be appropriate at this point to mention that Mr. McWilliams is the proud father-in-law of that genial rotund star comedian—WALTER HIERS! beyond this screen fact, "MAC," as he is affectionately known to hundreds, has a very warm spot in his heart for screen luminaries, the majority of whom he knows by their Christian names. This gentlemanly proprietor of the Nettleton Boot Shop is at present vacationing in our midst (he is a great lover of California) unfortunately he will shortly have to return to Syracuse, New York, where he holds a great executive post with this world-wide renowned shoe concern. At this writing Mr. McWilliams will be pleased to have THE BOYS DROP IN FOR A CHAT-FEST.

EDWARD LAEMMLE

Thirty-four years ago this noted director of Universal, opened his eyes and looked the world in the face. Later he entered the Armour School of Technology. Still later, he became a machinist, and then started on clerical work.

While at Universal as a director and author, he has directed "The Cowboy Editor," "The Pulpit Punch," "The Outlaw," "The Rim of the Desert," "The Coward of Covelo," "The Range Riders," "Under Blazing Skies," and "In the Days of Buffalo Bill," the latter being the greatest historical picture ever produced by Universal. A worthy companion to this was the super-serial, "The Oregon Trail."

Recently for a wedding present he was assigned to direct "Two Bells for Pegasus," one of Gerald Beaumont's sport story successes. This will be presented as a feature play, and affords Laemmle an opportunity to use some of his unlimited ability in securing some very original touches in the cinema art.

Mr. Laemmle was recently married to Miss Peppi Heller, a society debutante of Chicago, after a courtship of a few months. They will reside in Hollywood, where Mrs. Laemmle has been entertaining some former denizens of the Windy City.

HER 500TH FILM ROLE

An unusually interesting record is being set by Rosemary Theby, peer of character leading women in film-land, in her present work supporting Jackie Coogan in "Long Live the King." Her role of the Countess Olga Loschek, titled adventuress and lady-in-waiting to the Archduchess Annunciata, is the 500th characterization she will give to the silver sheet. Here is an enviable record, for it betokens not only the fact that Miss Theby is one of the youthful veterans of the screen, but—what is far more important—it proves her versatility and acting talents.

Turn about is fair play—if the other party stays long enough.

This is another by Claude McElhany.

YOUR CINEMA FAVORITES



In Confidence

Walter McGrail, popular screen "heavy" and leading man, has been chosen by Edwin Carewe to play the part of "Morgan Pell" in the screen version of "The Bad Man," which Carewe is to produce and direct for First National. Production started June 15.

* * *

Holbrook Blinn, who has starred for more than three years in the original stage production of "The Bad Man," is to have the same role in the picturization. Other parts have so far been assigned to Enid Bennett and to Jack Mulhall.

* * *

James Woods Morrison has been cast for the leading juvenile role in "The Unknown Purple," an adaptation of a New York stage success, which went into production under the direction of Roland West recently.

* * *

King Baggott, Universal director extraordinary, is finishing "Wanted, a Home," starring Baby Peggy. It is the child "phenom's" initial multiple reel feature and the megaphone "king" proclaims it a classic.

* * *

Oscar Apfel has started production on Rita Weiman's story, "To Whom It May Concern," in which Viola Dana is enacting the stellar role. The picture is a Metro production and will be released this fall.

* * *

Eulalie Jensen is finishing work in "The Magic Skin," a George D. Baker production. The talented and versatile featured player will immediately begin work in another big feature upon completion of her part in the Baker film.

* * *

Al St. John has finished "Clues," his original story, and will begin work on another comedy release next week. The Fox stellar comedian is now writing the script for his forthcoming production—a mel-o-comic.

* * *

Jack Holt is making "A Gentleman of Leisure." We know a lot of actors who should be in this picture.

AL MARTIN

Again we find "our pal Al" back of the camera.

After a varied career in vaudeville, five years with old Essanay, directing Leo and Blanche White, six fun films with Alt and Howell, and a series of Leo White comedies, Al is in harness, and holding the 'script, back of the tripod once more.

Now we find him assisting "Chuck" Reisner, who is starring and directing in a series of comedies for Universal. The first has just been completed and titled "Jollywood." They have started on the second, which is yet untitled.

Elinor Fair is playing opposite James Kirkwood in Metro's production of "The Eagle's Feather," being directed by "Ted" Sloman.

A MAN OF MANY FACES

William Humphre, equally known as a director and screen artist, has come to the conclusion, as modestly as possible, that he must bear resemblance to a large number of great men. For years he was the stage's most popular Napoleon Bonaparte. He has portrayed scores of noted historical characters including Ulysses S. Grant, Gov. Dunwoodie of Virginia, Julius Caesar, Marc Anthony, Stephen A. Douglas, Richelieu, Louis XIII, Daniel Webster and Marat.

Reeves "Breezy" Eason, who recently concluded his contract with Thos. H. Ince, is directing a special production to be released through the independent state right market in the early fall.

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NIGHT LIFE IN L. A.

(By "The Rounder")

CALIFORNIA — "Westbound Limited" is a thrilling railroad story produced by Emory Johnson, who selected a fine cast of genuine actors including Ralph Lewis, Johnny Harron, Ella Hall, Claire McDowell and Taylor Graves. Mr. Lewis is the star and holds this spot rightfully throughout the film. The others did fine work. After viewing this picture we feel that Mr. Johnson should be placed in the ranks of "the best directors." He has given the public a good, interesting program feature. Let us see more of his work.

MISSION—It is still "Down to the Sea in Ships" here. There are "oceans" of thrills for those who haven't seen this yet. Raymond McKee and Marguerite Courtot play the leading roles. Oh yes, there's a whale in this who should have screen credit, too.

ORPHEUM—Fannie Brice alone is enough to keep Mr. Perry busy, but still he has all the fans of Blossom Seeley to take care of. It has almost been too much for him. This is probably the greatest bill ever presented here. Just try and get a seat! A hint to the wise— And the rest of the bill is a corker. Especially George Olsen's gang of melody makers. They've got real pep!

KINEMA—Lon Chaney again as a Chinaman! In "The Shock" we find this master of make-up doing the almond-eyed stuff again. And he is probably the only screen actor who can truly portray characters of the yellow race to perfection. Virginia Valli as the leading lady is very good. We expect to see her starring soon. "The Shock" is a good picture even if the title is a bit strange. If you like Chinese atmosphere and the dim-light stuff be sure and see this.

MAJESTIC—"The Bad Man" is going very good, and Holbrook Blinn is increasing his number of fans with every performance. And during the day he is putting on screen make-up for Edwin Carew, who is directing the famous stage success for First National release. It will very very unusual to see him on the stage and then to wait for the story to appear on the screen.

LOEW'S STATE—"Is your wedding ring brass?" That question is being answered by the Warner Bros. production of "Brass," taken from the widely known novel of Charles G. Norris. The story is rather threadbare, but still there are situations that are unusual, and Sidney Franklin directed the picture skillfully. Those in the cast worth mentioning are Marie Prevost, Monte Blue, Frank Keenan, Helen Ferguson, Miss du Pont, Irene Rich, Pat O'Malley, Harry Myers, Cyril Chadwick and Vera Lewis.

MOROSCO — It is still "Fair and Warmer." We've told you before that this was worth seeing, and it's near the end of their limited engagement, so you'd better hurry. The "sold out" sign is being used at every performance.

MILLER'S — Harold Lloyd is still "Safety Last"-ing and giving us the **FIRST REAL THRILL** in a full length comedy of clever gags. Mil-

dred Davis (Mrs. Lloyd) and Mickey Daniels flash through for their well-deserved honors of mention. By all means see this.

METROPOLITAN — Another mystery by Bayard Veiller entitled "The Woman With Four Faces." Herbert Brennon directed a flock of the Lasky players through a series of staged thrills and trick sub-titles. Betty Compson is featured among such players as Richard Dix, George Fawcett, Theodore von Eltz, Joseph Kilgour and Guy Oliver. The title is very clever, but it is not nearly as good as Veiller's other successes, "Within the Law" and "The 13th Chair." However, it was good entertainment and typical of the Lasky system of turning out screen stories.

HILLSTREET—The photoplay this week is none other than "A Friendly Husband," with the famous English comedian, Lupino Lane. This is really a clever comedy and there are some very good gags placed on a

WHAT IS IT?

It is something that will be of vital interest to everyone connected with the acting angle of motion pictures or the speaking stage.

IN THE NEXT ISSUE I WILL EXPLAIN WHY



Will Become a Dressing Room "Slogan" Within a Short Time
Watch Inside Cover of Next Issue for the Message

It Originated in Hollywood

....Flickerings From Flickerland....

systematic basis throughout the story, which is a much-used idea. However, we are glad that it is as good as it is, for this reason: Mr. Lane is a fine comedian and should have better stuff to work with. The vaudeville is also good this week. The "every week" patrons are enjoying the installments of "The Eagle's Talons."

EGYPTIAN—Looks as though "The Covered Wagon" will continue to travel in Hollywood until September some time. All those who care for pictures at all will enjoy this film epic, so the press agent says, and it's true..

GRAUMAN'S — Jack Holt travels through some fast action in "The Tiger's Claw." He battles a "terrible" tiger, does a Tom Mix on horseback, fights like William Farnum in "The Spoilers," swims like the whale in "Down to the Sea in Ships" and then arrives in time for a close-up with Eva Novak as the dashing, smashing, clashing hero. Aileen Pringle also wanders through a few feet of good film.

RIALTO — After "Enemies of Women" we have "Divorce." Ah, a very good idea, a very good idea. Chester Bennett produced the picture with Jane Novak and John Bowers playing the leading roles. Of course, this idea has been done before, but Mr. Bennett has entered some new ideas which please. Divorce is a wide subject to deal with, and I believe that this picture covers it in a very subtle manner. Probably if a little more money had been spent on the production, it would have helped get over some of the ideas, but just the same it isn't a bit bad.

ALHAMBRA—Ah, we have a return engagement of the fair Pola Negri in her first American-made picture, "Bella Donna," a George Fitzmaurice production, with Conway Tearle, Lois Wilson and Conrad Nagel in the cast. This, however, will not come up to your expectations.

PANTAGES — "The Fourth Muskeeter" with Johnny Walker. This is a poor picture, but it's not Walker's fault. He did his best, but was greatly handicapped by lack of atmosphere, cheap sets and a great

number of other things. The vaudeville is a little better this week than usual.

TALLY'S—Now we are being handed a double bill. Well, this is surprising! Gladys Walton in "Crossed Wires" and Roy Stewart in "Burning Words." Both are rather second-class pictures, but well acted, but just the same it's good to get two pictures for the price of one. Not a bad idea, really not a bad idea. They are both interesting, some bad spells in each, but still not bad, really not bad.

EGAN'S—"The Danger Road," which was "Morphine." Doesn't really make much difference, either one is bad to travel upon. Anyway, the changing of the title did not change the cast, nor the good moral "injected" into the patrons. Oscar Apfel wrote the play. Grace Carlyle and Betty Bryce are very good in it.

CLUNE'S—Thomas Meighan is playing a return engagement in "The Ne'er-Do-Well." This has been reviewed before. Good chance to see a Rex Beach story done by a modern director.

GARRICK — The box office is still collecting the dimes for a varied program of short subjects.

SYMPHONY — The projection machine is clicking off a second-class feature and a flock of short reels.

PHILHARMONIC — The lights are out for this week.

MASON — The above line goes for this theatre, too.

PALAIS ROYAL — A second-floor dance palace with Norman Marsh's orchestra accompanying the fast, flying feet. There is a kitchen and a few waiters who assist in getting the desired food before you. Manager Dave Wolf is offering dancing cups and balloon dances as an added attraction.

WINTER GARDEN—Bert Fiske and Harry Vernon are the headliners! Lead on, boys, we're glad that you have plenty of pep for us. Vic Wolf is here, too, as well as Lottic Vermont. Anyway, this is a nice place downtown to have dinner and dance

to Bert's tuneful tunes and hear Harry sing some original songs.

CINDERELLA ROOF—A place for wandering stenographers and office boys who crave the light fantastic as means of pleasure. Rather amusing to those who know better.

MARCELL'S—A cook and kitchen de luxe! That is enough for those who demand the very best in the line of "vitals." The music for dancing is splendid.

COCOANUT GROVE—Abe Lyman, now known as "Abie Dear" (with apologies to "Peggy Dear") and his boys of harmony continue to amuse large crowds nightly. You should be one of "those present." This is one place that everyone can be seen enjoying the reasonable checks.

THE SHIP CAFE — George Collins now has this water resort, world famous for its good times, and is greeting his many friends who remember him at McKee's. It seems that the lure of pleasing pleasure-seeking people got George back on the list again. And we're very glad that he weakened, too, for now we know that we're in for a lot of good times. The orchestra is a knockout. Don't miss this.

GYPSYLAND — So this is Hollywood's latest hangout! And really, folks, it's a real nice place to dine and dance. Sort of homey like—the interior, I mean. There was a grand opening on Saturday evening, June 16th, which proved a great success. The tariff is very reasonable.

PLANTATION — Still having the grand old times out here. The crowds have been massive. Dave Wolf is all smiles. Harry Casey and his orchestra are proving to be a huge success. The Sunday night dancing contests are the best bet of the season. More real fun can be had out here than any other place.

JAHNKE'S TAVERN — A nice down-town parking place for the girl, and you. Rates aren't bad. Music might be better. Food is o. k. Service could be pepped up a little. The crowds are good, but not overflowing.

ROYALE COUNTRY CLUB — The younger set seem to be making this

Moving Along In Movie-Land

their headquarters for the summer months. It is very amusing to see these blase girls and boys hobnobbing with the typical "rounders." Fox and Baker have grown a bit better since our last notice, but there's lots of room for improvement in the musical line. Let's have it!

WYNKEN BLYNKEN CLUB CAFE—Fred C. Conrath has been greeting all the "little rounders" and "rounderettes" at this den of tune-ful tunes and good eats. Fred Stross, from Chicago, is playing the piano and leading an orchestra of hot and happy boys, such as: B. B. Brown, fiddler de luxe; Frank Shaw, a banjo baby; Joe Barret, saxophone, fish-horn and clarinet expert; E. Bordwell, snappy drummer and bird seed singer. Some of the original numbers they are introducing are: "That's That," by Earl Kirkpatrick and Fred Stross; "I'm Not Smart," by Fred Stross; and "I've Got the Lost My Sweet, Sweet Daddy Blues," by E. Bordwell and Fred Stross. You shouldn't miss hitting this high-powered spot.

MONTMARTRE—This still remains the Hollywood habit of the elite, and those who like to eat in their make-up. The Coffee Shop downstairs under the leadership of Mr. Bell. Those who haven't been to either of these famous halls of handsome chow should wait no longer.

CALIFORNIA CAFE—Gus Haritos is bouncing the cash register to the tunes of his clever canaries, which sing the soup song daily to many pleased patrons. The Commodore Cafe on Seventh street has a great number of daily customers, due to Gus' good service.

MARY LOUISE—The center of Mah Jongg battles and tea talks. Quite the place to discuss the other lady's hat or gown. A very nice scandal palace for the society hounds and wives of the "traveling set."

TAIT'S COFFEE SHOP—Now a daily habit among the wise men and women down town. Quite the place to dash in after the party in the wee hours of the morning and have the "just a bite before going to bed." And then there's nothing over fifty cents!

HAZEL EYES

(Dedicated to Madame X.)

*Only a pair of hazel eyes,
And head as bare as an aged sire,
On his mother's breast; this tender
prize,
Cooes as sweet as an angel's choir.*

*His velvet flesh in tinted hues,
Is bathed in tears and sweet caress,
An autocrat who does abuse,
His willing slaves with great suc-
cess.*

*His wrinkled legs and doll-like feet,
Would charm a pessimistic eye
To break all rules and shyly greet
Our King with kiss and fruitless
sigh.*

*No royal pomp can boast the love
We shower on our Majesty;
No honeyed words could tell you of
The hearts he fills with ecstasy.*

*His roving eyes survey the scene
Of power he so lightly sways;
No rival will he brook between
The object of his wand'ring gaze.*

*Ah! Child, those eyes of tender hue
Can turn to tears as well as mirth,
The hearts of two who so love you
Beyond their hopes of conscious
worth.*

SUNSET INN—Every night is a big night down here. Seems to be going better than ever before. Wednesday night is Movie Night and this is looked forward to every week by those who like to see filmdom's greatest at play. The College Nights are very popular, too. Max Fisher and his boys of jazz are handing us a nice lot of real dance music.

BROWN'S CHOCOLATE SHOPS—These are the most popular places after the theatre for the iced dainties and frozen fruits. They come in very handy, too, when running around in the hot sun during the day.

**TRAVAGLINI'S ROMA ROTIS-
SERIE**—The only place to secure finely cooked stuff to travel home with to wifey who is too tired and hot to prepare dinner at home.

HOLLYWOOD STADIUM—Of course you're one of the boys. You can't be though if you don't attend these Friday night leather-pushing arguments of the squared circle.

OSCAR VERSATILITY APFEL IS COMPLETE NAME OF VIOLA DANA'S DIRECTOR

If there is anything in the way of stage or motion picture work that Oscar Apfel hasn't done or doesn't know about he would like to be told for he is eager to make his education complete in those lines. Mr. Apfel is now directing Viola Dana in the Metro screen version of Rita Weiman's mystery story, "The Girl Who Dared."

Cleveland takes most of the credit for Mr. Apfel's success as an actor, director and author. On leaving school a brief experience as a banker convinced him that he ought to go on the stage and he obeyed the impulse. Following a term in stock there he went to New York.

A year later he was directing stage productions. He has had charge of stock companies in Cleveland, Columbus, Detroit, Chicago, Buffalo, Rochester and Minneapolis. He developed an interest in motion pictures twelve years ago and for a year and a half helped Thomas A. Edison develop talking pictures. Since that time he has directed for the Reliance and Majestic studios, Famous Players-Lasky, Pathe, Fox, Paralta, World and Hollandia studios.

He resumed his labors about a year ago following a year's rest made necessary by overwork. Mr. Apfel returned recently from Holland where he directed "Bulldog Drummond." He has written numerous scenarios, among them being "Fighting Blood" for Dustin Farnum. His first stage play now being produced at a Los Angeles theater is called "Morphine."

Among the pictures which Mr. Apfel has directed are "The Squaw Man," "Brewster's Millions," "The Only Son" and "The Man On the Box," with Dustin Farnum; "The Turn of a Cord," with J. Warren Kerrigan.

You're missing something worth while. Please page Roy Marshall.

CUT!—Well, this hasn't been a bad week. Added a few new houses of fun to the list, and actually paid plenty of dinner checks. Weather isn't a bit bad, the girls have been good—almost too good, in fact! One girl said she wanted to get in the movies the worst way, and I tried to show her, but got my face slapped. Cut!

With Comedians in Comedy Lane

AUBREY IN FULL SWING;
WARD HAYES DIRECTING

Jimmy Aubrey is right in the middle of his first picture that he is making under the supervision of Leon Lee, who has signed to produce a series of twelve two-reel comedies which have been contracted for by the Chadwick releasing corporation.

The company is working at Universal City, where they have erected some costly interior sets for the "Russian" story, with its American variations, as "Joimes" is a U. S. A. agent that drops into the troublous country of the Bolsheviks, falls in love with a charming girl (played by Miss Ruth Hill), gets into all sorts of trouble, and makes his getaway with his prize, and all ends well.

Mr. Aubrey is being given every care and attention, so that he can "get his stuff" over before the camera, and those who are helping him are: Fred De Silva, the "VILLAINIEST VILLAIN" in comedies, and those Metzetti and Yakanelli Boys, who are noted for daredevil stunts, and who are usually put into the pictures whenever there is something that no one else dares to do.

WORD FROM "AL"

Al Christie cables from Venice, Italy, where he is presumably looking over boats and gondolas, judging from his interest in yachting at home. He has recently joined the California Yacht Club, and is studying the best types of cruisers in home and foreign waters. Mr. Christie will return to his studio about the 1st of July and in the meantime his directors are working on pictures which were planned for fall release.

Mr. Christie reported from London last week that Betty Compson has created an enormous popular following in the British Isles and her forthcoming pictures to be made over there are an important topic of conversation in film trade circles in London.

It is not often that a beauty contest winner is suited to motion pictures, but the exception which proves the rule is found in the fact that Mary Philbin, selected in a Chicago beauty contest, has made good on the screen. She is to play one of the leading parts in Borzage's new production.

ENDANGERS MOVIE FOLK

Making desert episodes for a picture is not an easy task. Evidence of this fact was established this week in the case of Principal Pictures Corporation's company making Harold Bell Wright's story "When a Man's a Man" in the desert territory of Arizona.

The company, which includes many well known screen artists, left Prescott, their headquarters while away from the studio, and drove some twenty miles into the desert. Here tents were pitched and sets erected for "shooting."

During the evening of the second day, a strong wind arose which increased as night fell. The natives of Arizona warned the film people to return to Prescott, but early morning filming was on the schedule and after a hasty consultation with the members of the company, Director Edward F. Cline decided to remain over night.

A few hours later a huge sand mountain was seen forming in the distance and as it moved toward the movie camp, it enlarged itself into mountain size. A property boy, realizing the danger, warned the sleeping film folk who rushed away to safer quarters. The mountain of sand demolished the sets and ripped the canvass from the tents as a clown dog would do with a hoop in a circus ring.

Natives of the desert state these sand mountains form quickly and move with the wind, tearing up shrubs and all obstacles in their path. They subside almost as fast as they form, it is said.

The company returned to Prescott and hereafter will rise early each morning and drive to location, returning at night fall to safety in Prescott. Among those whose lives were endangered were Marguerite de la Motte, John Bowers, Robert Frazer, June Marlowe and a host of others equally popular in filmdom.

Bobby Vernon has taken a cottage at the beach while his "boss," Al E. Christie, is in Europe, and as soon as the company is ready to shoot his next picture he will move back to Hollywood. There is a great deal of gossip making the rounds that Mr. Christie is looking Europe over for the express purpose of taking Bobby Vernon over next year and make some comedies there.

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THE ETERNAL COMBAT

By **ELSIE EVA STEELE**

*On the wings of a bird, I sent my spirit;
With increasing joy, as it flew high o'er head.
My body stood on a rock, by the river;
Sweet perfume wafted from flowers in bed.
The endless tumult emotion hast set
Fades in the distance, tho brought to arrest,
As if reluctant to pass on, away, and leave
In wake, peace, to surge in my breast.
Then did I think the fight was won!
For slowly, peace, envelopes entire;
Soothing out passion for earthly things,
Cravings, emotions, kindled afire.
Upon the stillness of the night
Came a voice, 'round the river's bend;
Notes surpassing the nightingale;
To caress the senses,—intend.
Soon by my side stood the singer,
A youth, with eyes which told
Of things one can not find word for,
Nor weigh, as of silver, or gold.
Long I stood! Would I relinquish
The fight won? 'Twas all in vain!
Just when I found myself in the spirit,
Must it descend to the earth to be slain?
Looking up—is the bird in flight!
Then love draws near, yields completely;
Spirit,—succumbs to passion's plight.*

A director recently refused to cast Myrtle Stedman as a mother in his picture "because," said he, "you're too young to have a boy seventeen." She promptly sent for her son Lincoln, who is a juvenile comedian in pictures, and thereby demonstrated that such a mother need not be wrinkled and gray, but a modern, healthy hard-working YOUNG woman. She is, for she plays a comely matron in Frank Borzage's new picture for Arthur H. Jacobs.

* * *

Hank Mann deserted the comedy field to become an actor who could be depended upon to lift up a dramatic situation or sequence from the seriousness to a laugh-provoking moment, and the way some of the leading directors have taken to the idea makes it appear that "Hank" didn't make a mistake when he took up this work.

WORDS IN TRANSIT

By "Sub"

The porter just brought me some fruit, and wanted to know "if I could pare a pear with a pair of scissors." While I was still taking the count on that, some literateur across the aisle said "he was confident that his confidant would counsel the council to dispatch the courier as their courier to ascertain if dependance was to be placed on their dependents, and to devise some device to elicit information as to their illicit proceedings!"

* * *

John Arnold has much to be proud of. First of all a little mother-in-law who is 100 per cent. Then Maudee, who is just like mother. A short while ago Rosa Ponsella chose her from among dozens of others as possessing an unusually attractive voice. Then Pal, who is a dead ringer for Strongheart, is to be entered in the dog show; in all probability he will come away with a blue ribbon (he could have a whole bolt from me). Then John helps to make cute little Viola Dana cuter. I believe he is the only cameraman she has ever had, which speaks for itself, inasmuch as we know the high standard of photography demanded by Metro.

* * *

Dorothy Vernon has been working in "Baby Peggy's" initial feature production at Universal City, doing one of her well-known characters. This charming actress is the "Mother of Bobby Vernon," the Christie star, and isn't depending upon reflected glory to make her mark.

* * *

Walter Wilkinson was pictured in some western pictures the other day, I got a glance at them and must say that he looks enough like William Farnum as I have seen the latter in such a makeup to be "Bill" himself, if only in a still picture.

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Picturesque Arizona will be the locale for the next Hoot Gibson picture, "The Ramblin' Kid," adaption of a magazine story, to be directed by Edward Sedgwick. The company will leave shortly for Phoenix, thence into the hills.

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GOSSIP BY THE ROUNDERS

"THE BRASS BOTTLE" TO BE SHOW NEXT MONTH

M. C. Levee's "The Brass Bottle," produced by Maurice Tourneur, will be shown publicly throughout the country, starting the middle of July.

James Marcus, who is appearing as Mons. Binet in "Scaramouche," was one of the prominent members of the cast of "The Man of the Hour," the stage play in which Douglas Fairbanks first achieved stardom.

* * *

Lydia Yeamans Titus, one of the members of the cast of "Scaramouche," did her first motion picture acting in a one-reel comedy several years ago. As she walked into the first scene a barrel of water was poured upon her. In the second scene a fire hose was turned in her direction and in the third she was thrown into a tank of water. Those were the happy days!

* * *

ACTOR'S DAUGHTER OBJECTS TO HER FATHER'S ACTION

Billy and Mrs. Bevan took their 4-year-old daughter to see her first picture, the same being a preview of "Nip and Tuck," the latest Mack Sennett all-star comedy recently completed. During the performance, when the audience were giving outward evidence of their enjoyment at seeing Bevan roughly handled by Harry Gribbon, little Edith Bevan could be heard above the laughter, pleading with her mother to make the bad man stop hitting her daddy. (An actuality—not a press agent yarn.)

HE'S A COLLEGE BOY!

The latest addition to the cast of "The Bad Man," which Edwin Carewe is preparing to produce for First National with Holbrook Blinn in the titular role, is Jack Mulhall.

This popular juvenile player, who was Constance Talmadge's leading man in "Duley," just completed, and had the leading male role in Norma Talmadge's "Within the Law," will play the leading juvenile part in Carewe's latest First National picture.

As "Gilbert Jones," a young Easterner, the apex of a strange domestic triangle which the "Bad Man" straightens out in a novel way, is a part especially suited to this talented young player. The role promises to be the best of his whole career.

Mulhall has been a favorite of screen patrons for many years. He can truthfully say that he has grown with the motion picture industry, having played his first part in films back in the one-reeler days. He was with the old Biograph company for four years as leading man, later he was with Universal and more recently with Metro.

Some of his most notable recent pictures, aside from "Within the Law" and "Duley," were "Sirens of the Sea," "High Speed," "Wild Youth," "The Off-Shore Pirate," and many others.

Mulhall is a university man, having been educated at Columbia. His stage career included a two years' engagement with the West End Stock Company, New York, a tour of the Orpheum Circuit, and support to James K. Hackett in "The Grain of Dust."

Richard Barthelmess is filming "The Fighting Blade." This picture ought to be easy to cut.

SHE WRITES CLEVER VAUDEVILLE SKETCH

At leisure moments when not engaged at her occupation of writing scenarios such as "Daytime Wives," "The Meanest Men in the World" and "Temptation," Leonore J. Coffee has found time to dash off a vaudeville sketch entitled "She Who Laughs Last." It is now in rehearsal and is scheduled for an early playing at the Orpheum.

Nelson McDowell seems to have come into great demand of late. He no more than finished with Rex Ingram than he was signed by Vitagraph, and right now he has two contracts that call for him to work in two different pictures, one commencing in July and the other in September.

* * *

Fontaine La Rue was the first one to place her name to the dotted line for Jack Jaccard's special production that he will make in his own studio on Lankershim boulevard. She is to play a sort of she-devil—the kind of a part that is made to order for her.

* * *

Eddie Dennis, that chap who made the character of "Dippy" one of the outstanding parts in "McGuire of the Mounted," seems to have originated a really funny personage to add to the movie hall of fame.

* * *

"LONG LIVE THE KING"

Supporting Jackie Coogan in his present vehicle are Rosemary Theby, Ruth Renick, Vera Lewis, Alan Hale, Alan Forrest, Walt Whitman, Robert Brower, Don Franklin, Monti Collins, Sam Appel, Sidney D'Albrook, Alan Sears, George Bax, William Machin, Ruth Handforth and Loretta McDermott. Frank Good and Robert Martin are the cinematographers.

HE IS BOUND FOR STARDOM

George Hackathorne having completed work on an important role in "Human Wreckage," the Thomas Ince production, started last week in the character of Yabapai Joe in the screen adaptation of Harold Bell Wright's famous story, "When a Man's a Man." This is Mr. Hackathorne's second role in a screen production of Mr. Wright's work. He also appeared in "Shepherd of the Hills."

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PERMANENTLY TITLED

Arthur H. Jacobs' next Frank Borzage-First National picture, production of which has been underway for the past three weeks, has been permanently entitled "Against the Grain."

This picture, which is a screen version of Dixie Willson's tensely dramatic story of a boy's love for his mother, an unfortunate and indiscreet woman of the world, promises to be a most worthy successor to Borgaze's two most recent First National successes, "Humoresque" and "Children of Dust."

In the emotional role of the mother, around which the plot of this gripping play is woven, Myrtle Stedman has a part especially suited to her acknowledged dramatic ability. William Collier, Jr., plays the part of the son while the role of the son's girlish wife, also a powerfully emotional part, is in the hands of Mary Philbin, a young actress who is fast coming to the fore.

Other screen celebrities who have roles in this brilliant drama of life are Josef Swickard, Fredrick Truesdell, Aggie Herron, J. Farrell McDonald, Baby Bruce Guerin, Frank Lee and Mary Jane Irving.

PICTURE MAKING TOLD IN PICTURES

A precedent was set by officials of the Metro west coast studios when they sent Howard Strickling, director of publicity at the Hollywood plant, to the annual national Metro sales convention in New York with a three-reel film showing the exact progress of the various pictures now under course of production. The film contained scenes from "Scaramouche," "The Eagle's Feather," "The Girl Who Dared," "Strangers of the Night," "The Master of Woman" and other pictures now being made.

In addition it shows sidelights on the various productions, the actual difficulties involved in making some scenes, the handling of huge crowds and other interesting features. Following the convention Mr. Strickling will confer with Metro officials and return to Hollywood about July 1.

Although Edna Flugrath and Viola Dana were a well known juvenile dancing team on the stage in New York, these famous sisters appear together on the screen for the first time.

INDEPENDENTS REACH PRODUCING PEAK

Independent producers have now reached the highest peak of activity since the formation of the Hollywood film industry.

In accordance with the \$7,000,000 producing program of the independents at the United Studios, which it is expected will offer the "trusts" the most formidable front since the inception of the business, eleven prominent independent producers are now active at this plant.

In addition to the producing activities, the studio building and renovating program under the direction of M. C. Levee, president, is now nearing completion with the erection of new stages and executive buildings and the laying out of new streets which makes this the largest leasing studio to producers on the west coast.

Among the prominent independents now engaged at United are Joseph Schenk, Maurice Tourneur, M. C. Levee, Associated First National Pictures, Norma and Constance Talmadge, Edwin Carewe, Frank Lloyd and Lynn Reynolds.

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HELEN LYNCH
Ingenu Lead

PERT POINTS

MACK SENNETT ROSTER AUGMENTING

The latest acquisitions to the company of comedy artists cavorting on the big Sennett lot are Jack Cooper, long and favorably known to millions of picture fans, and Miss Sunshine Hart, versatile comedy ingenue, both of whom have been made members of the Elmer Del Lord Company, now on location at Balboa Beach, shooting scenes for a new water novelty picture.

The story is an original by Mack Sennett and is being photographed by Blake Wagner, under Del Lord's direction. It gives promise of being one of the most interestingly humorous two-reelers made for some time by the comedy king, boasting of many new and absolutely original gags.

FROM THE MOUTH OF BABES

What did Buster Keaton's baby say?

On the second anniversary of the marriage of the comedian and Natalie Talmadge, all present agreed that the baby said something. But what?

It was the first word the baby ever said, you see.

The Talmadge-Schenck-Keaton clan had gathered in force for appropriate ceremonies for the wedding anniversary which, incidentally, was celebrated on Baby Buster's first birthday anniversary. Baby Buster, on June 2nd, was just one year old.

During his birthday party the baby said something.

Natalie self-sacrificingly said the word was "papa".

Buster heroically said it was "mama".

Constance Talmadge said it was "mapa".

Norma Talmadge said she thought it was "pama".

Joseph Schenck said it sounded like "camera".

But Mrs. Talmadge, booed by all present, said it was only "goo".

Ruddy of cheek and bright of eye, Irene Rich, accompanied by her mother, who is more like a big sister than a parent, returned from a short vacation trip to San Francisco where she attended the opening of "Brass," in which she plays one of the main roles.

Under the Magnifying Glass

BY THE MAN

BEHIND 'CLOSE-UP'

EXPLANATIONS

UNNECESSARY

(The letter speaks for itself.—Editor.)

East Bound,

Dear Mr. Lorimer:

June 12.

When I goes to buy my ticket from Chicago to New York the man tells me I should reserve on the TWENTIETH CENTURY, bein' it was the first train out an' the fastest. I had just been gazin' at my reflection, thinkin' how nice I looked and everythin' when he should come along with a remark like that and take all the conceit right out o' me. I thinks, mebbe as how he thinks I am a "Hold-up Moll" and wants to get me outa his home town and the sooner the quicker. I ain't got nothin' particular to hurry for though.

He did say the scenery on this line out, specially the Hudson River, was awful pretty as we passes along there at night, I'll be darned if I sets up to see any old river. I gotta have my beauty sleep. You notice I said "beauty"? I always try to remember what maw says about bein' polite so I answers back, it would afford me a great deal of pleasure to ride on such an elegant train, at which, havin' got that off my chest, I felt real swell and turns around to the guy in back o' me and gives him the haughtiest look you ever did see, and its dollars to doughnuts he is still tryin' to figure out if I am an Astorbilt travelin' in disguise or a Movie Queen in cog. I hope I ain't misused that word but from what I understands about Movie Queens, you can use most any old word without givin' offense or gettin' arrested.

I counts out the money—knowin' aforehand just how much it took—and then he says, "9.60 please," just as if he was askin' about my health or somethin'. Right then was my chancet to stage a faint that would have been a knock-out, but I remembers my haughty look, so I hands over the ten. I couldn't keep my hand from shakin' a little and, of course, the man in back had to see it. But I didn't mind that so much because he would just about contribute that to late hours and cigarettes. I went away from that window, but there never was nor will be, a March hare as mad as me this month of June. Here I was, havin' spent money on a magazine that told all about swindle cases and thinkin' I'm



pretty wise, and then bein' separated from ten right off the bat, and me expectin' to spend that ten down to Coney Island, lookin' forward to a double ride on everythin'.

It was a nice train alright, and when I sees the maid comin' down the aisle—knowin' she was a maid on account of her havin' a dress like they has in the movies—I thinks how lucky some people is to be able to take a maid along, rememberin' what the trip cost me in the way of skimpin', usin' condensed cream and doin' without dessert most every meal, but I soon finds out my mistake when she hands the lady in front of me a bag for her hat, includin' with it a four-bit smile. When she gets around to me I was lookin' out the window and she just stands there until I gotta look up. "A bag to put your hat in ma'am," as if I didn't have sense enough to know what it was for, and me with my last year's hat on, not carin' whether it gets dirty or not.

Then they have a shower bath for men. That ain't no accommodation for me since I left mine at home. Chances are, likely as not he wouldn't have taken it anyway.

But if you happen to have an extra sawbuck and lookin' for a boot-legger, don't do it. Instead, take this train, for I am just after tellin' you that if you do spend \$9.60, look at all you gets free of charge.

Yours truly,
ELSIE EVA STEELE
(The "Sub").

KEEPING HIS WORD

Irving Cummings will positively set sail on an eastbound limited this week with the negative of "Broken Hearts of Broadway," his latest heart throb drama of metropolitan life in his suitcase. Since the completion of the picture which stars Colleen Moore and Johnnie Walker, with a stellar supporting cast including Alice Lake, Tully Marshall, Kate Price, Arthur Stewart Hull, Freeman Wood and Anthony Merlo, he has several offers from well known distributors who saw it in pre-view. Cummings, however, gave his word not to dispose of "Broken Hearts of Broadway" on the coast before showing it to certain eastern film magnets, and he is sticking to his promise.

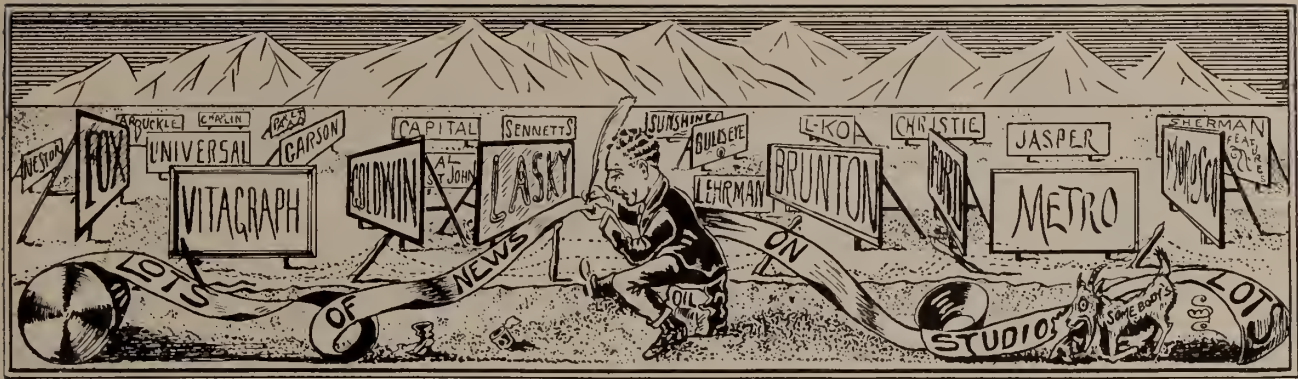
A WORTHY SCHEDULE

When Max Graf, supervising director of the Graf Production, starts production in the late summer of his original "The Soul Thief," it will mark the anniversary of his second year as producer, his brother Louis and himself having formed the Graf Productions just two years ago this coming September. The output of pictures has been most significant, including "White Hands" with Hobart Bosworth, "Bondage of Souls" with all-star cast, "The Forgotten Law" with Milton Sills, Jack Mulhall and Alcc B. Francis and his latest super special for Metro, "The Fog." "The Grain of Dust," from the novel of David Graham Phillips, will shortly go under production at the San Mateo Studios and will be another super special.

Ora Carewe is one of those actresses that grows on one just the same as some brands we have become acquainted with that get better with age. Miss Carewe "arrived" a long time ago as far as stardom in pictures, then she seemd to drop out of the game for a brief spell, and she no more than set foot on California soil than she was immediately signed to appear in a big feature.

* * *

Henry Hebert has signed with Goldwyn for District Attorney Jackson in "The Day of Faith," a Tod Browning production.



UNIVERSAL PICK-UPS

A trio of players whose work has been highly approved by the public for some time will head the cast of the all-star Universal-Jewel production, "The Acquittal," adapted by Jules Furthman from the Rita Weiman play and to be directed by Clarence L. Brown.

Norman Kerry, established through several excellent screen performances and about to be raised to a high plane of fame through "Merry-Go-Round," the Viennese film spectacle, will impart a dashing, romantic flavor to the leading masculine role.

Claire Windsor, heroine of ten big pictures of the past, will play the leading feminine role, which gives her more of an emotional opportunity than any previous portrayal.

Richard Travers, known for consistently successful work with five or six leading producers, will play the "heavy" role.

Fred Datig, casting director, and Mr. Brown are in conference for long periods every day, choosing the remaining principal players who will impersonate the characters of the famous stage piece.

* * *

Now that "Merry-Go-Round" has been duly previewed by the critics, Mary Philbin, Universal's "wonder girl" brought to the light of fame in that picture, is eligible for any role that may come up in the course of picture making at the Laemmle film city.

Two years ago Mary arrived at Universal City from a Chicago beauty

contest. In the two years she played but two fair parts besides the big role of "Merry-Go-Round." But those two parts and all incidental "bits" and general experience she may have had fade into insignificance when compared with "Merry-Go-Round."

"Merry-Go-Round," a story of love and war in Vienna, directed by Rupert Julian, presents other players whose previous work is eclipsed by performances in this production: Norman Kerry, Dale Fuller, Cesare Gravina, George Hackathorne, George Seigmann, Dorothy Wallace, Lillian Sylvester, Edith Yorke, Sidney Bracy, Spottiswoode Aitken, Al Edmundson, Anton Veverka and Albert Conti. The atmosphere is alluringly romantic and the story has psychological meaning.

* * *

Richard Kean, noted Shakespearean actor, making his first appearance in pictures in "Havoc," Harry Garson's spectacle of Java, is a lineal descendant of Edmund Kean, the famous actor of old Drury Lane, London, and known in history as companion of Goldsmith, Boswell, Johnson and other literary lights of the day.

* * *

Eileen Sedgwick, starred with Jack Mower in "Daniel Boone" at Universal City, is emulating brother Ed. She has composed a song. Her brother, Hoot Gibson's director, has several successful popular numbers to his credit. Miss Sedgwick's number is completed but not titled yet. It is a little waltz melody with a story verse.

* * *

Pete Morrison has just finished "Under the Border," a mining story, at Universal City. It was adapted by George Pyper from a magazine story by Clarence A. Locan, former San Francisco newspaperman and now of the publicity department. It appeared in story form two years ago.

* * *

Ann Little, daring star of "The Eagle's Talons" at Universal City, had a narrow escape during a cliff scene in one of the episodes this week. While waiting for a scene her foot slipped and she dropped part way down the

cliff. A jutting shrub saved her. Too bad the camera missed it!

* * *

Orville Caldwell, who has played with Katherine McDonald and May Murray, and Renee Adoree, Mayer contract player, have been borrowed from their respective producers to play the romantic leading roles in Universal's screen version of "The 6:50," Kate McLaurin's stage drama.

Bert Woodruff will handle a character role.

"The 6:50" will be an all-star production. Nat Ross, director of "The Ghost Patrol" and other Universal pictures, will direct the filming of this.

* * *

James McKay, editor of the Universal-super-Jewel spectacle, "Merry-Go-Round," is getting thoroughly acquainted with the duties of one of the most exacting positions at Universal City. Following the completion of the great task of reducing the "footage" of "Merry-Go-Round" to releasing length and giving it a final polish, McKay was made head of the editorial department of Laemmle film city.

Rupert Julian, director of the Viennese picture, gave McKay a large measure of praise for the cutting of "Merry-Go-Round," and the latter in his new position has an opportunity to do big work.

* * *

"The Victor," Herbert Rawlinson's newest Universal starring vehicle, includes in its cast Dorothy Manners, a leading woman who has come up in the professional rank within a year; Esther Ralston, leading woman of Hoot Gibson's "Blinky," and several other Universal pictures; Otis Harlan and Frank Currier, character men of long established repute, and Eddie Gribbon, the comedian who has furnished "comedy relief" in a dozen dramatic features. The hero is an Englishman of rank, who turns prizefighter in America and thereby turns his family's social world upside down. Eddie Laemmle is directing this feature.

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Marshall Lorimer
Editor and Prop.

"CLOSE-UP"

Elsie Eva Steele
Sub. Editor

The Magazine of Movie Land

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DOROTHY MORGAN
Child Actress

The call of the films is irresistible. Recently during the making of a scene for "The Eagle's Feather," the Metro special production which Edward Sloman is directing, Mary Alden, the leading feminine player, discovered her former cook among the minor players. Miss Alden is now looking for a new secretary for that member of her household has also entered the ranks of screen artists.

A PERFECT CAST

Associated Authors have started production work on Thompson Buchanan's screen adaptation of "The Harbor Bar," Peter B. Kyne's sea story, at the Thomas H. Ince studios. Evelyn Brent, one of Douglas Fairbanks' "finds," who was scheduled to play the lead in his play, "The Black Pirate," which he has now decided not to produce, has been signed up for the leading feminine role. Miss Brent attracted Fairbanks' attention after her appearance in "Spanish Jade," a Famous Players-Lasky picture, directed by John Robinson. Monte Blue is playing opposite Miss Brent. Other members of the cast include Joan Lowell, Ethel Wales, Charles Gerrard, who played the role of the Sultan Saladin in "Richard the Lion Hearted," Associated Authors' initial production, Andrew Waldron, Ralph Faulker, Hazel Keener and Hazel Williams. W. S. Dyke is directing, assisted by Leslie Sealander.

Edna Flugrath knows African wild animals from hoofs to horns. Miss Flugrath, now appearing in support of her sister, Viola Dana, in "The Girl Who Dared," spent three years in Africa playing in pictures.

A MARKED RESEMBLANCE

The human postage stamp! Joseph Kilgour, famed screen "heavy," is known by this title to many of his stage and film friends.

He earned this cognomen because of his resemblance to George Washington and the fact that he represented the first president in several stage and film productions.

It was his fine characterization of Washington on the stage that brought him into films. This was in 1912 when Stuart Blackton was searching for a type to play the "Father of His Country" in a picture he was about to produce.

He recalled Kilgour's previous stage performances in Washington roles and offered him a contract to appear in the forthcoming picture. Kilgour accepted and only on one occasion since then has he deserted filmdom for the stage.

Recently Kilgour's characterizations have been, for the most part, of prosperous, yet villainous, business men. He has a part in "Ponjola," a James Young picture which is being produced at the United studios.

Norma Talmadge has returned to Los Angeles from Santa Barbara, Cal., where some of the final scenes of "Purple Pride" were made in the gardens of William Miller Graham, Montecito millionaire.

* * *

Al Austin, formerly with the Charles Chaplin company, has been engaged by Lou Anger Productions to direct Clyde Cook, the famous Australian comedian, in a series of fun films.

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Hand-Outs Along the Rialto

AND THIS IS HOLLYWOOD?

Frances Hatton, playing one of the important parts in "The Day of Faith" at Goldwyn's, is fortunate in having a dandy colored cook.

She is sly, has a keen sense of humor, and incidentally a broad knowledge of motion pictures, in which her mistress and her husband, Raymond Hatton, the character actor, are engaged.

The other day she was asked how long the Hattons had been wedded.

"A mighty long time, ma'm," she replied.

"And, of course, they've had a happy married life"?

"Happy?—Lawsee me, yes—dey'se de happiest married couple in Hollywood. Why, when Massa Raymond leave in de mo'nin', dey rehearse five times afore dey says good-bye, and when dey does kiss, he wants a re-take. Yes'm, dey sho' am a happy couple."

All the flappers of Hollywood's screen colony who still wear their hair short are copying the "square-cut" bob of the red wig worn by Wallace Beery who plays the title role in Associated Authors' new screen production of "Richard the Lion Hearted." Beery has been such an idol with the screen colony since the success he scored in the role of King Richard in Douglas Fairbanks' production of "Robin Hood" that feminine satellites copy everything he does, even to the bobbing of his wig in his newest production. "Richard the Lion Hearted" is now being cut and edited by Frank Woods for release through Allied Producers and Distributors.

A BLAND QUESTION

Miss Frances Ross, of the well-known vaudeville team of Adler and Ross, has just signed a contract with Warner Brothers to work in the production of the "Gold Diggers."

Upon meeting a friend of hers on the street and in giving the information of the fact that she had entered the movies, the conversation ran as follows:

"Oh, I am so happy! I have just signed a contract to go into the movies."

The friend—"Oh, how delightful! What are you going to play"?

"I am going to play in the 'Gold Diggers.'"

The friend—"Oh, how perfectly wonderful! Those western plays are so romantic. Is the 'Gold Diggers' the sequel to the 'Covered Wagon'?"

BEN TURPIN TELLS ONE

"While making personal appearances in the East," said Ben, "I visited Sing Sing prison and asking one of the inmates why he was kept behind the bars, he said, 'I had a bad cold once and a doctor told me to take something for it. I did—I took a fellow's watch and they caught me. I figured the best way to get out was to get a lawyer and give him the case, so I did that too and he gave me back the works, and here I am.'" "By the way," said Sennett's zig-zag orbled comedian, "that reminds me, my next picture suggests prison bars, being titled '\$10 or 10 Days'—not so bad, eh"?

Louise Fazenda has now begun her work in "The Gold Diggers," a Warner Brothers production in which she is negotiating the role of "Mabel" chief of the clan of gold diggers.



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Dorothy Devore, farce comedienne of the Christie studios, has been loaned to the Fox company to play the lead with William Russell in a new production to be directed by James Blood. After this picture Miss Devore will return to resume her work in Christie comedies.



ETHEL BROADHURST
SCREEN INGENUE
Who is playing in Zeigfeld Follies in New York. She will shortly return to California.

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SCREENING WHERE THE SCREENING'S GOOD

Broadsides

By ARGUS

Eddie Polo has a new discovery for us:

The woman who has a man must hold him and hold him—tight.

* * *

Johnnie Walker is making "The Worm." This must be another one of those crawling things.

* * *

Margaret Landis is working in "The Love Brand." Harry Brand, Talmadge press agent, denies that this has anything to do with him.

* * *

The only trouble with this non-stop dancing gag is that it's non-stop.

Martha Mattox did this one for us.

* * *

Thomas H. Ince is making "Harbor Bar." Ah, this sounds like a "wet" picture.

* * *

They call Buster Keaton's dog Kress, because he's a house mover. His real name, however, is Barrie, but he recently broke up the dog show by his rough treatment of the other animals.

* * *

We heard that Al St. John had two hectic weeks. What did he do with them?

* * *

Lillian Rich will now be known as "The Beautiful Lillian Rich," which is a very good title. She deserves every line of it.

* * *

A clever line by William Duncan:

Due to the fact that divorces are so high, a lot of people are still living together.

A BALLAD

By Charlotte Hoyt

The moon shines.
So do the stars.
So does my eye.

* * *

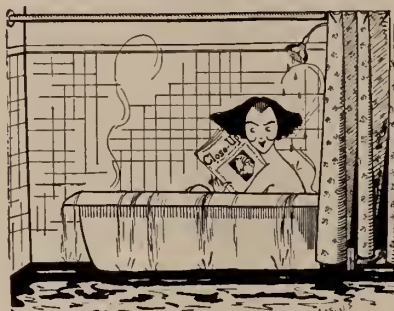
The only time that a girl gets pale nowadays is when she washes her face.

Norman Taurog has been observing.

* * *

Hobart Henley is directing Virginia Valli in "A Lady of Quality." This is a very good title for Virginia.

* * *



When Overflowing with Troubles
read 'CLOSE UP,

A man may be the best man at a wedding, but not in the bride's eyes. This is a deep one by Rhoda Raymond.

* * *

Gertrude Astor says that the London fogs aren't the only thick things they have over there.

* * *

H. L. Fitzpatrick hands in a new remark:

A woman could never pose as "The Thinker" because it would be unnatural.

* * *

George Kuwa has done his best:

Three words in a divorce case mean everything. They are: "I don't remember."

ROMANCE

By Edith Johnson

When the girl looks up at the sky
And glances at the chap beside her
And then wishes that she were home.

* * *

Frank Woods is using an airplane to look for locations. This is probably one of the "higher" art ideas.

* * *

Patsy Ruth Miller is appearing in "The Master of Men." Well, from the title, we judge that it's a woman's part anyway.

* * *

We know a doctor who is so tight that he won't even treat himself.

Dr. James Holleran offers this one.

* * *

Warner Bros. have finished "Where the Law Ends." Probably some relation to roadhouses and "Where the Pavement Ends."

* * *

A bit of truth from Edgar Lewis:

Even though we have enemies, there may still be "bonds" that hold us together.

* * *

Gladys Brockwell has something of interest to say:

One dancer I know practices the hip movement on one of these turnstiles.

* * *

We understand that Marilyn Miller is here to spend the summer with her husband, Jack Pickford. That isn't all she'll "spend" either.

* * *

A close friend is a person who won't lend you a cent.

Les Ricker has submitted another gag.

* * *

No, Norma Talamidge's newest production, "Purple Pride," is NOT being done in colors.

* * *

Josephine Martin has handed in a funny one:

Some of these thin women have their gowns made at the upholsterer.

* * *

Frank Borzage is making "Dust in the Doorway." This ought to be a "sweeping" success if it doesn't rain.

* * *

Jimmy Starr has just completed a burlesque on "The Merry-Go-Round" entitled "The Scenic Railway."

* * *

Bertram Bracken claims that every man should try and take his vacation away from his wife, but the great question is—can he do it?

PLEASE PATRONIZE—WHO ADVERTISE—IN "CLOSE-UP"

PERSONALITIES

A VALUABLE RESEMBLANCE

Turbulent as is the Chinese Republic of today it might have been far more so had Virginia Brown Faire been born a daughter of the celestial province of Shantung.

As Shireen of Richard Walton Tully's "Omar, the Tentmaker," Miss Faire attracted no little attention in her role of a piquant daughter of the Near-East but as "Jen Jue" in "Thundergate," First National's screen adaptation of Sidney Herschel Small's "The Lord of Thundergate," she has aroused the enthusiasm of the Orientals on the set to the extent that they have rechristened her "Suey Sin."

Miss Faire's acquaintance with Chinese has been through the medium of orange pekoe tea, chop suey or min chow and the very fact that the latter half of her new name is identical with an English word, which carries no special glory with it, has made her a little hesitant as to whether she has been honored to any appreciable extent.

But in the best approved Chinese

"Thundergate" set. The script had not called for pathos and de Grasse demanded to know why the Oriental did not get into the spirit of the scene.

Through Thomas Gubbins, technical director of the picture, Cahn Ing told his story. Married when quite a young man he came to America to seek his fortune. Behind him he left his young wife and small daughter, who gave great promise of much future physical pulchritude.

For years he labored in San Francisco's Chinatown and there amassed a small competency with which to bring his wife and now almost grown daughter to this country.

Returning to the province of Shantung for his little family Chan Ing arrived the day following a bandit raid on his native village. His wife had died of fright during the fighting and his fair daughter "Suey Sin" had been carried away for the benefit of a mandarin of an interior province.

Try as he might Chan Ing could never recover the girl—even when Dr. Sun Yet Sen's revolution swept the

Today Chan Ing is a broken old man. His little fortune is swept away by his search for Suey Sin. His sole means of support today is the work he obtains as a Chinese "extra" on Hollywood's picture sets.

An in Virginia Brown Faire, in her Chinese makeup, the aged man declares he has beheld the counterpart of his lost child.

So on the sets of "Thundergate" Miss Faire is called Suey Sin—the water lily of Shantung.

CAUSE FOR COMPLAINT

"I don't mind being so absent minded that I hold out my hand to signal a turn when I am walking along the sidewalks," declares Edward Martindel tearfully. "But gosh, I do hate to wake up in the morning and hold my head in my hands from force of habit. A habit ought to leave a man in four years." He dates back to July, 1919.

Martindel is now playing the leading character role in "The Day of Faith" at the Goldwyn studio.

Despite the fact that Lewis Stone, one of the leading players of Rex Ingram's newest Metro production, "Scaramouche," has a passion for the sea as is evidenced by the fact that he spends 90 per cent of his spare time about his yacht, he enlisted in the army both for the Spanish and the World War.

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NEXT TO BULLOCKS

Suey Sin means nothing less than water lily—the most charming, graceful and lithe of the entire lily family.

Virginia's rechristening came about when Director de Grasse noticed tears streaming from the eyes of Chan Ing, aged Chinese actor employed on the

mandarins from power. It was said that she had been taken to America. Returning to this country he arrived shortly after the earthquake and fire of 1906 and found San Francisco's Chinatown, where Suey Sin was said to be held, in smoking ruins.

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Bright Hints For Human Beings

By "US" or "WE"

WARNERS TO SPEND \$5,000,000

With all details for the production of eighteen major motion pictures and one special super-production completed, the Warner Bros. studios are about to be the scene of the most active campaign ever attempted by a motion picture organization. The complete program will represent an expenditure of more than \$5,500,000 and will be executed under the guiding hands of several of the most important producers of the world, headed by David Belasco, dean of all showmen.

The new list of productions is announced by Harry M. Warner, who recently arrived from the Warners' New York offices to plan the coming season's output with J. L. and S. L. Warner of the West Coast studios.

David Belasco's arrival in Los Angeles will serve to start activities well on their way. "The Gold Diggers," by Avery Hopwood, famous as a Belasco stage production, is now in the making at the Warner studios under the direction of Harry Beaumont, who made "Main Street." Grant Carpenter is responsible for the adapted story.

"Little Johnny Jones," George M. Cohan's story, is nearly completed. Johnny Hines will star in the screen presentation. Arthur Rosson, who directed Jack Pickford's last picture, is handling the megaphone for this story. Another active company is "The Printer's Devil," an original story by Julien Josephson, starring Wesley Barry and with Harry Myers and Kathryn McGuire in the east.

Special stress is being laid on the production of "Debarau," which is to be a super-special aside of the eighteen classics. "Debarau," from the play by Sacha Guitry, will go into production in the near future under the supervision of David Belasco.

Following are the pictures to be made by Warner Bros. during the coming season and the order of their probable release:

David Belasco's "The Gold Diggers." Directed by Harry Beaumont. Story by Avery Hopwood. Adapted by Grant Carpenter. Featuring Hope Hampton, Wyndham Standing and Louise Fazenda.

"Little Johnny Jones." Directed by Arthur Rosson. Story by George M.

Cohan. Adapted by Raymond Schrock. Starring Johnny Hines.

Wesley Barry—Number One. Directed by Wm. Beaudine. Original story by Julien Josephson.

"Broadway After Dark," a Harry Rapi production. Story by Owen Davis. Adapted by Edmund Goulding. Starring Marie Prevost, Monte Blue and Irene Rich.

"How to Educate a Wife." Story by Elinor Glyn. Adapted by Grant Carpenter.

"Cornered," by Zelta Sears and Dodson Mitchell.

David Belasco's "Tiger Rose," a Sidney A. Franklin production, by Willard Mack. Adapted by Edmund Goulding. Directed by Sidney A. Franklin. Starring Lenore Ulric.

Wesley Barry—Number Two. Directed by Wm. Beaudine. Original story by Julien Josephson.

"Broadway After Dark," a Harry Rapi production. Adapted by Sada Cowan.

"Being Respectable," by Grace Flandru.

"The Tenth Woman," by Harriet T. Comstock. Novel just being published.

"Daddies," by John Hobble. Directed by Harry Beaumont. Adapted by Julien Josephson.

"Beau Brummel," a Sidney A. Franklin production, by Clyde Fitch. Adapted by Dorothy Farnum. Directed by Sidney Franklin. Starring John Barrymore.

"Babbitt," story by Sinclair Lewis. "Age of Innocence," by Edith Wharton. (A Pulitzer prize winner.) Directed by Harry Beaumont.

Wesley Barry — Number Three. Story by Julien Josephson. Directed by William Beaudine. An original.

"Lover's Lane," by Clyde Fitch. "An Unloved Wife," by Pearl Keating.

Jane Murfin, who, with Justin M. McCloskey is directing the pieturization of "The Sign," a play written by Jane Cowl and Mrs. Murfin, has a keen sense of humor. She gets as much enjoyment out of directing humorous scenes as an audience does in seeing them. In fact, Vera Reynolds and Tom O'Brien, who provide most of the laughs in the production, often wonder if Mrs. Murfin doesn't repeat a scene sometimes just to enjoy the laughable side of it all over again.



VIN MOORE
A Comedy Director of Note

NO AGE LIMIT TO MAN CHARMERS

"All women are vamps by nature," says Peggy O'Day. "It is not only the mature, Cleopatra feminine type who exerts her charms upon the male sex. There is no age limit. From six to sixty every member of the weaker sex is a potential siren. Starting in childhood every female of the species learns to become more deadly than the male. In fact, the youthful flapper type of vampire is oft-times the most deadly of the lot." Peggy ought to know as she has just finished playing the part of a flapper-vamp in "The Little Imposter."



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PHILOSOPHYING ANENT THE UNKNOWN

By ELSIE EVA STEELE

"What a stupendous thing of beauty is the setting sun!"

En route to New York, in a Pullman, bending over a table writing furiously, attention is suddenly arrested by a soft light across the paper.

A beautiful orange beam, toned to mellowness by gray. My gaze follows the ray, and lo and behold! 'tis the sun, setting in the Golden West, sending of me a message before its beauty is enmeshed in the distant horizon. So like our lives is the sun... Its rays bring corruption and destruction, and yet those same rays are instrumental in unfolding intensified exquisiteness. The thought comes to me—if God in his great wisdom permits the sun to bring both good and evil, are not we, his children, moulded of the same clay? The so-called evil we commit is of him also, as is the sun, and just as we do unto him we associate the good. Take the little roses growing side by side, their faces turn toward the sky, with petals slowly opening. Why does the sun burn and scorch, making ugliness of one flower, while unto the heart of the other it implants the power to blossom forth in glorious array, tinged with red, like the blush on a maiden's cheek, but conscious

of its beauty as it nods gently under the caresses of a soft breeze? We turn away in disgust from the flower that is scorched, little realizing it is the representation of divinity, for were it not sacrificed upon the altar, would we, with our lilliputian knowledge, accede beauty to its sister? Into every sphere of life, human beings are unnecessarily groping in the dark. Most of us at some time go through a series of episodes that man's law too readily adjudges wrongly. Oh! if we would only pour into the stillness of the night the dreams of our souls to Him! and learn that, like the flower, we are merely the instrument in his hand to do his will. "The good and bad together, melted by his touch, turns out a perfect whole." Then one is given the vision! what a little thing man's world is, compared to the harmonious communion with the higher law, therefore, condemn not thy neighbors, nor thyself, for God is at the heart of all things, through the ugly, through the wicked, through sorrow, his beauty may be seen. The sun is his gift to the world, its rays are sent out to light the way for the soul through the illimitable unknown, imparting unto thee perfect understanding and peace, which even death cannot efface.

Twentieth Century Limited, Eastbound, Tuesday, June 12th, 1923.

SUBJECT: Observations Along the Way—Justifying Camouflage.

Dear Mr. Lorimer:

While in the waiting-room at that lovely Union Station at Kansas City,—I must praise the station, it would be inconvenient to slight my own town,—a little girl was crying, apparently for no reason at all,—which is the reason why most of them cry,—so her mother bought a doll. The crying stops and mother's face beams, for why, I wonders. I having no kids myself, I naturally understand them perfectly and I knew sister's weapon was put to one side only temporarily, in fact, just until her eyes spied something else she thought she couldn't have. Then the doll falls and breaks. Mama holds consultation with papa. Papa immediately buys an exact replica, but even at that age she knew intuitively she could not cry over a perfectly good doll, and, characteristic of her sex, she must cry so she would have

none of it. There were enough tears shed to cause a flood. Not being a very good swimmer, and besides having pretty bad nerves,—well, we won't go into that,—I made a hasty retreat, but thinking all the time, if Dad only had had sense enough to pick up the broken doll, put the new one in its place, and remarking words to this effect: "Little darling, you thought your dolly was broken, didn't you? But it isn't!"—a bit of camouflaging, of course, but the kind that prevents wars.

This is a Pullman porter's conception of the meanest man in the world. He waited upon him like a baby all the way from Los Angeles to Chicago reason, it looked like a \$2.00 tip, fixing it low. A sort of fascination about him as he made up the berth each morning it reeked with an odor resembling days gone by, and then, upon arriving at his destination, he requested change from a dollar and leaves behind a bottle of gin—that had been.

Yours very truly,

ELSIE EVA STEELE, Sub-Editor.

A Popular I. Miller Shoe The "SCANDAL"



—It would seem untrue that one style in particular should have the ability, in loveliness and delicacy, to out-step any or many of the little models designed and made by I. Miller.

—However, the "Scandal" here sketched is a successful captain. It has an odd and artistic forepart, three graceful straps and dainty perforations. Something to be seen and thought about. Patent Leather only.

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MARYON AYE

LEADING LADY

Several years ago, Maryon Aye, beautiful screen actress, was leading lady for Larry Semon. When carpenters were rearranging sets or when the noon whistle blew and lunch was called, Larry and Miss Aye would sit down and have some very confidential chats.

"Some day," said Larry, "you will sign a nice fat contract and work in big feature pictures—have a chance to prove your ability, you know."

And Maryon would smile and shut her eyes and dream about those days that Larry painted so beautifully in her imagination.

This week Larry's prediction came true. Miss Aye obtained that "nice fat contract." It's for five years and the pretty miss annexed her signature to the dotted line yesterday, with Herman L. Roth, representing Hollywood Productions, assuming the role of "party of the first part."

And, strange to say, Larry Semon has also been corralled by the same organization—Truart Film Corporation. The Truart Company and the Hollywood Productions are the same.

Miss Aye will not be Larry's leading lady any more. She will have a chance to show her camera craft in dramatic productions and begins her new work immediately at the Selig Studios.

“
Close - Up”
a nearer point of view

VOL. X, NO. 1.

LOS ANGELES, CALIF., JULY 20TH, 1923

TEN CENTS A COPY



ORA CAREW

Who is recognized as one of the most popular members of the Cinema Colony. This makes the qualification more striking when you realize that she is admittedly regarded as a pre-eminent screen actress of starring ability.

Closeup

7-20-23

"HUMAN WRECKAGE"

BY C. GARDINER SULLIVAN. DIRECTED BY JOHN GRIFFITH WRAY. PHOTOGRAPHY BY HARRY SHORT. ASSISTANT DIRECTOR ROSS LEDERMAN.

REVIEWED BY PHYLLIS STONE

"Human Wreckage," Mrs. Wallace Reid's drama of drug addiction, has been advertised extensively both throughout Los Angeles and the rest of the country. "The Startling Exposure of the Drug Evil," "It Tells Everything," and half a dozen similar phrases, led one to expect an extremely sensational melodrama, intercepted with extracts from newspaper editorials. Melodrama it certainly is, but much of the sensationalism is left to the imagination, for which producer and author are to be congratulated. It is high time that pictures which are designed to reveal some evil in our (so-called) civilization had their more objectionable features eliminated, features which must appeal solely to the debased imagination of a comparatively small percentage of lascivious morons.

"Human Wreckage" is a powerful story showing even too clearly the tragedy and suffering attendant upon the improper use of narcotics. And if the rapidity with which a craving for such drugs becomes imperative is extremely exaggerated, and the popular "movie" conception of a "dope peddler" is adhered to inconsistently, these are faults which fade into insignificance beside the high lights of the photoplay.

The direction is excellent, although occasional attempts to use the impressionistic methods of the Germans are not entirely successful... The use of a hyena to symbolize the drug evil is very obvious, and while there is a tremendous field for symbolism in the motion picture, surely a more subtle means of emphasizing certain points could have been employed.

The tempo is extremely fast and the action never fails to hold the attention of the audience.

Mrs. Wallace Reid's acting is conspicuously lacking in sincerity, she does not seem to feel her

part, and is obviously posing for the camera most of the time.

The work of Bessie Love as the young mother who drugs both herself and her baby, cannot be too highly praised. Her sincerity, her appealing pathos, and a very fine sense of the dramatic (without which no actress can succeed), together make a performance which will be long remembered by everyone who sees the photoplay.

James Kirkwood gives a fine performance as the lawyer who conquers his addiction to morphine, although he, or the director, occasionally exaggerate the "drug-craving" to an extent where it becomes almost laughable.

George Hackathorne is good as the juvenile, though he, too, suffers from the exaggeration which is the predominant fault of the entire production.

It is regrettable that such capable players as Claire McDowell, Robert McKim, Eric Mayne and Otto Hoffman are reduced, in the cutting, to little more than "bits." The photography is satisfactory, but the continuity is weak in places.

No credit, and but little opportunity, is given to the designer of the sets. One, however, a composition in vertical lines, against which Mrs. Reid makes her first appearance, is excellent, and certainly deserves screen credit.

Whatever opinions one may hold as to the power of the cinema as a means of educating the people, whatever doubts one may harbour as to Mrs. Reid's sincerity, or that the motive behind the production is anything higher than a financial one, "Human Wreckage" is worth seeing for the excellent acting and very capable direction.

It can also be recommended to students of the photoplay as an example of what a good picture ought not to be like.

SHERWOOD McDONALD PRODUCTIONS PRESENT "BAREBACK," STARRING GLORIA JOY. DIRECTED BY SHERWOOD McDONALD. PHOTOGRAPHED BY WILLIAM BUCKWAY. WRITTEN AND ADAPTED BY SHERWOOD McDONALD... PRE-VIEWED AT THE ROOSEVELT THEATRE JULY 9,

BY CLOSE-UP JUNIOR.

There is one thing good about this picture of the "big top" life; it is probably the best film of the year—to sleep through. All exhibitors should dismiss their orchestras, as they will not be heard during the snoring period, which will continue throughout the photoplay. Evidently, Mr. McDonald has undertaken too large a production, as "Bareback" is simply a "bare nothing." The entire cast is only good in spots, and the situations are merely stereotyped things with much hokum—so much, in fact, that the audience—as dumb as it is—chuckles gayly at the old "meller"-drama plots and lines. The titles need a great deal of fixing. There is one that the producer liked very much; he used it eight times. That was "The Show Must Go On!" Then there was a touch of ye

olde days in "Now I've Got You Where I want You!" Such wayward atrocities in the film drama are seldom passed by the blase patrons of the cinema art. The cast, besides Gloria Joy, includes Joe Bonner, Joe McCray, Jack McDonald, Ford West, Betty Foster, Frank Crane and S. L. (Tiny) Sanford. The famous circus horse belonging to "Poodles" Hanneford, well known bareback rider, was used (without credit line) throughout the picture. Gloria Joy, child actress, should be given much better opportunities to display her talents. As far as being a picture of circus life, this is a waste of time and film. I hope that in the future they will be more careful in selecting the proper stories and casts. This picture might be saved, however, by a lot of good cutting. But—!

A NEARER
POINT OF VIEW

"CLOSE-UP"

A MAGAZINE
OF MOVIE-LAND

VOL. X, NO. 1.

LOS ANGELES, CALIF., JULY 20TH, 1923

TEN CENTS

A "HIT" PRODUCER

We have in our midst one of the most noted song composers and authors of vaudeville vehicles in America in the person of **NORAH LEE HAYMOND!** This striking lady of personality—who at various times is mistaken for Olga Petrova, etc., etc., doesn't have to resemble any of the famous personages to acquire her own individual fame. At this writing she is occupying a beautiful home on Pinehurst Road, in the heart of Hollywood, where many of the Elite of the profession are paying their daily tribute of admiration to a modern, musical and lyrical genius.

Miss Haymond hasn't definitely decided to remain in California, altho' like the others from the East, our Southern clime is weaving its potent spell around her senses, she would like to stay, but the pressure of affairs may recall her to Manhattan at any time. It would seem invidious to attempt to jot down the number of musical successes and song **HITS** she is responsible for, but the fact that they are legion, and can be heard at all times, being warbled, or whistled by the many you meet during the day, is sufficient guaranty of a bona fide fame justly earned by this fascinating Southern Lady.

UNIVERSAL OFFICIALS PRAISE BAGGOT

Universal officials are so well pleased with "Whose Baby Are You?" which King Baggot made with Baby Peggy as a Jewel production, that he will probably be drafted to make another special with the clever kiddie actress as the star.

Baggot is now getting it down to release footage, while William Seiter is busily engaged in producing Peggy's second feature length picture. King just recently returned from a few days' holiday at Catalina and is now hard at work in the cutting room.

Max Graf, supervising director of the Graf Productions, names as his greatest living hero, the exhibitor and the greatest living heroine, the extra.

MATRIMONIAL HAPPINESS

As we look into the beautiful face of the lady here presented, the thought occurs to us that the line (**LEADING LADY**) is aptly applied to Mrs. Ray Robinson—for let it be known that the granddaughter of Supreme Court Justice Judge Calhoun 'from down south' suddenly decided to leap into happiness via Matrimony. with Doctor Robinson, the noted physician. The event occurred in San



JEAN CALHOUN
Leading Lady

Diego, and at this writing the happy duo are honeymooning "Somewhere in California." It has been the honored privilege of the Editor to have the friendship of this lovely Southern lady and he would be less than human if he didn't regret her sudden decision to terminate her career as an actress, nevertheless, he reconciles himself with the thought that what the Picture Art lost—Dr. Robinson has gained, so our congratulations are heartfelt in wishing them a life of bliss.

Josephine Martin has a funny gag.

"Going out this evening?"

"Yeh."

"Where have you reservations?"

"Got a couple of coffee cups saved at Tait's."

NOW FOR THE "MERRY GO ROUND"

On the first day of August "Robinhood" will be succeeded at the Mission Theatre by that epoch making Universal-Jewel production, "**MERRY GO ROUND.**" In one of the recent issues of **CLOSE-UP** we had occasion to tell in extenso' ust what a great picture **RUPERT JULIAN** turned out. Coming in at a moments notice, as it were, Mr. Julian entirely reconstructed what there was left of the story, his intimate knowledge of things European, and his eruditaness, were factors in his favor for overcoming difficulties, and "Blood Moments!" with an original cast entirely imbued with Stroheim-ism, Mr. Julian took the reins into his capable hands, and drove his handicapped steed under the wire **A SURE WINNER.** The original footage taken by von Stroheim is almost negligible in this picture and these few feet can be seen in the first reel, the balance of the feature is by Julian, and **JULIAN**, let there be no mistake about it, after you have seen it, as no doubt you will—at least give the credit for this master production to the rightful heir to it—**RUPERT JULIAN.**

A FOOL THERE WAS

HE HAD WORKED WITHOUT A MISS FOR TWO YEARS AT \$350 A WEEK. ONLY HIMSELF AND WIFE TO CARE FOR. THREE WEEKS AFTER HE LOST HIS JOB THE COMPANY PULLED OUT HIS TELEPHONE, AND THE GROCERY MAN WAS REAL NASTY ABOUT A LITTLE BILL OF A HUNDRED AND FORTY-SOME ODD DOLLARS.

IF HE HAD JUST PUT A MISERABLE LITTLE TEN PER CENT OF THAT SALARY INTO A SIX PER CENT ACCOUNT WITH THE GUARANTY BUILDING AND LOAN ASSOCIATION AT 6364 HOLLYWOOD BOULEVARD, WHAT A DIFFERENCE IT WOULD HAVE MADE. WITH NEARLY \$4000 WHERE HE COULD LAY HIS HANDS ON IT, HE COULD HAVE TOLD THEM ALL TO GO TO—TO THEIR BOOKS AND CREDIT HIM WITH PAYMENT.

—Advt.

Closeup

7-20-23

YOUR CINEMA FAVORITES



In Confidence

Edwin Argus, the Louis XVI of France of Rex Ingram's "Scaramouche," formerly was social secretary for Zerdrshan, Crown Prince of Egypt, during the latter's colorful tour of this country.

* * *

David A. Dunbar, a native of Sydney, Australia, where for many years he was an actor on the legitimate stage, has joined the Hollywood film colony and has already started to win recognition with his histrionic talents. In Cecil B. DeMille's newest production, "The Ten Commandments," Dunbar plays four different characterizations—a high priest, the captain of chariots, a slave and an Israelite—and so impressed was Director DeMille with the actor's work that he tendered him his personal check for a neat sum.

* * *

Colleen Moore will star in "Flaming Youth." No, this is not a sequel to the "Red Hot Romance."

* * *

Sometimes hush money does speak rather loud.

Norman Taurog's one line wheeze.

HE MEETS THEM AGAIN

Adam Hull Shirk, recently engaged as scenario editor and publicity director for the Grand Studio enterprises, including at present comedies by Monty Banks, Sid Smith and Joe Rock, and later to be augmented by feature productions in both dramatic and comedy fields, was surprised to run across two actors who had years ago played in musical comedies for which he wrote the librettes and lyrics and which Ferris Hartmen produced at Idora Park, Oakland, California. These gentlemen were Larry Bowes and Jack Henderson. Shirk had a pleasant time recalling the experiences of those days. Both Bowes and Henderson are talented comedians. One appears with Joe Rock, the other with Sid Smith productions. Siub Pol-lard with Hal Roach, was another who appeared in Shirk's plays for which Edward Gage wrote the music.

LEGITIMATE STAGE LOSES ACTRESS

Louise Beaudet, who plays "Cissie Gray" in "The Gold Diggers," now in production at the Warner Bros. West Coast Studios under the direction of Harry Beaumont, has had a remarkable career on the stage since early childhood.

Her early training on the stage was under the tutelage of Madame Sarah Bernhardt, her godmother. Since then, her career has been meteoric, she having appeared one time at Buckingham Palace before royalty.

It is interesting to learn that Miss Beaudet's life-long friend, the late Paulines Hall, created "Cissie Gray" in David Belasco's original "Gold Diggers" production on Broadway.

Miss Beaudet has been on the legitimate stage until coming to pictures.

STUDIO PUBLICITY MEN PROMOTED

The recent decision of the Warner Brothers to hold the world premieres of all future Warner classics of the screen in Los Angeles has resulted in a change of positions for members of the studio publicity department. Charles B. Kurtzman leaves the post of studio publicity director to become manager of exploitation of the finished product. Harold B. Wallis, assistant, will relieve his fellow p. a. of the studio duties and will be given support in his new capacity by another member of the Warner's eastern staff who is due here soon.

Alec B. Francis, playing in "The Gold Diggers," at one time toured Africa with an opera troop when all the baritone solos were his.

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Your New Shoes—

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NIGHT LIFE IN L. A.

(By "The Rounder")

CALIFORNIA — "The Woman in Bronze" with Clara Kimball Young. Miss Young gives a marvelous portrayal in this famous stage success, which Harry Garson produced and King Vidor directed. I believe that this is the best that the clever emotional actress has done. It has a great appeal for women, and this being the case, the men will also enjoy it.

MISSION — Douglas Fairbanks in "Robin Hood" can now be seen at popular prices. Looks as tho this wonder film will remain for some time. Its worth seeing many times.

ORPHEUM—Mr. Perry has another great bill on his hands. If there is a "water-mark" on your ticket, its from Perry's hot brow. Laboring with an anxious line of theatre patrons is no easy task. Irene Franklin is the cause. Great show this week!

KINEMA—Dorothy Phillips is appearing in a picture well worth her talents. "The White Frontier," which was directed by Allen Hoblar, is a very good program picture of the icebound country. Sort of makes you chilly these hot days and nights. Miss Phillips gave a splendid performance and much credit is due the director.

MAJESTIC—Ivan Miller in "The Man of Action." Ah, this is one stage play that lives up to its title. There is plenty of good old action for those who like the fast stuff. Makes the old brain work to keep up with some of the lines. Mr. Miller is fine in his role. The others work nicely and give ample support. This ought to have a long run.

LOEW'S STATE—Again we have Francis X. Bushman and Beverly Bayne in our midst! Welcome home! Glad to have them back. They are appearing in the screen production of "Modern Marriage," and also in a one-act dramatic sketch of the same story. The picture is very well done, and it just goes to show that those out for a long time can come back. The sketch is well received and very interesting after viewing the film.

MOROSCO — "Dulcy" is making a great hit. It is truly a fine comedy-drama, probably taking the 1923 honors as a success. It surely is

duc for a long run. This is the kind of stuff the theatre going public likes.

MILLER'S—Harold Lloyd is having a lot of fun amusing the thousands who flock to see "Safety Last." Many are returning for a second time trying to figure out the supposed "trick" photography which isn't "trick."

METROPOLITAN — Jack Holt again! But this time he is a better comedy-drama, "A Gentleman of Leisure," which was written by John Stapleton and P. G. Wodehouse. Sigrid Holmquist, "the Mary Pickford of Sweden," plays the leading feminine role. She is really very clever in spots. Mr. Holt does much better than he has in recent pictures.

HILLSTREET—Last week they had the exclusive showing of Oliver Morosco's "Slippy McGee," with Wheeler Oakman and Colleen Moore. This picture was made a couple of years ago. It should have remained on the shelf. Wes-

ley Ruggles directed it, and yet he didn't, anyway the sub-title said he did. But really it didn't look as tho it had been directed at all. The vaudeville this week is good.

EGYPTIAN—"The Covered Wagon" will probably have the longest run of any picture in Los Angeles or Hollywood. It is becoming more popular every day. It is actually more difficult to secure seats now than at the beginning of the run.

GRAUMAN'S—"Her Accidental Husband" is certainly an accident. Or there must have been one after they started the production. Can't say much for this, although the cast is good. Mariam Cooper, Mitchell Lewis, Forrest Stanley and Richard Tucker have the feature roles. This may mean something to some people, but it doesn't make this a good picture.

RIALTO—Mrs Wallace Reid in "Human Wreckage." That line alone should mean everything to you. C. Gardner Sullivan wrote the story and he did a real job of it. John

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Los Angeles

....Flickerings From Flickerland....

Griffith Wray directed the picture. He made a real drama filled with pathos, thrills and bits of life. James Kirkwood plays the leading male role; he is fine. Bessie Love, one time star, comes back one hundred per cent perfect. Don't miss this.

ALHAMBRA—Grace Darmond is again seen in a starring role. This time it is "The Dangerous Adventure," a Warner Bros. production. Well, this is just a fair program feature with a lot of South African thrills. You know, serial stuff. The cast includes Jack Richardson, Derelys Perdue, Philo McCullough, and Robert Agnew. This is a hard picture to really lie, so use your judgment.

TALLY'S—"What a Wife Learned," is a great title, but that can't be said about the film. Thomas Ince selected a great cast, including Marguerite de la Motte, John Bowers and Milton Sills. Bradley King wrote the story which is only a twisted tale of modern life. Nothing new, been done many times before. John Griffith Wray directed it, but it is not up to his usual standard.

EGAN'S—They are still "Getting Gertie's Garter." This is a real knee deep comedy who care for Avey Hopwood's risqué lines should enjoy this. Packed houses prove something, don't they?

CLUNE'S—Jackie Coogan in "Daddy" is quite the type of story that Jackie is capable of handling with success. It is rumored that Coogan senior did the story. E. Mason Hopper directed it with great ability. And Bravini, ah, he has captured the picture. His acting is marvelous!

GARRICK—This should be called the "house of dimes." The cinema vaudeville seems to be making plenty of money.

SYMPHONY—Great! A double bill all for the one admission price! Marvelous! The return engagement of Rodolph Valentino in "The Shiek of Araby." A very good idea, only the public might laugh at the wrong one.

PHILHARMONIC—For the first time in the United States and Los Angeles we have Mexico's famous singers and dancers from the Theatre National, Mexico City. Hot Tamale!

PILGRIMAGE PLAY—The Life of Christ opened Monday evening, July 6.

WASHINGTON PARK—Play ball! **MOTION PICTURE EXPOSTION**—Getting better day by day and night by night. Some very wonderful exhibits are open now and the shows have been greatly improved. If you are disappointed at the first, try again! Screen tests are made daily.

THE MISSION PLAY—John McGroarty's colorful and musical pageant-drama of California.

MASON—Lights are out again this week.

PALAIS ROYAL—We understand that this popular place and tea dive will close shortly for alteration, or something to that effect.

WINTER GARDEN—Harry Vernon is singing a lot of new songs. Bert Fisk and his orchestra do their stuff with pretty tunes for dancing contests, trotting shieks and Grover Frankie's show of shaking girlish limbs.

CINDERELLA ROOF—The orchestra is still there, the same old crowd is still there, the same old idea of "dance hall" stuff is still there.

MARCELL'S—Eddie Brandstratter is having a busy time now supervising five different halls of famous food. Marcell's continues to hold the wise ones who know where they receive the best service and dinners. There is always that grand feeling of something good is coming in soon for you here. They have a fine dance orchestra for those who like to trot between delicious bits of perfectly prepared food.

THE SHIP CAFE—George Collins has most of his old crowd back again and the new rounders have

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Moving Along In Movie-Land

discovered a real caterer of fun, food and fox trots. His saltwater pleasure house is the hang-out of the best rounders in the business. And let me tell you—that if you are in pursuit of real music, to exhilarate your feet—I doubt if you could find anything better than what is provided by Dave Snell at the piano, Al Conklin, also at the other piano, and Harry Highsmith, one of the greatest saxophonists on the coast. Their orchestra include some of the finest musicians hereabouts—they are, Tom Dering, saxophone and clarinet; Maurice Hix, saxophone and clarinet; Ray Garcia, bass and tuba; Otis Taylor, banjoist de luxe; Art Tynan, a splendid violinist; Chuck Deaton, manipulates the various noises around the trap stand; Eddie Crane, a marvelous boy with the trumpet, and Johnnie Flood, with his almost human voiced trombone. This splendid aggregation are known as the Snell-Highsmith-Conklin, and their Syncopated Fashion Plates.

GYPSYLAND—The dollar dinners are getting the crowds and holding them fast. Grand old food, dandy music for sliding around and quick service for those who are a bit particular.

PLANTATION—Harry Casey, orchestra leader, who plays for Tom Mix during his daylight hours, has added another clever boy to his staff of harmony hounds. He is none other than "Pee Wee" Eins, clever saxophone tooter and moaning master of the well known silver tube. The Sunday night dancing contests cause "standing room only" sign to go up.

ROYALE—COUNTRY CLUB—Fox and Baker are certainly peppering it up for Marion Harris, who made an instant hit with all those who inhabit the famous pleasure palace. There's a waiting line for tables every night now, so its best to phone for the reservations now. Miss Harris is singing a flock of new songs. Great stuff!

WYNKEN BLYNKEN CLUB—The only place in Ocean Park to park yourself and girl until the wee small hours of the morning and listen to Fred Stross and B. B. Brown pound out peppy pieces for dancing. They have a flock of orig-

inal numbers which are proving to be big hits.

COCOANUT GROVE—Abe Lyman is still doing his tricks with the drumsticks. This is proving to be the oasis for society folk and movie gangs who do their playing night to good music.

MONTMARTRE—Vincent Rose and Jackie Taylor have taken Hollywood by storm with some of their new numbers. The film colony is using this as its meeting grounds. Mr. Bell, who is in charge of the Coffee Shop downstairs, is handling large crowds and speeding things up in fine shape. The gag of eating in your make-up at either place is a big hit. A true bohemian atmosphere prevails.

MARY LOUISE—The hunting grounds for feminine scandal and girlish chatter. Their teas are very popular and the dinners are superb. A fashion show remains unheralded.

TAIT'S COFFEE SHOP—If you haven't been in this place of fine food and fast service, you haven't been any place to speak of. John Tait is the silent genius who knows just what the business man and woman needs during their short lunch hour. It gives the men a chance to loaf a bit, and the women a chance to do a bit of shopping. The "No dish over fifty cents" gag is a positive hit.

SUNSET INN—The high muck-amuck dive of the movie gang. Dancing contests, feature nights, famous people every night, etc., make this place one of the most popular cafes in the city. Max Fisher and his orchestra have been turning out some original ideas in the musical line.

HOLLYWOOD STADIUM—The happy house of fast moving leather mittens and uppercuts, bloody noses and speedy rounds for rounders who like fistic encounters. Roy Marshall knows his stuff.

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LIGHTS OUT—They tell me the foggy mornings are caused by what you mist (missed) the night before. If you can figure this out, you win the cement folding player piano.

William Lcwery has a weird gag.

After it rained the poor fellow had water on the knee.

New don't spring that one about wearing pumps.

Balloon
DYE WORKS Inc.

With Comedians in Comedy Lane



JACK COOPER
Mack Sennett Comedian

CAST ANOTHER STAR

Edward Burns of "East is West" fame has been engaged for a leading role in Wesley Barry's latest starring picture, temporarily titled "The Country Kid."

Burns will be remembered for his stellar work in several recent screen successes.

"The Country Kid" is being produced by the Warner Bros., at their West Coast studios under the direction of William Beaudine. It is an original story by Julien Josephson of the scenario staff.

MARIE MOSQUINI TO WED

Marie Mosquini—one of the prettiest, and versatile screen actresses, both in dramatic and comedy parts, is shortly to wed Fred Harlow, Junior. The latter is the enterprising son of the famous Fred Harlow. Young Harlow has been doing a splendid business in the Insurance Game, having made quite a record for himself as a keen salesman. While the bride-to-be has been in the Public Eye and esteem from the day she entered motion pictures, the Editor takes this mode to congratulate the Dovelings in the picturesque path of Matrimony.

GOOD COMMON SENSE HERE

"If I only had her luck," remarks one girl to another. And so frequently the matter of luck is one for discussion. When employed in this ordinary conversational way, it means the good or bad things that happen by chance.

Marjorie Bennett, appearing in "Getting Gertie's Garter" at the Egan theatre, believed that character, good habits, perseverance, when combined will combat all the ill-luck ever dreamed of.

"I agree with Arthur Brisbane, the present day philosopher who declares that there is no such thing as luck. In reality it is a fancy name for being always on duty and so sure to be ready when good time comes."

"Consequently if you would get ahead in the theatrical business or in any business for that matter, you've got to work for it and not depend on chance."

Baby Betty is making "The Forty Niner." This probably has something to do with "The Gold Diggers."



VIN MOORE
A Comedy Director of Note

SIGNS FOR MORE PICTURES

Johnny Hines has been signed by the Warner Brothers for an indefinite period and will be featured in a number of forthcoming Warner classics, according to an announcement by Harry M. Warner. Hines recently completed his first picture for the Warners, "Little Johnny Jones," an adaptation of George M. Cohan's stage play, which has been completed under the direction of Arthur Rosson.

In "Little Johnny Jones," Hines is said to do the best work of his career. He portrays the role of an American jockey in Europe bent on winning the English derby. Considerable romance and intrigue is woven into the story which is interpreted by a supporting cast including William Standing, Molly Malone, Margaret Seddon, Herbert Prior, George Webb, and Mervyn LeRoy. The story was adapted for the screen by Raymond Schrock.

As a result of placing his fingertips at the very pulse of millions of people attending motion picture exhibitions, Finis Fox wrote and is now producing "Bag and Baggage," what is said to be a great vital, throbbing drama with the human note developed to the utmost. Gloria Grey is the featured player, with John Roche playing the male lead. Among those playing important roles are Carmelita Geraghty, Harry Dunkinson, Fred Kelsey, Paul Wiegcl, Adcle Farrington, Arthur Stuart Hull, Ned Grey, R. D. MacLean and others.

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and dine in
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BRANDSTATTER'S
MONTMARTRE
(MÔ MART)
HOLLYWOOD BLVD. NEAR HIGHLAND

Coffee Shop
and
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OPEN DAY AND NITE
MAIN FLOOR

:-: Trailing Motion Picture Stars :-:

A VERY BAD FINGER

Norman Kerry, handsome leading man of Universal's two, big complete spectacles, "The Hunchback of Notre Dame" and "Merry-Go-Round," failed to report on the set a few days ago for his work in the leading masculine role of "The Acquittal," all star Universal-Jewel special. A message from his house said that he had been sent to a sanitarium under a doctor's care for one of the most unusual injuries ever suffered by an actor.

While doing a strong dramatic scene he gestured a little too violently with his right hand and instead of merely striking a table lightly, he struck the corner of a metal cigar box with some force. The result apparently was nothing more than a deep cut on his finger—but it developed into something similar to blood poison. It became so serious that he was ordered to rest.

Now, however, he is well again and will return to work at once.

Clarence L. Brown is directing the filming of Rita Weiman's stage play with Kerry, Claire Windsor, Barbara Bedford, Frederick Vroom, Harry Mestayer and others of note in the principal roles. Jules Furthman made the adaptation.

One girl had on a very gaudy gown—too much so, in fact. So she lowered the shades and changed the gown. Do you get what I mean, asks Albert Roscoe.

* * *

Herbert Rawlinson is making "Upside Down." This picture will be hard to the projection operator.

* * *

Peggy O'Day says that every woman is a vamp. This makes me a tentless shiek.

A SEPTEMBER PRE-VIEW

In a few days the clicking of cameras will cease on "The Extra Girl" set, and Mabel Normand will take a few weeks rest before starting with the production of her next starring vehicle, "Mary Anne."

"The Extra Girl," under the direction of Dick Jones, has been practically completed to date in record time. Despite the fact that this latest Sennett classic was shot in much less time than any previous feature production.

"The Extra Girl" is one of those big human interest stories of the real old homespun type. A story with a strong heart appeal and a good moral behind it and, without fear of contradiction the producer claims for Miss Normand's lovable and inimitable personality, that it will never be seen again to better advantage. In this comedy drama, the little star of innumerable successes introduces a new character to the screen, charmingly irresistible, romantic and adventurous.

The splendid cast of carefully chosen players of whom Ralph Graves is the lead, with the names of George Nichols, Anna Hernandez, Vernon Dent, Ramsey Wallace and Charlotte Mineau following, yet equally important, make this an ideal feature.

Ethel Wales, well known character actress, has begun her work in a leading role in William De Mille's "Spring Magic," following immediately upon her engagement in "Loving Lies," of the Associated Authors.

* * *

A man may have a lot of dough, but that's no sign he can make his own bread.

Gil Pratt has said something sensible.



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Shadows From the Silver Sheet

GOSSIP BY THE ROUNDERS

A SENSE OF HUMOR

"Bull" Montana was seated at the wheel of a beautiful new touring car, his proudest possession. He guided the machine expertly to the curb of one of the busiest streets of the Los Angeles shopping section. An elderly lady, possessing a fair share of curiosity, stepped up and inquired:

"Who are you driving for, my good man?"

"For Mr. Montana, the famous motion picture star," the cauliflower eared Metro comedian replied soberly.

STUDIOS AGLITTER WITH STARS

The United Studio in Hollywood, where most of the independents make their pictures, has never in its history housed such a roster of stars as are now working there. Among the more popular luminaries, appearing before United Cameras are Norma and Constance Talmadge, Colleen Moore, Anna Q. Nilson, James Kirkwood, Marjorie Daw, Lloyd Hughes, Harry Moore, Ernest Torrence, Tully Marshall, Matt Moore, Bryant Washburn, Blanche Sweet, Holbrook Blinn and Virginia Pearson, Sylvia Breamer, Myrtle Stedman, Elliot Dexter, Virginia Fair and many others.

* * *

Universal is making a film called "The Hog." There should be a great many leading men in this.

Witzel

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THEY MAY LEARN LATIN

Through an arrangement between Samuel Goldwyn and the Italian customs authorities, all the material needed for the production of "The Eternal City" now being filmed in Rome for First National release, under the direction of George Fitzmaurice, will be sent to and from the Italian base of Mr. Fitzmaurice as though it were diplomatic in importance. Also, the third "take" of each scene will be forwarded weekly to Mr. Goldwyn in New York so that he is in constant touch with the progress of the film.

The company of American players, including Lionel Barrymore, Barbara La Marr, Richard Bennett, Montague Love and Bert Lytell, arrived in Rome June 14th. First scenes were taken June 19th. Director Fitzmaurice and the principals were the guests of the Roman council at Rome two days last week, during which time they were motored about the ancient seat of power, while Mr. Fitzmaurice selected locations. As he discovered spots essential to the faithful production of the Hall Cainé story, permission was granted on the moment and details arranged so that no time was lost in red tape or political tardiness.

The colosseum, the Forum, St. Peter's Basilica and other historical spots are to be the backgrounds for the intensely dramatic situations in "The Eternal City."

COOKING THE GOOSE

Frank Lanning, movie actor, met his nephew, Fred Cummings, stage actor, in Los Angeles a few days ago.

"What are you doing?" asked Lanning of Cummings.

"The part of the Indian cook in 'The Bad Man,' at the Majestic Theatre," replied Cummings. "What are you doing, Fred?"

"The part of the Indian cook in 'The Bad Man,' at the United Studios," replied Lanning.

By some strange coincidence Edwin Carewe, who is directing the production for First National, brought about this situation when he selected Lanning for the Indian cook while the nephew was doing the same role in the stage production.



Stroock's
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*It's lonesome to wish for a thing that
you want!*

*It's wanting the things that you wish,
that will haunt.*

You know how you care—

You know she is there—

*Then what are the tremors that hold
you and taunt*

The efforts you make

To still your heart-ache

*And leaves you the shell of the man
whom you vaunt?*

—By Marshall Lorimer.



DOLORES GARDNER

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Duane Thompson, leading woman for Sid Smith, comedian and star of his own productions, came to California to dance and remained to act. She studied under Anita Peters Wright in San Francisco and is a polished classical dancer. She was attracted by the lure of the Kleiglites and went to Christies and has finally become associated with their comedies.



DOROTHY MORGAN
Child Actress

A PART THAT FITS

The strangest mother in fiction!

Such is the part which Myrtle Stedman portrays in the First National screen version of "Flaming Youth," Warner Fabian's widely-read daring story of contemporary life, which is in production under the direction of John Francis Dillon at the United Studios.

Miss Stedman portrays the role of "Mona Fentriss," a brilliant woman, who lives life to its fullest, is unfaithful to her husband, yet at all times cognizant of the fact that her unconventional mode of living will react on the future of her three growing daughters.

The parts of the three ultra-modern daughters are enacted by Colleen Moore, Sylvia Breamer and Edith Hallor.

Miss Stedman's work during the past year has been particularly noteworthy in "The Dangerous Age," in "The Famous Mrs. Fair," "Rich Men's Wives," and "The Hands of Nora."

Miss Stedman has been in the movies since the old Seelig days. Previous to that she had a successful stage career in musical comedy and light operas.

The cast of "Flaming Youth," so far includes Colleen Moore, Milton Sills, Elliott Dexter, Sylvia Breamer and Edith Hallor.

A CLEVER ACTOR INDEED

Creighton Hale is in the list of popular actors whose life is one picture after another. Mr. Hale has been occupied the last five weeks in delineating a young law student in the Hall Caine story "Master of Man" which Victor Seastrom is directing for Goldwyn. It's one of those sympathetic roles to which he is especially adapted and which he will complete in about four weeks.

Other pictures in which he has recently appeared include "Trilby," where he enacted "Little Billee," "Mary of the Movies," in a straight lead for F. B. O., "Tea With a Kick," male lead and "Broken Hearts of Broadway," an Irving Cummings Production where he had some interesting scenes in the prologue with Tully Marshall.

PERT POINTS

Billie Rhodes, who plays feminine leads for Joe Rock, is a devotee of the outdoors and spends whatever spare time she can find at Big Bear or some of the other mountain or lake resorts around Los Angeles. Miss Rhodes has played in both comedies and dramatic pictures and likes comedies best—at least she finds them a wonderful education. "When one has been in comedies there isn't much left to learn," she observes, "for almost everything under the sun is called for in the way of expression or acting."

* * *

Louis Sargent is completing his engagement at Universal where he is playing the leading juvenile role in Gladys Walton's latest starring vehicle, "The Wild Party." He has received many interesting offers for work in forthcoming pictures, but as yet no announcement has been made as to which picture he will appear in next.

* * *

Frances Marion is adapting "Dust of Desire," Norma Talmadge's new photoplay which will be started within a month. She will co-direct the production with Chester Franklin.

* * *

Now that she owns a garage that sells gasoline and such things Viola Dana feels as though she is a real business partner of John D. Rockefeller, a young fellow who has done right well in the oil game.

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Under the Magnifying Glass

BY THE MAN

BEHIND 'CLOSE-UP'

THE NEW DIRECTOR-PRODUCER

Frank Lloyd, creator of countless film successes, has at last come to his own. He has just announced his plans as a director-producer and will start on his first picture about August 1.

Years ago he was a lineman for an electrical concern, then he became a leading man, then he took up directing. He made a number of successful dramas for Fox and then for Goldwyn. More recently he has directed Jackie Coogan, and Norma Talmadge.

Mr. Lloyd made "Oliver Twist" with Jackie Coogan. He directed Norma Talmadge in her greatest films, "The Eternal Flame," "The Voice From the Minerette," "Within the Law" and "Ashes of Vengeance," which Joseph M. Schenck claims will be the greatest film epic of 1923.

He has signed a contract to release through Associated First National Pictures, Inc., and will make a series of three or four big dramas with all star casts. Harry Weil, formerly Mr. Lloyd's assistant, will be business and production manager. The rest of the staff have not been named.

The title of Mr. Lloyd's first picture has not been made known yet, nor the cast finally chosen. The master director has long wished to be in the independent field, choosing his own stories and players. His dream has come true, and those who have been associated with him feel sure that he will meet with great success.

The public is always first in Mr. Lloyd's mind and it is understood that he will give them only carefully selected screen stories and well chosen casts.

We wish you success, Mr. Lloyd, and feel sure that it will be yours.

CHANGING HER SUBJECT

Lenore Coffee, expert writer of matrimonial and martial affairs and author of "The Better Wife," "Watch your Husband," "Daytime Wires," etc., etc., has forsaken the business of writing about connubial tribulations, temporarily, at least, and is busy adapting to the screen "My Mamie Rose," a tale which deals with the affairs of a couple before they reach the altar. Universal is to produce it.



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THE BROWN PAINTED DWELLING IS 2006



ETHEL BROADHURST
SCREEN INGENUE

Who is playing in Zeigfeld Follies in New York. She will shortly return to California.

FINISHES WARNER PICTURE

Kathryn McGuire, has just finished her latest engagement as leading woman in Warner Bros. production of "The Printer's Devil," with Wesley Barry and Harry Meyers. Although a small town girl herself, the pictures in which Miss McGuire has played have always been laid in big cities, except for the one in which she is now appearing and the one she has just finished. "The Crossroads of New York," "The Silent Call," "The Bronze Woman," "The Flame of Life," "Playing With Fire"—these are some of the dramatic productions in which Kathryn McGuire has played since she left the Sennett lot. Miss McGuire is, incidentally, one of the Wampas Stars of Tomorrow, 1922 edition, and recently won first prize in a National beauty contest conducted by a group of eastern fan magazines, in which she was the only winning motion picture player.

COMPANY AT STUDIO

The players making up the cast of "When a Man's a Man," the first of the Harold Bell Wright series to be filmed by Principal Pictures Corporation, have returned to the studios in Hollywood. They were in the Arizona territory for several months and filmed the exterior episodes on the exact locations as painted by author Wright in his story.

Several weeks' work will be required at the studio before the film will be completed and ready for cutting.

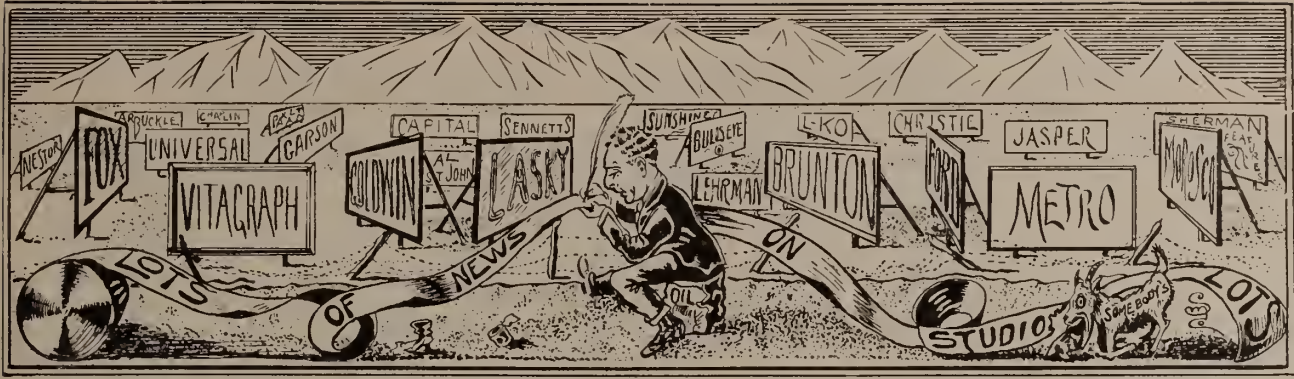
Chief among the artists appearing in this production are John Bowers, Marguerite de la Motte, Robert Frazer, June Marlowe, Forrest Robinson, George Hackathorne, John Fox, Jr., Fred Stanton, Charles Mailes, Elizabeth Rhodes, Arthur Hoyt and others of equal popularity.

Edward F. Cline is directing.

Carl Miller, who has completed the longest engagement in the film colony in Chaplin's "Public Opinion," in which he was the male lead, is taking the opportunity between pictures of extensive horse back riding, his favorite out door sport.

* * *

C. Gardner Sullivan, head of the Joseph M. Schenck scenario department, has returned from New York after looking for new story material.



GEORGE ARCHAINBAUD AT IT

Tom Santschi, who has successively been a western star, a high salaried "heavy" and a straight leading man, has been chosen to play opposite Priscilla Dean in her new Universal-Jewel starring vehicle, "The Storm Daughter."

"The Storm Daughter" was written for Miss Dean's use by Leete Renick Brown of the Universal City scenario department and is a sea story involving large "rough-cut" characters.

Santschi's role will be that of a brute of the ships, yet with some redeeming qualities from the start, and the story is so written that the audience will not know until the last sixty seconds of the picture whether Santschi or William B. Davidson hold trumps-hearts. Davidson, formerly a stage player of high repute in New York City, shares with Santschi both the leading role and "heavy" honors.

Pat Hartigan, Cyril Chadwick and Owen Corine, the latter a newly imported European actor, under contract with Universal, are other players cast in the forthcoming Dean production, which George Archainbaud, director of "The Midnight Guest," "The Power of a Lie" and other pictures of note, will guide the filming.

Rose Dione, well known French actress appearing in "Scaramouche," says she dislikes to admit she has been in the United States all of four years because she still speaks English with a decided Parisian accent.

UNIVERSAL PICK-UPS

Cesare Gravina, the masterly performer whose characterizations have been a credit to many big photoplays, including "Foolish Wives," "Merry-Go-Round" and the recently completed "Hunchback of Notre Dame," will support Baby Peggy in her second Universal-Jewel feature starring vehicle, adapted from Frances Hodgson Burnett's "Editha's Burglar."

William A. Seiter is going to direct the production and work starts almost immediately. Other artists of high rank who will handle principal roles are Gladys Hulette, Edward Earle, Lucy Beaumont and Frank Currier. The cast is not yet complete.

* * *

Rence Adoree, the little French emotional actress who has lately achieved favorable mention throughout the film colony for her dramatic ability, is enacting the feminine lead in the Universal all-star production, "The Six-Fifty," now being made under the direction of Nat Ross.

Miss Adoree is the wife of Tom Moore, famous screen star, and has been in pictures only a short time, but is predicted by several noted directors as being a distinct "find" as an emotional actress.

"The Six-Fifty" is a screen version of Kate McLaurin's stage play of the same name.

Orville Caldwell, who has played romantic leads opposite Mae Murray, Katherine McDonald and other famous stars, has the leading male role

in the production. Both he and Miss Adoree were borrowed from other producers. Others in the cast are Bert Woodruff, Niles Welch and Gertrude Aster.

* * *

Robert North Bradbury, director of many short western pictures for the Universal Pictures Corporation, has been assigned to the Jack Hoxie unit, to make features.

He will guide the making of Hoxie's next western picture which will be either a screen version of the famous novel, "Overland Red," or an original story written especially for Hoxie, temporarily titled "Me and Bill."

Hoxie recently finished "Men in the Raw," adapted from a magazine story by W. Bert Foster. George E. Marshall directed the picture.

* * *

Louise Fazenda's favorite reading in newspapers begins with the Want Ads, followed by faithful memorizing of every word in the cooking department, with the news of the world, coming third in importance.

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Editor and Prop.

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Elsie Eva Steele
Sub. Editor

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"LET'S PLAY"

I have a brand new mitten,
I also own a ball,
Beside which, there's a kitten
To tease around and maul;
But something's missing Madame X,
I can't explain it quite;
I lack that opposite of sex
That sets a mere man right.

I have a weird apartment—that
Seems lonely without two,
Unless my "PEP" becomes a cat
In time—and adds a few?
But I notice he's a male, and so
I'll have to think again:
Exactly where I'll have to go
To live my dreams of Spain!

I seem to want a playmate—who
Will pitch the ball to me,
Who'll be around to act cuckoo
When I'm serious you see,
And if my socks are on the blink,
And laundry overdue—
You'll concentrate, and help me think
Just why I needed you.

—By Emm. Ell.

MONTAGNES A BUSY MAN

The life of a free lance writer is a busy one, says Edward J. Montagne, scenarist, author, playwright, and what-not. Montagne is at present juggling three tasks at once, i. e., adapting to the screen "The Swamp Angel" to be used by First National as a production for Colleen Moore, conferring daily with Director Archibund regarding the script for the Universal feature "The Storm's Daughter" and lastly attending rehearsals for his vaudeville sketch "Be Yourself" which Ruth Stonehouse will take over the Orpheum Circuit.

* * *

Bradley King didn't register as an actress so she became an author. A lot of girls ought to do that.

"CIRCUS DAYS"

PROVES WINNER

Jackie Coogan's "Circus Days" was presented for the first time in a small town near Los Angeles. Members of the staff of Associated First National Pictures, Inc., and Sol Lesser, the producer, desired to know the real merits of the production.

That "Circus Days" is Jackie Coogan's greatest picture would be putting it mildly indeed. It smashed all box office records of the theatre and tickled every kid from six to sixty years of age. That it will sail through equal success everywhere it is shown, is the firm belief of all interested in the feature.

Edward F. Cline directed "Circus Days" and a cast of notable people will be seen in the starlet's support when the picture is released. Chief among the players are Barbara Tennant, Russell Simpson, De Witte Jennings, Cesare Gravini, Peaches Jackson, Claire McDowell and Sam De Grasse.

TEN YEARS AGO TODAY

Gloria Grey was learning the alphabet in the baby room of a San Francisco school.

Ralph Lewis was starting rehearsals for his role of Governor Stoneman in Griffith's "Birth of a Nation."

Jane Novak was attending a St. Louis convent.

Finis Fox was writing his first scenario for D. W. Griffith, "The Stolen Jewels."

Fred Esmelton was featured in a revival of "The Two Orphans" with an all-star cast.

Chester Bennett was a cameraman at Universal.

Rex Ingram claims that Edith Allen has unusual hair. It is probably her own.

METRO-ITES

The complete unadulterated name of Lorimer Johnston who appears as King Louis XVI of France in Rex Ingram's "Scaramouche" is George Lorimer James Anderson Bertram Lorimer-Johnston.

Harold Shaw directed Evelyn Brent, starred in the only film production made entirely on a trans-Atlantic liner. It was called "Cupid and the Cunrad" and was one reel in length. It was made last year when Mr. Shaw and Miss Brent happened to be on the same liner returning from England and provided a deal of entertainment for other passengers. Miss Brent now has one of the leading roles in "Held to Answer," a Metro special which Mr. Shaw is directing.

Madge Bellamy has been signed by Associated Authors to handle the leading feminine role in Elmer Harris' screen version of Frank R. Adams' Cosmopolitan story, "The Love Hater," production commencing this week.

Kathleen Clifford, who portrayed the role of Queen Berengaria in "Richard the Lion Hearted," the Frank Woods production for Associated Authors, has also been engaged for this picture.

Lloyd Ingraham is directing under the personal supervision of Elmer Harris.



GERTRUDE STEVENS
Comedy Ingenue

Hand-Outs Along the Rialto

BARRIE HANKERS FOR HOLLYWOOD

Friend Reader: The following is a characteristic letter from that splendid Actor, and Hollywood-ite-Nigel Barrie, it is such a newsy letter that I thought you would like to read it in whole. It certainly gives a comprehensive idea of what's doing on the other side. (The Editor.)

GAUMONT FILM CO., LTD.

6 Denman St., London, W. I.
June 26, 1923.

Dear Mr. Lorimer:

I am writing to let you know what I have been doing for the last six months, because I have had so many inquiries from my friends and associates in the Film business.

Last January I came over here to co-star with *Wanda Hawley* in *Conan Doyle's "Fires of Fate"* for the Gaumont Film Co. of England, and the picture was entirely made in Egypt, where the plot was laid.

We had many thrilling adventures and saw many interesting sights, and I would not have missed the trip for anything. The picture is beautiful, and the cast is good, and I think it will prove a winner. We made scenes in *Cairo, Luxor, Assuan, and right out in the Sahara.*

When we returned to London in April Gaumont at once reengaged us to again co-star in "*The Lights of London*," a very powerful drama, and quite the best and most dramatic part that ever came my way in pictures.

Both these pictures will be released in America in the next few months, so you will hear of them, and I hope they will do me some good with my friends in America.

I hope to return to Hollywood shortly when we have completed this second picture, and, believe me, I am homesick for the little old town, because I am tired of this perpetual gloom and rain even if one can stand up to a bar and shout for what your heart desires!

Say "Hello" for me to my friends out there, and tell them that I am just crazy to get back to them. Will give you lots of news when I return.

Yours sincerely,

NIGEL BARRIE.

Phil Rosen hands out another bit of news. Mending our ways is one thing, but to mend our highways is another.

REAPING THE HARVEST

By Elsie Eva Steele

*When will the seeds that others sow
Stop creeping up, for me to row?
A Harvest that the rest may reap
While mine lie dead within the
heap?*

*Still in the fields I plow all day
With faith to guide me o'er the way.
The ground I water with my tears—
May fertilize for other years.
Each falling tear a Seed shall know,
And grudgingly from that will grow
A blossom tended, gently sprung
From other Seeds, this one among!
Hallowed Flow'rs may upward meet
My Soul from dead Seeds at my
feet!*

APFEL GODFATHER TO TRIO

Oscar Apfel is now a pseudo-godfather to the famous Flugrath trio of screen celebrities. He just finished directing *Viola Dana* and her sister, *Edna Flugrath*, in "*The Social Code*." *Viola's* latest Metro starring vehicle, and while *Shirley Mason*, the third sister of the talented family was in the hospital from an operation, Apfel and his wife, prominent in Hollywood society circles, kept her room well supplied with flowers from the famous Apfel horticultural gardens in Hollywood. Supporting *Viola Dana* in the *Rita Weiman* story are *Malcolm McGregor*, *Huntly Gordon*, *Charles Gerard*, *William Humphrey* and *John Sainpolis*.

Charles R. Seeling, who is reputed to be the youngest film producer in Hollywood, is one of the busiest men in filmland. He now has two companies at work at the *Hersley studios* and a few days ago negotiated a contract for the production of two special productions and a serial following the completion of his present series. *George Larkin* and "*Big Boy*" *Williams* are his stars.

"Our Pal Al," who is really *Al Martin*, is now parking himself in the scenario department at the *Mack Sennet studios*. In other words he is "gagging" the famous fun films. He also is making personal appearances at the *Monmartre Coffee Shop* nightly in company with his walking delegate, *Ward Wing*.

* * *

Jimmy Aubrey wants to know if there is any such thing as a "friendly poker game?"

COLLIER JR. AS PRODUCER

Wm. "Buster" Collier, Jr., who is playing in "*The Age of Desire*," *Frank Borzage's* new First National picture for *Arthur H. Jacobs*, is one of the most versatile of the younger generation of stage or screen actors.

Young Collier, who was literally born on the stage and raised in the theatre, once in *New York City*, produced a play as a surprise for his famous father, *Wm. Callier*.

The play was written and staged by the *Junior Collier*, and when the Senior actor saw it he was bowled over by the cleverness of his son and protege.

Young Collier's play was "*Extra*." It was a bright comedy piece which he was lucky enough to put on Broadway, something of a feat in itself.

In this *Borzage* picture *Mary Philbin* plays opposite *Collier* in a big cast including *Myrtle Stedman*, *Josef Swickard*, *Frederick Truesdell*, *Frankie Lee*, *Edith Yorke*, *J. Farrell MacDonald*, *Aggie Herring*, *Mary Jane Irving* and *Baby Bruce Guerin*.

Gale Henry, one of the screen's best known comediennes, has been signed by *Metro* to play the role of "*Sally*" in "*Head to Answer*," which is being directed by *Harold Shaw* with an all-star cast.



HELEN LYNCH
Ingenue Lead

SCREENING WHERE THE SCREENING'S GOOD

Broadsides

By ARGUS

There is a new burlesque on "Down to the Sea in Ships" entitled "Up to the Sky in Shirts." This by Lige Conley.

* * *

Al Herman is directing "The Lead Pipe Cinch." This ought to be a "knockout."

* * *

Mankind is all o. k. but woman-kind, is something unusual, if you know what I mean. Rupert Julian sprung this one.

* * *

Henry Bergman says he doesn't want any kind of a write up, so we're not giving him any. What!

* * *

Wally Davidson is now known as "The Poser of Hollywood." He is the only male member of the film colony affecting his own original ideas in walking gestures.

* * *

Lillian Rich caught a 190 bass recently while on her vacation after finishing "The Phantom Pack," a Strongheart picture.

* * *

Richard Mansfield said "that a girl must walk well if she wanted to be a screen actress." Well, the studios are quite a distance apart, so some of them must be pretty good by now, remarks William Duncan.

* * *

C. L. Theuerkauf is at it again.

"Does that guy know anything?"

"Sure. He knows he's a fool."

Buck Jones is making "Second-Hand Love." How about hocking some kisses from Cupid's pawn shop?

* * *

Jacques Jaccard is directing "The Power of Darkness." Can't say that this should be treated "lightly."

* * *

Vin Moore does another ditty.

"I'm going hunting."

"What for?"

"A pool hall."

"All right, I'll 'shoot' you a game."

* * *

R. West is preparing "Wild Oranges." Well, this picture can't be a "lemon."

Monte Banks is making "A Concrete Mixup." This should cement ingredients into a good story, suggests Gertrude Astor.

* * *

Some people have nothing to talk about, so they usually tell you all about it anyway. Gladys Brockwell does another truth article.

* * *

Now that the great Sarah Bernhardt has passed on, everyone is telling what she said about them and their greatness. It is truly remarkable the number of people she personally knew.

* * *

Shirley Mason says men used to drink champagne from a girl's slipper, but now they drink water from pumps.

* * *

Director Frank Lloyd is working day and night in the cutting room on Norma Talmadge's greatest picture, "Ashes of Vengeance."

* * *



After her contract was over with Fatty

* * *

"Thundergate" is interpreted by an all-star cast including Owen Moore, Sylvia Breamer, Tully Marshall, Virginia Brown Faire and others at United.

* * *

Virginia Fox recently gave a box party at the Motion Picture Exposition for a few of her friends.

* * *

Handball is becoming a popular pastime in Hollywood. So is passing the buck. H. L. Fitzpatrick tells us this one.

* * *

New cutting room at Warner Bros. cost \$25,000. Seems as tho' they could have "cut" this a little.

* * *

Neva Gerber tells us something.

Some women are very generous. They'll give you a mean look most any time.

* * *

News item says that popular villain is busy. Who ever heard of a popular villain? inquires Robert McKim.

People don't speak of their married life any more, its always their married strife.

* * *

Charles Gerrard, who is playing the part of Sir Peter Dare in Constance Talmadge's latest comedy-drama, "The Dangerous Maid," was imported from New York for the part.

* * *

Howard Strickling, Metro press agent, recently refused an offer to pose for Staycomb ads.

* * *

Reginald Barber found a girl so dumb that she thought a taxi meter would help the driver to write poetry.

* * *

Eddie Polo's latest twister.

The way of a man with a maid had nothing to do with the way of a man.

* * *

James Cruze is directing "Ruggles of Red Gap." No, dear readers, Wesley Ruggles has nothing to do with this.

* * *

Edith Johnson does a clever one.

Some girls talk of nothing but wearing apparel.

Might call this a "clothes line."

* * *

Lloyd Hamilton has a good one for this week.

One girl told me that she was barely able to go out, and after one look, I knew she told the truth.

* * *

Neely Edwards is making a picture entitled, "Own a Home." They can probably fake a tie-up with some Hollywood real estate agent.

* * *

Benjamin II is called the gold-plated extra. No, he will not play toothless parts.

* * *

Pola Nègri's new picture is supposed to be the kitten's pajamas. I thought it was the rubber fishing rod myself.

* * *

Some people think that Bunker Hill was captured by a lot of golf players. Mabel Normand has been digging into history again.

* * *

Monocled Maids are the latest thing in Hollywood, but that doesn't make them "see" the men any better.

* * *

Claude McElhany has another good one.

PLEASE PATRONIZE—WHO ADVERTISE—IN "CLOSE-UP"

PERSONALITIES

Tom Killian, widely known newspaper man and in 1920 publicity director for Major General Leonard Wood in his race for the presidency, has been retained by Director Fred Caldwell under a five-year contract to do the publicity for Miss Muriel Reynolds, new star in embryo, under Fred Caldwell's direction.

* * *

Although Evelyn Brent has never appeared on the stage, her first few screen appearances were made with such stage favorites as Tom Wise, Mme. Petrova, Edmund Breese and Lionel Barrymore. Just at the present time, Miss Brent is portraying one of the leading roles in "Held to Answer," Metro's all-star picturization of the story by Peter Clark MacFarlane.

* * *

The highest hilltop in Hollywood!

Edward Martindel has it. He is building a house on top of it and when the place is complete Ed. is going to sit and look out of his window for hours, he says. When the air is clear, he can see Catalina and any of the beach cities within a radius of fifty miles.

* * *

More than 800 torches, 1200 assorted mob weapons such as pitchforks, scythes, sickles and pikes, and 850 swords were manufactured at the Metro studio for use in depicting the storming of the Tuilleries for Rex Ingram's production of "Scaramouche." History tells us that so many people wanted to participate in the French Revolution that there were not nearly enough guns to go around.

* * *

In the garden that separates the stages from the administration buildings of the Grand Studios in Hollywood is a beautiful spot with spreading green sward and flowers galore. A gentleman from somewhere back East came by the other day and saw it, likewise a set house erected at the end for one of the comedies. He offered to buy the house and grounds and was with difficulty convinced that it was for picture purposes only. "I'll be hanged if I can tell the difference," he grumbled. "They ought to put a sign on these sets so strangers would know."

* * *

Joe Rock, comedy star at the Grand studio, makes a sensational swing at the end of a rope across the intervening space between two large office

buildings in his new picture directed by Grover Jones. According to comedy rules, it is no straining of the long arm of coincidence that he swings through a window and into the very office where the villain is just negotiating to foreclose a mortgage on the old home and is able to pay over the money and save the day. That, however, is neither here nor there—the swing is a really remarkable piece of work, but Joe is a former instructor in athletics, an acrobat of genuine ability and enormously strong. And it's a great thrill—this scene.

* * *

Little Miss Sunshine is the appellation given Duane Thompson, leading woman for Sid Smith. She is a natural-born optimist and is always interested in anything that will make her laugh. So comedies seemed to be the most attractive field. She is an expert classical dancer as well.

* * *

An enterprising producer once changed Duane Thompson's name to Violet Joy before she knew it. But she disliked the name excessively and dropped it as soon as possible. Now she is Duane Thompson again and leading woman for Sid Smith.

* * *

James Wood Morrison is the official new "program name" of Jimmy Morrison, well remembered featured player of the old Vitagraph company in the days of Anita Stewart, Corinne Griffith and Harry Morey. Mr. Morrison has grown, physically and histrionically, and is now enacting a leading role in "Held to Answer," the new Metro all-star special.

* * *

House Peters preached a real sermon and his "congregation" of several hundred persons sang real hymns to the strains of music produced by a real organ in "Held to Answer," which Harold Shaw is directing for Metro. In this picture Mr. Peters appears as a minister of the gospel.

* * *

De Garcia Fuerberg, who appears as Maximilien Robespierre, "the little lawyer from Arras," in Rex Ingram's "Scaramouche," has mastered in German and Spanish the principal roles of all Shakespeare's plays and all of those of continental authors whose pens have produced classics. Now, together with his motion picture work, he devotes two hours daily to perfecting his English.

BIG THRILL IN JACKIE'S PICTURE

The handbook of successful photodramatic writing must surely include the following instruction in capital, black-faced letters: After you've established adventure, romance, colorful background and drama, add ONE BIG THRILL—and then you've got the film masterpiece. The name of Jackie Coogan has been synonymous with big, successful productions since he first came to the screen, but "Long Live the King," which he is now making at Metro, is promised to surpass all of his preceding films.

The Crown Prince of Lavonia, played by Jackie, has been kidnapped by the revolutionary Committee of Ten and imprisoned in the cellar of the inn. After a stirring melee in which Lieutenant Nikky (Alan Forrest) and some other loyalists try to rescue him, they are ejected and the situation looks very black for the princeling. But he manages to slip out to the roof of the inn, four stories above the ground, and from this vantage point he sees the faithful Nikky riding around the plaza on which the inn is located. The prince catches the eye of his aide-de-camp and jumps from the room into Nikky's arms. The impact naturally sets the horse into a gallop—just in time, for the revolutionists have just emerged onto the roof—and, even so, a shower of bullets flies after the escaping pair. Here is an escape worthy of the serials in their palmiest days; added to the other incidents in this romantic tale by Mary Roberts Rinehart, which was adapted by Eve Unsell and C. Gardner Sullivan, it will surely furnish a big thrill to the beholder. Director Victor Schertzinger and Jack Coogan, senior, who is supervising his son's production, spent many hours working out ways and means to insure the safety of the starlet as he made his leap, without resorting to the usual "double." Their ingenuity finally solved the problem and when this thrilling jump is flashed on the screen, it will be Jackie himself—but safeguarded beyond any possible hurt.

Experts play golf and call it a game. Others play it and call it exercise.

This was Johnny Walker's idea.

Bright Hints For Human Beings

By "US" or "WE"

"MEANEST MAN" FOR SEPTEMBER, SAYS LESSER

September will be the banner month for releases from Principal Pictures Corporation, according to Sol Lesser and Michael Rosenberg of that organization.

"The Meanest Man in the World," now finished, will have an early September release and there is a strong possibility that an advance world premiere will take place in New York a few weeks prior to the general release date.

Distribution arrangements for the George M. Cohan play-film have not as yet been definitely set, but will be consummated within a few weeks' time.

"The Meanest Man in the World" was directed by Edward F. Cline and is said to be one of the outstanding features of the coming season. It boasts an excellent cast and chief among the players are Blanche Sweet, Bert Lytell, Bryant Washburn, Helen Lynch, Maryon Aye, Forrest Robinson, Lincoln Stedman, Warde Crane, Frances Raymond, Carl Stockdale, Robert Dunbar, Victor Potel, William Conklin and a host of their cinema folk. Eddie Cline directed it.

THEATRE SITE SELECTED

Film stars and city officials mingled together this week at Santa Monica, California, when ground was broken for one of the new beach theatres at Santa Monica.

The new theatre will be one of the finest on the West Coast chain and will have a seating capacity in the neighborhood of 2000. Every modern convenience will be installed in the new playhouse.

The ground breaking ceremonies consumed the better part of a morning and was attended by many stars of Principal Pictures Corporation as well as the majority of civic officials of the popular beach resort.

Marguerite de la Motte, dainty star of Principal Pictures Corporation, turned the first shovel of dirt while other film players looked on in admiration as the youthful star plowed the shovel into the earth.

Among those that attended the ceremonies were John Bowers, George Hackathorne, Fred Stanton, Mayor

Berkley of Santa Monica, George Cleveland of the West Coast Theatres chain, A. L. Gore, Adolph Ramish, Sol Lesser and other West Coast officials.

Work will be speeded on the new theatre and it is expected this new home of the silent drama will be the show place of all the beach resorts of the Pacific Coast.

CALLING THE PATROL

A cafe which is one of the landmarks of San Francisco, was closed to its patrons for one night and turned over to Thomas H. Ince's film company for the "shooting" of a scene for "Her Reputation," an Ince film special which will be released by First National this fall.

The people who were accustomed to frequent the place gathered outside the cafe to find out what the disturbance was that was depriving them of their midnight refreshment. Excitement ran high and when a squad of "movie officers" made their appearance and broke in the doors of the cafe, one helpful soul rushed to an alarm station and summoned a hurry call for the police. John Griffith Wray, director of "Her Reputation," had a squad of real police on his hands in a short time and it was only when the cafe owner was summoned and explained things that the police were convinced the scene was a put-up job and not one needing Federal action.

May McAvoy and Lloyd Hughes head the all-star cast of the new Ince film which deals from a novel angle with the power of the modern day press.

DRY—WETNESS

Monty Banks has been wet for three days, all day long, as result of scenes in his comedy for Grand-Asher Distributing Corporation, called tentatively, "Taxi, Please!" directed by Harry Edwards.

"I don't mind," asserts the comedy star, "custom has made it in me a quality of easiness, and anyway, the water they use in pictures doesn't seem to be as wet as that in ordinary life! That is making a virtue of necessity, isn't it?"

WITH GRAND STUDIO DIRECTORS

It will doubtless be interesting to know something of the galaxy of clever comedy directors now engaged at the Grand Studio to make two-reel comedy features for Grand-Asher Distributing Corporation.

Each star has at least two directors, so that they can alternate. Those for Joe Rock are Alf Goulding and Gil Pratt, though Grover Jones made one picture called "Mark It Paid."

Sid Smith has Hugh Fay and Archie Mayo.

Monty Banks is working under the direction of Harry Edwards and Herman Raymaker.

Alf Goulding is from Australia and came from there with the Pollards. He has been a vaudeville headliner on big time and with the Pollards covered the globe eight times. His direction of Harold Lloyd won him instant recognition in this field. He made 74 one-reelers with Snub Pollard and did many of the Baby Peggy pictures.

Harry Edwards is from Canada and after several seasons on the road with dramatic companies started the Mutt and Jeff comedies in New Jersey. He was with Sennett, and then went to camp during the war. Returning he worked with various comedy companies and has become recognized as a master in his work.

Herman Raymaker started with Sennett and he has been doing big things in comedy line ever since. As a deviser of "gags" and situations of mirthful character he has few equals.

Grover Jones started with Universal and has been in every phase of picture work. He directed for Nat Spitzer, Vitagraph, etc., and with Realart was technical expert. He is a highly competent worker.

Gil Pratt started as an actor with Thomas H. Ince and directed for Hal Roach studio, also alternating with Goulding at the Harold Lloyd pictures. He has been with Warner Brothers and Vitagraph and is an expert in his line.

William Desmond is working on "Sentenced to Soft Labor." There are a lot of people who would like to be in this film.

"THE WHITE FRONTIER," AT THE KINEMA THEATRE. ALLEN HOLUBAR PRODUCTION.

REVIEWED BY SAM SILVERMAN

"Slander the Woman" was a better title for this picture, which so tragically depicted the quicksands, the snares and stratagems of vile gossipers bent on damning the career of a woman who was entirely innocent of any evil intent or wrongdoing. Dorothy Phillips, as the woman in the case, was subjected to an inferno of suffering—going through the havoc of outrageous fortune with becoming equanimity and fortitude. Forced to become an outcast, she migrated to the snow-covered distances of northern Canada, where she later became the toast of the town, so to speak. And the judge who sentenced her to exile became conscience-stricken, pursued her to the furthest reaches of Canada, and himself was dealt an unkind blow through the self-same unreasoning processes that earlier in the story was visited upon our screen heroine. Of course, everything was righted in the end. But it's a vital document, this "The White Frontier," in what can happen and does happen every day in the week through the loose-tongued gossip of

those who grasp a trifling incident and magnify it into a mountainous indictment.

Pictorially and atmospherically, this picture is a real eyeful—the snow scenes of northern Canada are lifelike and legitimate.

The story is good—very good—the continuity speeds along at a quick tempo—there's something doing every minute.

The direction was intelligent and thoughtful—Dorothy Phillips was put through some trying ordeals by friend husband Holubar and walked off with the picture—from first shot to final fadeout.

The balance of the cast exhibited careful and sympathetic regard for the needs of the picture. They included Lewis Dayton, Robert Anderson, Maym Kelso, George Siegman, Ynez Seabury, Herbert Fortier, Geno Corrado, William Orlamond, Robert Schable, Rosemary Theby, Irene Haisman and Cyril Chadwick.

Yes, "The White Frontier" is an unusually good picture, for which Allen Holubar deserves a vote of thanks from all cinema enthusiasts.

VENICE

By K. M. J.

*O Venice, place of wondrous gold,
The poets praise and love to sing
Thy name brings memories untold.*

*I think of thee and sights unfold
Gold domes of chapels sparkling bright,
O Venice, place of wondrous gold!*

*Of festive eves much can be told,
Gondolas decked in brightest hues;
Thy name brings memories untold.*

*San Marco's church of sparkling gold,
'Gainst skies of deepest shades of blue;
Thy name brings memories untold.*

*Enchanting water paths unfold
To meet one's ever-gazing eye.
O Venice, place of wondrous gold!*

*Thou art a place so rare and old,
Thou art the fairest of the fair,
O Venice, place of wondrous gold,
Thy name brings memories untold!*

A Popular I. Miller Shoe The "SCANDAL"



—It would seem untrue that one style in particular should have the ability, in loveliness and delicacy, to out-step any or many of the little models designed and made by I. Miller.

—However, the "Scandal" here sketched is a successful captain. It has an odd and artistic forepart, three graceful straps and dainty perforations. Something to be seen and thought about. Patent Leather only.

At the Ville—Fifth Floor,
where I. Miller Footwear is carried
exclusively in Los Angeles

VILLE DE PARIS
SEVENTH AT OLIVE
B. H. DYAS CO.



OLIVE ANN ALCORN

This beautiful California girl has been touring the United States, lecturing to her sex on "THE BODY BEAUTIFUL," as well as ensnaring the susceptible senses of delighted audiences with her interpretative dances. Miss Alcorn will shortly return to Los Angeles with her manager, Mr. Shearer.

“
Close - Up
a nearer point of view
”

VOL. X, NO. 4.

LOS ANGELES, CALIF., SEPT. 5th, 1923

TEN CENTS A COPY



MABEL NORMAND

Whose latest Mack Sennett Production, "THE EXTRA GIRL," will be shown in this city shortly, at the Mission Theatre. The Star of "MICKEY" and "MOLLY 'O'" never appeared to greater advantage than she does in this realistic Film Feature.

"HOLLYWOOD." A JESSE LASKY PRODUCTION. DIRECTED BY JAMES CRUZE. RELEASED BY PARAMOUNT. WORLD PREMIER, RIALTO THEATRE. STORY BY FRANK CONDON. ADAPTED BY KARL BROWN. PHOTOGRAPHED BY KARL BROWN AND JIMMIE MURPHY.

REVIEWED BY ELSIE LEE SOUTHERN

Telling a story of sublime innocence, "Hollywood," with its tender-hearted sentiment and novel comedy situations form a pleasant relief from the average comedy-drama of the day.

Three-quarters of a century have passed since the days of the great California gold rush, but again in another way come the gold-seekers, only this time they are lolling in Pullmans instead of the old prairie wagon. This time (bless their hearts) their deadly weapons are powder puffs and lip sticks; the gold they pursue is the pot at the end of the rainbow—"Hollywood."

It is from here that the news of the successful few has been broadcasted throughout the land, and so in due time its fame even reached Center-ville, where the heroine of our story, Angela Whitaker, decides that being a village belle doesn't hold a candle to being a favorite daughter of Hollywood. Here is the beginning, and of course in time will find the crux of the plot with the various necessary situations to embellish it as we proceed, and not to spoil your complete enjoyment of the performance you are bound to witness (that is, if you enjoy good entertainment), we leave this phase to your future comprehension and we will only dovetail a few essential details regarding histrionic ability and our conception of Continuity and Direction.

It might be wise to inform you at this point that the reverse of the rule occurs as far as the success of our heroine is concerned, for you will find a great deal of amusement in noting that the least expected member of the heroine's family actually becomes the breadwinner and character star—namely, Grandfather Whitaker, who suddenly discovers he is in great demand because he is a TYPE (this is clever sarcasm).

RICHARD WALTON TULLY'S SCREEN VERSION OF DU MAURIER'S "TRILBY" AT LOEW'S STATE. DIRECTED BY JAMES YOUNG. PHOTOGRAPHY BY BENOIT. A FIRST NATIONAL PICTURE.

REVIEWED BY SAM SILVERMAN

This reviewer had the extreme pleasure of riding across the country to Chicago with Arthur Edmund Carewe, and learned something of his high ideals in picture production. So—when I went to see "Trilby" I likewise had a chance to see how his cinematic efforts corresponded with his ethics. And he was to me the feature of the picture. Gifted with the soul of a poet, with the nuances of an artistic musician, imbuing one with the depth of his profound mentality, he was the ideal characterization of this immortal character part. Have seen Mansfield in Dr. Jekyll and Mr. Hyde, Lackaye in Dr. Belgraff and Lon Chaney in various portrayals—but never, to the mind of this reviewer, has a part been so effectively projected on the screen—never have I beheld a more artistic make-up, never have I sympathized more sincerely with a sinister role than in this triumphant characterization of Svengali. Shifting, scheming, shambling—poetic, pernicious, paternal—his mesmeric metamorphosis of Trilby is a masterful effort that must go down in screen history.

Andree Lafayette as Trilby was an ideal portrayal—in the initial stages as the wholesome comrade of the artist colony she was superb; her figure, her face, her smile—yes, and her feet, were very alluring to the eye. But in the subsequent change to the artist singer she failed to impress me—but she is a stunning woman with lots of personality, plus.

Philo McCullough as Taffy was correctly cast

and delivered to a high degree of efficiency. Wilfred Lucas as The Laird was a pretty piece of work, while the Gecko of Francis McDonald was a clean-cut, sympathy-winning role that never failed to touch a responsive chord; pitifully plaintive, he co-ordinated with Svengali in his nefarious mesmeric mission and still held the respect and esteem of all beholders. Rose Dione, Edward Kimball and Gordon Mullen were instrumental in rounding out a cast of unusual excellence.

The photography was a vital adjunct to this screen masterpiece; the sets were lifelike and colorful, the direction more than efficient, and the continuity well maneuvered, indeed.

But I want to come back again to Carewe's Svengali—the line where he says: "Svengali will yet have Havana cigars and a fur-lined coat" if Trilby will do his bidding—the patient fortitude with which he exercised his uncanny power o'er her—his tragic expression at her failure to sing "Ben Bolt" when bereft of his influence, and the final death scene—all, all, stand out as histrionic highlights of superb power.

Yes—I went to see Trilby the first time—but I came back the second and third time to see Carewe's Svengali—ye gods, what a screen opus this is—I can never forget his penetrating orbs, nor disregard his alternating tenderness and villainy—the Richard Mansfield of the screen, is my appraisal of his Svengali—and that's saying something—what?

and the following stars appeared in the production:

C. B. De Mille, Poli Negri, Thomas Meighan, Gloria Swanson, William S. Hart, Agnes Ayres, Jack Holt, Leatrice Joy, Walter Hiers, Nita Naldi, Jacqueline Logan, William De Mille, Lila Lee, Betty Compson, George Faucett, Theodore Kosloff, Lois Wilson, May McAvoy, Mary Astor, Noah Beery, Ricardo Cortez, Mary Pickford, Jack Pickford, Douglas Fairbanks, Charles Chaplin, Baby Peggy, Viola Dana, Owen Moore, Will Rogers, Bull Montana, Ben Turpin, Lloyd Hamilton, Anita Stewart, Estelle Taylor, Bryant Washburn, Anna Q. Nilsson, Eileen Percy, T. Roy Barnes, Fritz Ridgeway, Segrid Holmquist, Stewart Holmes, J. Warren Kerrigan, Hope Hampton, Julia Faye, Ford Sterling, Vera Ferdowa and The Kosloff Dancers.

A NEARER
POINT OF VIEW

"CLOSE-UP"

A MAGAZINE
OF MOVIE-LAND

VOL. X, NO. 4.

LOS ANGELES, CALIF., SEPT. 5TH. 1923

TEN CENTS

"WHEN A MAN'S A MAN" COMPLETED

"When a Man's a Man," the first of the Harold Bell Wright series to be filmed by Principal Pictures Corporation, has been finally cut, edited and titled by Walter Anthony and John Gray.

The picture was shown in preview in Hollywood recently, and was received enthusiastically by a crowded house.

The print will be shipped East in the near future to the New York offices of Principal Pictures, where Sol Lesser is in conference with his brother Irving, vice president, and Mike Rosenberg, secretary of the organization. After making arrangements for the distribution of the screen version of this Wright novel, Lesser will sail for Europe to establish foreign connections for Principal Pictures Corporation.

"When a Man's a Man" was directed by Eddie Cline, and features John Bowers and Marguerite De La Motte in the leading roles, with a supporting cast including Robert W. Frazer, June Marlowe, Forrest Robinson, Elizabeth Rhodes, George Hackathorne, Fred Stanton, Charles Mailles, Edward Hearne, Arthur Hoyt, Ray Thompson and John Fox, Jr.

Neal Hart says he knows a golf fan who has eighteen holes in his golf suit.

CAN YOU BLAME ME?

(By Marshall Lorimer)

I miss you, sweetheart, how I miss you!

My present existence is blank,
I feel like the front of a flivver—
You know what I mean (an old crank?)

I often go down to the river
To pour out a poor little wish
That emotions affecting the liver
Could be placid and calm as a fish.

I see the fish playing beneath me,
Unworried, and carefree, and wet;
They gobble my worms, and go scott-free.

I think they are eating them yet.
Unlike the poor fish, I have gobbled
The hook, line and sinker and worm!

Now how can you blame if I'm troubled

With mem'ries that make me in-firm?

Marjorie Meadows, who comes here from the English stage and screen, has already established herself as a very charming ingenue in an even dozen comedies of two-reel length at the Century studios, and with that to her credit, she has just been assigned to a feature length production in which she will be the leading lady, and right now she is the happiest girl in the Southland.

WONDERFUL CAST FOR ELLIOTT DEXTER'S FIRST PRODUCTION

It would be hard to find a more brilliant galaxy of players than that chosen for the R. William Neill production, as yet untitled, in which Elliott Dexter will make his bow as a Grand-Asher star. It is an Elliott Dexter production and marks his initial offering in the field of actor-producer.

Mildred Harris plays the leading feminine role, opposite the star, in the character of Lorraine Meads. Mr. Dexter has the part of Austin Ferrol, dubbed "The Prince;" Anders Randolph, one of the world's greatest screen heavies, is Johnson Trent, a political boss! Grace Carlisle, beautiful and talented, is Mrs. Trent and Sydney Bracey, a character actor of remarkable versatility, is "Tug" Wilson, an underworld crook. Little Jeanne Carpenter is Betty Trent. There will be many types and bits played by carefully chosen actors and actresses.

Admirable settings and some thrilling episodes will be found in this picture which is one of the really "different" productions.

As long as we have no bananas, Ethel Barrymore can say: "That's all there is, there isn't any more!"

Gladys Brockwell thought of this one.

ALL ROADS LEAD TO
BRANDSTATTER'S

<p>ACCADILLY <i>Coffee Shop</i> Seventh Street near Hill</p> <p>Try the Best And You Won't Care for the Rest.</p> <p>Popular Prices Open All Night</p>	<p>MARCELL CUISINE FRANCAISE <i>ate</i> EIGHTH NEAR HILL</p> <p>WHERE DINING IS A PLEASURE</p> <p>DANCING</p>	<p><i>ate</i> MONTMARTRE HOLLYWOOD BLVD NEAR HIGHLAND</p> <p>THE CENTER OF HOLLYWOOD LIFE</p> <p>Coffee Store in connection open all night.</p>
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YOUR CINEMA FAVORITES



In Confidence

This is apropos of William Duncan and Edith Johnson's recent visit to Honolulu. They were lolling on the beach of Waikiki, when "Bill" inquired: "Edith, you claim that when in Honolulu you love to bathe in the moonlight. Now I'm curious to know what you dry with?"

Edith Johnson didn't hesitate in replying: "Why, 'Bill,' I sit out late, till the sun comes out."

"I get you," uttered "Bill," as he fainted.

* * *

For the filming of his first production for the Warner Brothers, Ernest Lubitsch, the famous European direction, has selected an all star cast to interpret the roles in "The Marriage Circle." The leading feminine roles are played by Florence Vidor and Marie Prevost, with a supporting cast which includes Adolph Menjor, Warner Baxter, Creighton Hale, and Harry Myers.

* * *

Can you pack all your beautiful clothes in three big trunks, girls?

Lela Sue Campbell, beautiful screen ingenue, cannot. She had to buy another trunk to find space for them. She is now playing in an important role in "Born of the Cyclone" at Robertson-Cole studio. The part called for a full wardrobe—and Miss Campbell certainly has a complete number of clothes.

* * *

Theodor von Eltz' diary has a great deal of repetition. Beginning two weeks ago it chronicled "escaping from justice." A few days later "concealed by Miss Ulric through trap door." Then—"she held him off with gun." ("Him" is Canadian mounted police.) Yesterday it was "still escaping on horse back. Hand shot at—." This "escaping" is in "Tiger Rose" (Warner Brothers).

* * *

Wallace Beery claims "that the high signs of present aristocracy are wine stains on the front of your shirt."

* * *

Sam Silverman says: "That the way to cut a path to success is to sell real estate in L. A."

Harry Gribbon, who admits that he has been working for Mack Sennett for the past ten years as a funster, seems to have struck his proper stride, for he has been given his own company in which he is the stellar player, and supported by a cast of funmakers that are second to none, and it looks like Harry is in line for some big things, which may eventually lead to his joining the five-reel funny brigade that are in the public limelight at the present, and this would only be a deserving rise for a very earnest and devoted performer to his profession.

Mme. Rose Dione, who plays the part of Mme. Florio in Bryant Washburn's "Try and Get It," his first picture for Grand-Asher, was in many plays with Sarah Bernhardt and during the war served as a Red Cross nurse. Cullen B. Tate is directing and Billie Dove is leading woman.

* * *

Clarence Burton, after finishing in the "Ten Commandments," took a run up to his ranch, and after a much-needed rest has returned to the Southland and is once more ready to start working and it wouldn't be surprising in the least to hear of him signing a good fat contract to appear in some super-production.



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FROM the first moment you step into Nettleton shoes you will feel their comfort.

And you will see their air of restrained smartness.

But the biggest thing about Nettletons cannot be learned

until you have worn them for months after the kind of shoes you now wear have been discarded.

The Ardsley last, illustrated, is one of the most popular Nettleton styles.

432 West 6th Street
OPPOSITE PERSHING SQUARE



NIGHT LIFE IN L. A.

(By "The Rounder")

"THE STORY OF FIFTY-FIVE-CENT SEATS AND COVER CHARGES"

By "The Rounder"

With apologies to my "Night Life in L. A."

MISSION—Rupert Julian's masterpiece of cinema art, "The Merry-Go-Round." As an added attraction is Ben Turpin in "Where Is My Wandering Boy This Evening?" This is a very funny comedy. "The Merry-Go-Round" is something to talk about, however.

METROPOLITAN—"Lawful Larceny," with Hope Hampton, Nita Naldi, Conrad Nagel and Lew Cody, all of whom have splendid parts and take care of them with ability. Allan Dwan did the directing, and did some fine work. Yet there were parts that can be expressed by leaving off the "L" of the first word of the title. The screen story was taken from Samuel Shipman's great stage success.

LOEW'S STATE—At last Selznick has come out with the sequel to Rex Ingram's "The Prisoner of Zenda," entitled "Rupert of Hentzau." Victor Heerman did the directing. Glen MacWilliams did the camera work. Lew Cody and Bert Lytell are the best in a cast of twenty-five all-stars. Bryant Washburn was also good. Phyllis Haver displayed some talent, too.

CRITERION—This will probably open with Norma Talmadge in "Ashes of Vengeance," her latest super-feature. There will be only two performances daily. All seats are loges, and loge prices. This idea will probably prove a great success.

CLUNE'S—They've gone back to, second-run films again.

HILLSTREET—Mary Miles Minter in "Drums of Fate" is a picture that should never have been made. Merely a waste of time. Ben Bernie and his orchestra is the hit on the vaudeville side of the program. The rest is so-so.

MOROSCO—"The Broken Wing" seems to have broken a few house attendance records. Anyway, it looks as though it's here for a long run. A very good cast has been selected, headed by Gayne Whitman and Harland Tucker.

MAJESTIC—Well, our friend Marjorie Rambeau had to delay things a week, but we're glad it wasn't for any great length of time. "The Goldfish" is a big hit, and this is also due for a long run. Miss Rambeau is at her best, and that is a great deal.

RIALTO—"Hollywood," one of the greatest advertising films ever!

ORPHEUM—Ethel Barrymore is knocking Mr. Perry around the box office at a fast gait this week. They started to sell seats a week ahead, but according to the fretted brow of the once smiling Mr. Perry, one week ahead wasn't half enough.

MILLER'S—"The Spoilers," a la 1923, with Milton Sills and Noah Beery doing the big fight stuff. Enough action in this to make Dempsey and Firpo turn green with envy. Don't miss this good picture.

EGYPTIAN—This silver sheet continues to be covered by "The Covered Wagon."

CALIFORNIA—"Red Lights," which once had the good title of "The Rear Car," but Goldwyn changed it. Johnnie Walker and Marie Prevost have the leads, with Raymond Griffith coming in a good second. Nor can we overlook the fine acting of William Worthington. The Coconut Grove has been reproduced and the Monkey Ballet is a very clever added attraction. Clarence Badger did the directing and it is good.

EGAN'S—"Getting Gertie's Garter," typically Avery Hopgoodish in its risqueness, is suspended for a while.

MASON—Well, well, good old Eugene O'Brien is back, but this time he's on the stage in "Steve," a play which gives Gene plenty of



...Flickerings From Flickerland...

lines to show his great ability, but still there is something very melodramatic about it. It's a story of the movies. It's worth seeing. So hurry!

SYMPHONY — "Jacqueline," with Lew Cody and Marguerite Courtot. One of James Oliver Curwood's snow pictures. Good idea for a hot house, or something like that. Lew Cody is good, but the rest merely walked through their parts. Lew lingered in spots, too.

GRAUMAN'S—D. W. Griffith's latest bit of film art, "The White Rose." This is truly a Griffith attempt. We need say no more.

PANTAGES—Harry Carey in "Desert Driven" is another one of the "dry as dust" kind. Might be considered a sort of relief after viewing some of the cast this week.

COLISEUM—"The Wayfayer" opens on September 8th and runs to the 15th. Well worth getting seats in advance.

PHILHARMONIC — The Duncan Sisters and their own review! That is enough for wise people; now dash to the box office.

PALAIS ROYAL—A good place to stage a fight on Thursday night over a small dancing trophy. It has been done, but maybe you don't care to be original. Norman Marsh and his orchestra handle the musical end of the evening.

CINDERELLA ROOF—Lou Stepp will leave soon. Herb Weidort is coming back from a successful run in San Francisco. It's just a dance hall, but they do have good music.

COCOANUT GROVE—The haunt of the elite on Tuesday and Friday nights. Abe Lyman and Gus Arnheim's new song, "I Don't Want You To Cry Over Me," is a big hit. They also appear in "Flaming Youth," First National's new film directed by John Dillon.

WINTER GARDEN—A cover charging cafe and dancing palace on Spring street where they have a slow moving girlish revue. Come on, wake up!

MARCELL'S—Eddie Brandstatter is going to change the name, but he can't change the food or the wonderful service he's been giving his many pleased patrons. The dance music is right up to "big time" stuff, too. Henry Miller, caterer in charge, is one of the best in the business. A good motto would be: "Be it ever so good, there's no place like Marcell's."

ROYALE COUNTRY CLUB—Marion Harris is leaving, but the great orchestra of Fox and Baker remains. I understand that for the fall months, the management has secured a number of Broadway headliners for main attractions to be announced later.

PLANTATION—Harry Casey the orchestra leader, is getting upstage, and you know that makes a big hit with everyone. In fact, this place is getting too popular for the old-timers to have a good time. Of course this kind of treatment will last just so long, and then they will

have to start speaking nicely to people again. Come on, be big, be big.

MONTMARTRE—Attaboy! Vincent Rose and Jackie Taylor are back again! The music is great. They are playing three new original pieces, as yet untitled. The food and service is superb. Without a doubt the most perfect place in Cinemaland for all the stars. Friday night dancing contests are a bit unfair, however. The meeting place of the best. The haunt of the artistic. The real home for the hungry.

MONTMARTRE COFFEE SHOP—A tiny place, but it has the good old Brandstatter food and service. Charles Bell is in charge. He worries more than ever now. Just bought a car and everyone is telling him how much trouble he will have. It is open all night, so now, no party is complete unless you've eaten "abit before bed" at the Montmartre.

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DINTY'S CABIN—The hall of corn beef and cabbage. Hollywoodites often drop in for a glass of cold near beer.

SUNSET INN—The high-brow dive of them all! The most formal haunt of the picture people, and yet it is the most informal—if you know what I mean. Max Fisher and orchestra continue to please the many cash customers. This place will close for the fall, so you'd better hurry.

THE SHIP CAFE—Still sailing gaily over the waters of good times, steered by George Collins, who knows his stuff in the ocean of entertainment. Snell-Hgihsmith-Conklin supply the dance tunes.

HOLLYWOOD STADIUM — Walter Long is proving his ability every Friday night as a good fight stadium manager. Tom Kennedy is a fine matchmaker too. Well, boys, here's to you; you've been handing out some mighty good stuff lately. Keep up the good work.

BRING ON THE MOON—Awfully hard to do any work with all the wonderful moons and moonshine around. I can see a nice drive ahead right now, and then there's Coronado for the week-end. This is a mean job at that. Well, since I got my K. K. K. letter I should worry. See you in the next issue.

MAKE FACES SAYS DALE
If you would become a character star on the screen, start in when you're a youngster and make faces at yourself in the mirror.

Make 'em at your school teacher or your Sunday school superintendent, or the policeman on your block, if you are sure he or she isn't looking. It's all good practice.

So says Dale Fuller, character star in Rupert Julian's "Merry-Go-Round," who since her screen career has had to make all sorts of "mugs" in portraying complex roles in big productions. She is recognized as a mistress of the art of delineating intense character parts.

Dale began her career on the stage and then became comedienne with Mack Sennett. Later Eric von Stroheim discovered her dramatic talents in "Foolish Wives" and from then on she has been in demand for character roles in the bigger productions. Her most recent work has been with Eric von Stroheim in "Greed" and with Rupert Hughes in "Law Against Law."

Fred Caldwell is making "The Cream of Hollywood." Sounds like a milkman wrote it.

* * *

Tenny Wright is directing "Tango Trails." The musical score will probably be "On the Trail of the Lonesome Mama."

MABEL NORMAND ENTIRELY RECOVERED

One of the most enthusiastic members of the large and well-pleased audience which witnessed a preview of Mack Sennett's latest screen classic, "The Extra Girl," directed by Dick Jones and starring Mabel Normand, was the little star herself.

Miss Normand's appearance at the theatre was somewhat of a surprise to those who saw her, owing to the recent announcement of her mishap and accident while horseback riding. Despite the fact that her collar-bone was broken when she was thrown from her horse, Miss Normand was bright and cheerful as ever, looking very pretty and showing no ill effects whatever from her injury.

The splendid reception and loud applause accorded the presentation of "The Extra Girl" was a gratifying tribute to the genius of those responsible for its creation and who, unknown to the audience, were seated among them.

If the plaudits of "The Extra Girl" audience are to be considered as a criterion from which to judge future showings of the production, it would appear that the popularity of this latest Mabel Normand vehicle is a positive assurance.

From an original story written and adapted by the producer, Dick Jones directed one of the most wholesome and humanly appealing plays with a big, commanding moral, that has come to the screen for a long, long time.



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Closeup 1923

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HOW THEY DO IT

A million dollar quartet!

Norma Talmadge entertained four of her famous leading men at tea on the set at the United Studios last week where she is appearing in "Dust of Desire," a drama of the Algerian Sahara.

It was a chance party. Eugene O'Brien, who was Norma's leading man in "The Voice from the Minaret," came out from the Los Angeles theatre where he is playing. Norma introduced O'Brien to Joseph Schildkraut, the famous Continental star, who is being featured in her current production.

While the three were talking in came Jack Mulhall with Constance Talmadge. Mulhall recently finished work as Constance's leading man in "Dulcy." Incidentally, he was Norma's leading man in "Within the Law."

The three leading men and Norma and Constance sat down to tea together on a quiet part of the set while the co-directors, Chester Franklin and Frances Marion, were filming hundreds of Arabs in a nearby cafe interior.

The party was about half finished when Conway Tearle came along the dressing room tier of stage six with his valet. It was Tearle's intention to clean out the dressing room which he used while appearing in Norma's "Ashes of Vengeance" and Constance's "The Dangerous Maid." But Mulhall headed him off and invited him over to the reunion.

"Here we are," said Mulhall, "four jacks and a queen."

"Hold it for a still," shouted Shirley Martin, Norma's veteran photographer.

A great many movie actors are trying to get into Rudie's shoes, but some of them need more than a shoe-horn.

A bit of truth by T. D. Moreno.

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WILLIAM SULLIVAN

Billy Sullivan slipped through the ropes of the squared circle at Universal City for the initial bout of his first production of Universal's new "Leather Pushers" series and did a couple of rounds of shadow boxing and rope skipping while the boys were "setting up" to shoot the first scene.

Ed Kennedy, veteran heavyweight, engaged for the picture, watched the workout.

"The boy looks good," he said. "He's fast, clever with his 'dukes' and he looks like a hard hitter. He comes from a fighting family, too."

Sullivan, well known motion picture actor, son of the famous Jerry Sullivan and nephew of the ultra-famous John L. Sullivan, makes his debut as a screen pugilist in "He Stoops to Conquer," a comedy drama based on one of the H. C. Witwer stories. Production has just started on the picture at the Universal studios under the direction of Edward Laemmle.

He was selected by Universal heads for the new Kid Roberts when Reginald Denny was transferred from the "Leather Pushers" by virtue of a new contract, to the starring role in "The Spice of Life," a multireel racing feature.

Supporting Sullivan in the cast are Ruth Dwyer, leading woman; Esther Halston, Hayden Stevenson, Ed Kennedy, George Magrill and Floyd Shackelford.

James W. Horne previewed his latest picture, "Alimony," at both Glendale and Hollywood theatres, prior to his doing the final trimming of the picture down to footage, and those that witnessed the screening of the picture, give the well known director credit for making an excellent feature-length subject.

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IT'S TRUE

Otto Lederer, one of the best known of character actors on both the stage and screen, looks upon this world as a stage and picks most of his characters from every-day life. Whenever a director engages him to play a certain part, he always looks up his little diary that he has at the house, and gazes over the notes that he has made upon certain individuals that he has met, and every little detail is gone over, which finally turns his attentions to the story that he is to work on, and when that is gone over, he then uses his best judgment as to what is to be expected of him, and up to date, he has given the director just the very man that he was striving to have in the part, which is rather a unique way of injecting originality into his work.

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:--: Trailing Motion Picture Stars :--:

IRVING CUMMINGS STARTS

Mary Philbin will face the camera in her first starring feature for Universal next Monday when the opening scenes of "My Mamie Rose" will be filmed.

The little Irish girl, who has scored such a distinct triumph in "Merry-Go-Round," will enact the role of the wistful, quaint "Little Queen of the Bowery" as described by Owen Kildare in his famous novel.

The story has its setting in the famous Bowery section of New York City, the Bowery of 1895, stretching beneath the rumbling elevated trains from Chatham Square to Cooper Union, with all of the equally squalid streets adjoining.

Virtually every detail of preparation for the filming of the famous Owen Kildare story has been completed and production will start Monday, it has been announced by Bernard McConville, supervisor of all Universal Jewel and super-Jewel productions.

The screen version of the Kildare story has been carefully prepared by Lenore Coffey and Harvey Gates and many weeks have been spent constructing the mammoth sets to be utilized in its filming.

No effort of time or money was spared in gathering data for the exact reproduction of the Bowery quarter as it was before it was cleaned up by Theodore Roosevelt, when he was police commissioner of New York City.

Scenes along the East river have been constructed as they were pictured and described by Kildare, at Los Angeles harbor.

With all of its historic background, with the weird and colorful sets that have been created for the atmosphere of the production—there is still a something that is greater than these, according to Irving Cummings, who is to direct the play. The story's the thing, he says.

Such famous characters as Steve Brodie, Chuck Connors, Tim Sullivan and Barney Flynn will be seen in the play and Fred Datig, casting director, and Cummings are now carefully choosing the players.

Those who have already been cast to support the youthful star are Pat O'Malley, Edwin J. Brady, Lincoln Plummer and Max Davidson.

SHE IS RESTING NOW

"I don't want tailor-made roles," says Constance Talmadge.

The star of "The Dangerous Maid" made it plain last week that hereafter no books, stage plays or stories will be altered to fit her.

"I believe that a good story should not be changed to fit a star," Constance declares. "I would rather see it interpreted by a well-balanced cast of leading players. After all, the story is the thing and I think the public resents revolutionary alterations in books or stories which they have enjoyed reading.

"I think the star should adapt his or herself to the story rather than have the story cut up to fit the star. Of course sometimes very necessary changes must be made when stage plays or books are adapted to the screen. And these changes generally, make the stage or book better screen material. But insofar as the roles are concerned, I think that most stars of any prominence would prefer to essay new interpretations than to make their roles invariably conform to their personalities."

Constance Talmadge has just finished work in "The Dangerous Maid," a Joseph M. Schenck production which was directed by Victor Heerman for future First National release.

In the cast of "The Dangerous Maid," besides Constance Talmadge, are Conway Tearle, her leading man; Morgan Wallace, Tully Marshall, Marjorie Daw, Charles Gerrard, Lou Morrison, Otto Matiesen, Wilson Hummel, Kenneth Gibson, Ann May, Kate Price, Thomas Ricketts, Philip Dunham, Jack Dillon and Ray Hallor. To Glen MacWilliams goes the credit for the superb photography.

H. A. Barrows is the authority for the following: "A young married couple were full of ideas regarding the coming generation, so he gave birth to a great idea when his wife gave birth to a child, so now they bear with the other more amicably."

* * *

Roland West, author-director of "The Unknown Purple," a Carlos Production, is the author of fifty-three vaudeville acts, five still remaining in this country and "When Women Rule" in England. He wrote his first when 18 years old.

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BULLOCKS

Monte Blue and Irene Rich, accompanied by Alec Francis and a group of other screen players, returned recently from a five-day trip to Big Bear, Cal., where a number of exterior scenes were filmed for the Warner Brothers picture, "Lucretia Lombard," which is being produced by Harry Rapf. Jack Conway is directing the film.

* * *

Allen Holubar wants to know if the stores will sell silk hose this coming year, because fashion says women are not to wear any.

clabrup 1923

Shadows From the Silver Sheet

GOSSIP BY THE ROUNDERS

ROSEMARY THEBY FINISHES DANA PICTURE

Rosemary Theby, premier character lead player of the films, has just chalked up Number 502 in her list of roles; she has finished her work with Viola Dana, at Metro, on the film tentatively titled "In Search of a Thrill."

Miss Neva Gerber has a poetic souce, hence the following compliment: "The sunsets of California are reflections of God's moods."

* * *

Another of the noted Standing family of Englishplaye rshas made her screen debut. She is Joan Standing, who will be seen on the American screen for the first time in Choice Productions, Inc., feature, "Win the Man You Love." Miss Standing is a feminine counterpart of Wesley Barry in that she has more than her allotment of freckles, which she proposes to capitalize.

* * *

Myrtle Stedman bursts out with: A nag at home you can't "ride," but a nag from the stall you can ride to death.

* * *

Martha Mattox sends in a witty line: "No matter how cleanly a person's habits are, the'll, as a rule, accept 'Dirty Money!'"

* * *

Reginald Denny is a great believer in reading Breezy Stories on a hot, sultry day.

* * *

Most women lose their heads over hats, and then they have to get under them to hide their shame.

Dr. G. J. Crandall gave out this information.

* * *

Kathleen Kirkham has a wise remark.

It's a poor digger who is not worth her weight in gold.

* * *

Revamped by Reginald Barker.

A fool can fool some of the foolish people part of the time, but a fool can't fool himself and the foolish people all the foolish time that a fool takes.

GRACE CARLYLE

Grace Carlyle, former Broadway star, hailed as the new screen sensation, has been signed to play opposite Elliott Dexter in the first picture of his productions for Grand-Asher, tentatively titled "The Man Who Forgave," which will be produced at the Grand Studios. The selection of Miss Carlyle in a role of such spiritual proportions as "Mrs. Trent" is most complimentary since the actress only recently negotiated in Metro's "Held to Answer," a characterization utterly destructive, while the present one is constructive.

Miss Carlyle made her screen debut in the Metro picture when a new personality was registered. A brilliant success is predicted for her.

WANDA KNOWS THE ENGLISH

Wanda Hawley recently returned from a six months' absence abroad during which she made two pictures for Gaumont, one in Egypt and the other in England, and both with predominantly British casts. Naturally, she was very considerably lionized by the English nobility and smart set, so that she came to know them as they really are. With this knowledge, added to her admitted talents and beauty, it was natural that she was engaged by Vitagraph to play the female lead in its all-star production of "The Man From Broadway," within twenty-four hours after she had arrived in Los Angeles. Her role is that of Lady Deppingwell, a "smart" British noblewoman.

Some people act like they were married by a minister of war. Sylvia Breamer tells us this.

"IT PAYS TO ADVERTISE"

Warner Bros. don't believe in doing anything by halves. The other Sunday they ran a double page spread in three hundred of the leading cities of the United States or the world or something like that announcing that David Belasco was connected with their organization, and some of their plans, and just what do you think that announcement cost the Warners? —'Tis said — Guess again — Nope — You're away off — I will tell you, what they claim it cost the firm. Just exactly \$2000,000. The fellow on the Hearst papers that tied up that contract didn't do much. He just won't have to worry about where his next day's meal comes from, that is all.

Lewis Sargent, well known juvenile leading man and a comedian of no mean ability, has been recently signed by Mack Sennett to play the lead in "Flip Flops," a forthcoming two-reel comedy with an all-star cast, in which Alberta Vaughn will have the principal female role. The new picture will be directed by Del Ruth. Both story and continuity were prepared by the director and Mel Brown, under the supervision of the producer. Teddy Stevens, who has been assisting Dick Jones in the production of Mabel Normand's starring vehicle, will act in the capacity of assistant director to Del Ruth. With this combination behind the cameras, it is expected "Flip Flops" will be one of the greatest gloom-chasers Sennett has produced in a long time.

* * *

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IT'S TOO HARD TO DO

Johnny Hines is one of the most unique stars that we have today. He is his own director, and what more, he is one of the few men in the profession today in the industry that can play his own part, and direct such a stupendous production as he appears in, unless it is William Duncan, the serial king. Still Messrs. Hines and Duncan are as much unlike each other as are trying to compare night and day. Johnny works more for the comedy-dramatic angle while William goes in for drama with the extra kicks in it that he can instill with thrills that almost raise the hair on your head to watch him perform them.

DEL RUTH KNOWS HOW

Hampton Del Ruth has been wanting to break away from comedies for years, and every now and then he takes a whirl at the feature length subjects, and when he returned to the Mack Sennett fold every one wondered just why. But the secret is out; as soon as he gets a sort of slack spell Hampton figures a half of a loaf is better than none, and as soon as he can get a full loaf, why he just reaches out and gets it. But he really believes right now that he is at the Douglas Fairbanks studio, in a real production, that he has struck the happy medium, and never expects to return to his first love, supervising and editing comedies.

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We have purchased 122,000 pair U. S. Army Munson Last shoes, sizes 5½ to 12, which was the entire surplus stock of one of the largest U. S. Government shoe contractors.

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MOTHS

BY MARSHALL LORIMER

*Strange Souls come flitting from the night,
And dash against the Bed-room screen,
Attracted by the reading light
Their ghost-like eyes have seen.
These little Creatures seem to know
A modern "Night Owl" lies Awake
And eerily they're out to shew
Just how much noise they make.
They madly cling with flutt'ring Wings,
(Altho' I gently try to rout
Them from the screen) E'en little things
Have Lives—! MY LIGHT IS OUT!*

MURRAY-LEONARD PRODUCTIONS

Mae Murray, who is always designing something, should apply for patent on the portable dressing room which can be moved from stage to stage wheer she works. With dainty dressing room table, circled by electric light globes, blue frescoed walls, there is everything at hand while the effect is like a fascinating jewel box. Here the star, who is making "Fashion Row," the present Murray-Leonard production, retires at lunch time and unless she is engaged with make-up, has her lunch brought to her and is as remote from her sets as if she really weren't, as she is, a few feet away from them.



GERTRUDE STEVENS
Comedy Ingenue

PERT POINTS

Some movie actors who were ex-floor-walkers have returned to their old jobs. Might say they were on their feet again.

Maurice Flynn is clever.

* * *

Clyde Cook is making "The Pony Express." Guess there are some horse laughs in this.

* * *

Sid Smith is appearing in "Built On a Bluff." Probably have some "high" class gags in this.

* * *

Clothes may make the man, but they don't make the woman.

Lige Conley's bright line.

* * *

Monty Banks is making "The Golf Bug." Another title with a hit or miss swing.

* * *

There's one thing that covers a lot of ground, and that's a circus tent.

Eddie Cline must have his fun.

* * *

Hand-painted hose are quite the rage too.

* * *

Renalles, Inc., are making "The Elk's Tooth." This is a mouthful.

* * *

Creighton Hale has selected such costumes as kindly young Viennese surgeons of good family wear and is now all "set" for his work in Warner Brothers' "The Marriage Circle," the tentative name of the picture which Ernest Lubitsch will direct. Mr. Hale will fill an important role in the production.



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Under the Magnifying Glass

BY THE MAN

BEHIND 'CLOSE-UP'

JUNE NORTON

By Emm.Ell.

Not so long ago June Norton was at the zenith of a "dolce far niente" existence in Europe. She didn't hardly realize that there were such things as actual misery, despair and hard knocks in the world. She had hardly reached the age when sophisticated knowledge is a valuable asset. All she knew was that life was beautiful, with an abundance of good things in it, and yet a certain distrust entered her mind even at this stage, that all was not well, unless the individual succeeded in doing something worth-while with the offerings God places at their disposal, and so it came to pass (as a story teller would tell it) that after many mishaps, in which unhappiness added to their severity, June Norton arrived in the Land of Promise and opportunity. She naturally knew she possessed pulchritude, and youth. With these carollories, she was also aware that her mind functioned in a healthy body, now what to do? this vital question readily answered itself, for her artistic soul longed for expression, presently she found that the "Silver Sheet" was the most reliable vehicle to express herself, as well as to create her means of livelihood, she didn't hesitate, and like all true artists she was prepared to start at the very bottom via the "Extra Girl" route. It wasn't long before her ability was recognized by no less a person than Adolph Zukor. He, quick to note the sparks that separate genius from the commonplace, immediately assigned her to "Bits" and small parts, but June Norton wasn't satisfied, she knew that she belonged "at the Top" and she mean't to "Arrive" Yes—Friend Reader, she has "Landed" for at this writing she is playing the Feminine Lead in an All-Star Cast in "TRAPPED" Mr. I. W. Irving, the Author, and Producer, quickly came to the conclusion that here was the ideal Girl for the Part, and showing the far-sighted vision of a successful Man, signed the beautiful Lady to a longterm Contract. Mr. Jack O' Brien the Director of this Feature, whose ability, and renown is National who has directed "Our Mary" and a host of other Stars, claims that in June Norton, the Screen has found another Star. "When I saw our Her-



oine, she was garbed in masculine Sailor attire at the Hollywood Studios, there was nothing of boldness apparent, her modesty was as charming as her viking personality, she is a type to be welcomed into any fold, the soft lines of her beautiful figure, represent the eternal feminine, but the serious look in her opal-blue eyes depict her as a woman who has known the gamut of suffering, only now awaiting the opportunity to engraft her emotions to millions of future "Fans" who will take June Norton into their hearts, as she has taken Artistry into her soul.



**ETHEL BROADHURST
SCREEN INGENUE**

Who has returned to Hollywood.

WINIFRED DUNN

BOOSTS TYPEWRITER

Recently, a well-known scenario writer came forth with a dictum that the only method of recording creative fiction was with a pen or pencil; the typewriter, she claimed, was too mechanical to catch the elusive thoughts. "Not so," says Winifred Dunn, Metro's scenario editor and as well known as the maligner of the herein-discussed mechanical contrivance, "the typewriter is typically American in its efficiency and clarity. Keep efficient and clear and your scenarios will be all the better. By all means learn to type your brain-children." So runs her advice—and it's good!

ETIQUETTE TEST

Eating corn-on-the-cob is job enough when you're attending a formal banquet.

But eating it at a formal banquet in the movies! That's something else.

In "Her Temporary Husband," being directed for First National by John McDermott, Sylvia Breamer has the task of eating corn so daintily in a public cafe that Owen Moore falls in love with her.

"Any girl who can eat corn so delicately must be a girl of fine qualities," thinks the man that Owen Moore plays. So he marries the girl.

But Sylvia deserves even more credit. Corn, it so happens, is of too dark a yellow to photograph anything but black. Consequently it must be painted white!

Even so, paint and all, Sylvia dines with grace—and wins Owen.

TOM J. GERAGHTY

Tom J. Geraghty, production editor of the Thomas Meighan units for Lasky, is now on his way East to Kennebunkport, Me., the summer home of Booth Tarkington, author of the next Thomas Meighan vehicle which the former has adapted for the screen. All the landmarks of this quaint town never before visited by a studio crowd, will be used for the production and the village folk will make up the atmosphere. Mr. Geraghty will be a guest of the author when they will go over in detail plans for the production.



UNIVERSAL PICK-UPS

"The Near Lady" is the title of the picture which the Universal Pictures corporation is producing starring Gladys Walton, and it is a Frank R. Adams Cosmopolitan magazine story with that writer's well known humor and deft characterizations. Herbert Blache is directing. He made "The Untameable" and "The Wild Party," the last two pictures in which Miss Walton appeared before going on a vacation trip to Honolulu.

Otis Harlan, Pierre Gendron, Kate Price, Florence Drew, Emmett King, Henrietta Floyd and other players of high artistic repute have the supporting roles with Miss Walton. Jack Sullivan is assisting Blache.

* * *

While Clarence L. Brown, assisted by Dwinelle Benthal, Edward Schroeder, Charles Dorian and others, is editing and titling his recently completed Universal-Jewel production, "The Acquittal," preparations are under way for his next effort, an all-star Jewel filming of "The Signal Tower," a Wadsworth Camp short story selected by E. H. O'Brien for his "Best Short Stories of 1921."

"The Acquittal" is an all-star picturization of Rita Weiman's stage piece which was such an impressive success in New York and London. Norman Kerry, Claire Windsor, Barbara Bedbord, Harry Mestayer, Charles Wellsley, Hayden Stevenson, Richard Travers and others have the principal roles. It is a story of a sensational murder trial. The next production will offer a decided contrast.

* * *

"The Six-Fifty," a story of farm life adapted to the screen from Kate McLaurin's stage play, is receiving its final editing at Universal City and in this stage gives promise of making the name of its director more familiar to fans and exhibitors throughout the country. Nat Ross, director of "The Ghost Patrol," and other Universal pictures, guided the production.

The cast includes Renee Adoree, Orville Caldwell, Niles Welch and Bert Woodruff, and according to advance reviews in rough-cut the picture is a realistic portrayal of farm life, admirably directed and rarely faithful to its atmosphere.

* * *

An additional sequence written into the story of sea life, "The Storm Daughter," which the Universal Pictures corporation is filming with Priscilla Dean in the featured role, caused the Dean company to "set sail" again this week.

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STEIN-BOCH SMART CLOTHES
437-443 Spring North of 5th St

Under George Archainbaud's direction the Jewel special feature was nearing completion, when it was decided to add to the water sequence, the beauty of which warranted the highest expectations. So the unit left Universal City again for Laguna, where the additional scenes will be finished in about two weeks.

A notable cast including Tom Santschi, William B. Davidson, Bert Roach, Cyril Chadwick, J. Farrell McDonald and others, supports Miss Dean in the new venture. The story is by Lette Renick Brown, scenario by Edward Montaigne.

SHE LIKES IT

"I've never worked harder in my life nor enjoyed it more," declares Billie Rhodes, who is in the midst of her first Grand-Asher feature, produced by Ben Wilson, called "Leave it to Gerry." "As a sort of tomboy girl," she continued, "I have been kept on the jump from morning till night. I've had to ride a bucking buro, milk a goat with a predilection to kick; be the only girl in a wild football game; climb the side of a house on a clinging vine which breaks half way up so that I fall; I've slipped on hardwood floors, fell down stairs, driven an automobile down the worst road I ever saw in my life at a high speed—and well, I can't think of any more just at the moment.

"But I actually enjoy it, because while this is pretty rough acting, it is not slapstick, and it is all in character. I feel the role and the story is convincing and human, and I think we will have a very delightful picture."

Adam Hull Shirk wrote and Arthur Statter adapted the story.

Carl Miller, playing in "Jealous Fools," a Maurice Tourneur production, is preparing for his car to skid on a slippery road, which incidentally will be his exit from this world of uncertainty—for him—in the picture. He is now appearing exclusively in night shots!

1923 closeup

JUST BETWEEN OURSELVES

Marshall Lorimer
Editor and Prop.

"CLOSE-UP"

Elsie Eva Steele
Sub. Editor

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MOVIE CAST IS STRICKEN WITH NEW PLAGUE—"ECLIPSITUS"

(Spirit of depression is traced by noted scientist to pre-eclipse period; tells psychological causes of malady that will affect Southern California.)

Feeling blue? Suffering untold lassitude?

Then you have "eclipsitus," harmless but incurable until after the eclipse is gone.

Prof. John W. Purvoy-Gearson, of the Greenwich Observatory, London, a visitor to the First National Studios today, is credited with having discovered the new ailment, and a cast of players came under his observation.

Owen Moore, playing a leading role in "Her Temporary Husband," a new First National picture, made the observation during conversation with the professor, that there seemed to be a general overhanging depression.

"Certainly, 'certainly,'" replied Prof. Purvoy-Gearson. "It is to be expected. I marvel that the studios attempt to go on with their work during this pre-eclipse period." Moore asked the professor what he meant.

"It is not strange," Moore was told. "Eclipsitus has stricken communities before. It comes just before the sun's eclipse and tends to depress life on the earth where the eclipse will be most marked.

"In Ecuador during the eclipse of 1882 thousands of natives became afflicted with a strange malady which

scientists have since diagnosed as a psychological depression with a profound physical reaction due entirely to he phenomenon.

"Shadows of any origin are naturally depressing. It is scientific to deduct that an eclipse, casting a complete shadow of the sun, will darken life beneath it; the spirits of the people will deaden with lassitude. Psychologically, it can be traced to an instinct suffered prehistorically when the people had no understanding of heavenly movements. They held superstitious fears that the world was coming to an end. This superstition has survived enlightenment that has come with civilization.

"The depression comes from psychological suggestion," the professor concluded.

Moore passed the information to Chuck Reisner and George Cooper, villains of the picture, and they, feeling villainous in real life, too, set about to "suggest" the entire lot into "eclipsitus."

As a result John McDermott, director, was compelled to put the two "heavies" to work in order to hold up the morale of his cast.

Sydney Chaplin proved to be an apt patient and took to "eclipsitus" readily, while Sylvia Braemer beamed with gratitude for she said she had been puzzled over her depression.

Nevertheless, it is well to know that this feeling of gloom comes from atmospheric conditions caused by the coming eclipse and if you want to go

to the ball game don't tell the boss your grandmother died. Tell him you have "eclipsitus."

DOROTHY PHILLIPS AGAIN FIRST NATIONAL STAR

Dorothy Phillips is again to star for Associated First National.

This time Louis B. Mayer will sponsor her in a film production of Avery Hopwood's well-known play, "Why Men Leave Home."

John M. Stahl has been assigned to direct her.

Dorothy Phillips' previous First National starring vehicles have been "The White Frontier," or "Slander the Woman," "Hurricane's Gal" and "Man, Woman, Marriage." These were all super features produced and directed by Allen Holubar.

As a stage offering "Why Men Leave Home" was one of the big successes of the past season in New York.

The filming of "Why Men Leave Home" will be started as soon as Stahl completes the editing of his latest attraction, "The Wanters."

Some people think they can set the world on fire by burning their midnight oil.

Irving Cummings is always good.

* * *

Knowing the reason why means a lot to a man when he can't be boss.

James Farley hands in a sensible paragraph.

A FOOL THERE WAS

HE HAD WORKED WITHOUT A MISS FOR TWO YEARS AT \$350 A WEEK. ONLY HIMSELF AND WIFE TO CARE FOR. THREE WEEKS AFTER HE LOST HIS JOB THE COMPANY PULLED OUT HIS TELEPHONE, AND THE GROCERY MAN WAS REAL NASTY ABOUT A LITTLE BILL OF A HUNDRED AND FORTY-SOME ODD DOLLARS.

IF HE HAD JUST PUT A MISERABLE LITTLE TEN PER CENT OF THAT SALARY INTO A SIX PER CENT ACCOUNT WITH THE GUARANTY BUILDING AND LOAN ASSOCIATION AT 6364 HOLLYWOOD BOULEVARD, WHAT A DIFFERENCE IT WOULD HAVE MADE. WITH NEARLY \$4000 WHERE HE COULD LAY HIS HANDS ON IT, HE COULD HAVE TOLD THEM ALL TO GO TO—TO THEIR BOOKS AND CREDIT HIM WITH PAYMENT.

—Advt

Balloon
DYE WORKS Inc.

Hand-Outs Along the Rialto

CLAIRE ADAMS IN BATHING SUIT

For the first time in her long and colorful career before the camera Claire Adams, featured actress, donned a one-piece bathing suit for the first time in Choice Productions, Inc., current photoplay special, "Satan's Secret." In scenes at the beach Miss Adams appeared as a bathing beauty along with Eva Novak, Pauline Stark and Eileen Percy. The latter three girls were more accustomed to abbreviated attire than Miss Adams, hence the good-natured "spoofing" Miss Adams was subjected to during the remainder of the production.

September spells activity for the Christie Comedians. With directors Al Christie, Scott Sidney, and Harold Beaudine going into action on the same day the Christie players will find few idle moments during the current month. Bobby Vernon, Neal Burns and Jimmie Adams are being featured in these farces of aberrated themes.

* * *

Helen McCullough doesn't lay claim to be the most beautiful looking girl in Hollywood, and hasn't been offered a million dollar yearly contract, and no famous artist has yet seen fit to paint her picture, and she even hasn't had her wonderful eyes insured, but, she is trying to make directors and producers alike see that she has screen possibilities that can be developed in due time to make her a well-known actress.

* * *

Bobby Vernon is hankering to buy a place he can call home, sweet home. He has been dabbling in real estate, making some money on every deal, and each lot he has bought, someone has walked up to him and wrote him out a check that would net him a profit which was too large to refuse. Hence his only avenue of escape from not building on one of the lots that he likes, he figures, is to buy a house already erected that he likes, and move into it, and that is just about what he is liable to do most any day.

* * *

Gertrude Astor wants to know why a news photographer will never take a picture unless your legs are crossed? Probably means Kings X and then you can't hit him if the picture is

FAZENDA

Louise Fazenda, who has been anticipating "supporting" as she puts it, a wild horse in the Hal E. Roach western in which in featured role she is enjoying herself immensely, instead of the horse, supported yesterday a young porker. It was the porker's screen debut and some things that came its way were not pleasant, so Louise to be consistent with the Spanish setting of the picture, soothed and cajoled it in Spanish. Miss Fazenda, who was loaned by the Warner Brothers, is working on location and is now preparing for several days of night shots.

For fifteen weeks Claude Gillingwater has worn a heavy beard, the growth of which was begun seven weeks before the filming of the first scenes for the Warner Brothers screen version of David Belasco's play, "Tiger Rose," in which Lenore Ulric plays the featured role. The beard was grown at the request of director Sidney Franklin in order that Gillingwater might realistically portray the role of Hector McCollins.

* * *

Charlotte Merriam returns to the Christie Studio to play opposite Neal Burns in a delightful comedy of newly wed nonsense. Miss Merriam recently played a prominent role in "The Brass Bottle" and has enjoyed many other successful engagements during her sojourn in the field of drama.

The Burns-Merriam combination has been responsible for many of Christie's most hilarious farces.



HELEN LYNCH
Ingenué Lead

PLAYING WITH VERSE

Bonnie and "Billie" collaborate in the following:

Oh! she used her Stimulator
To awaken the Equator

In the Cosmos that meant happiness to her.

She possessed rare artifices,
Pouting lips and haunting kisses,
To stir memories in any hardened sir.

After which the Boyson and Marshall combination exhaustedly retired.

Tom Kennedy has surmounted the obstacles that usually befall a new matchmaker of a fight club, and has taken charge of the American Legion Stadium in Hollywood, and proven that they haven't made a mistake, when they selected him from the large field of applicants that would have relished that job. Tom knows the is handing out some good fistic treats for the edification of fandom.

* * *

MILDRED HARRIS FEMININE LEAD

Beautiful Mildred Harris—more beautiful than ever, it is asserted—has been engaged for the leading feminine role in Elliott Dexter's first production for Grand-Asher, as yet lacking a title. It is an R. William Neill production and the charming actress was chosen only after many of the available people had been carefully considered. She is said to fit the role absolutely. She has the necessary dramatic ability and the beauty, the poise and the sweetness, the spiritual quality mixed with the irresistible charm of womanhood.

Miss Harris is a native of Cheyenne, Wyoming, and began her screen career a number of years ago with Vitagraph, Fine Arts, etc. Since those days she has played with practically every big organization producing pictures.

The star and director are alike highly gratified, for Mildred Harris is so admirably suited by temperament and appearance for the part, it is said, that the choice seems to have been almost providential.

Some women handle their husbands with gloves—while boxing.
Lincoln Stedman wrote this.

SCREENING WHERE THE SCREENING'S GOOD

Broadsides

By ARGUS

One fat comedian has the slogan, "Bigger on Butter."

Charley Dale DID NOT tell us this, because he was too busy doing four pictures with Fred Caldwell.

* * *

Eddie Barrett does one for Close-Up.

"Was business good today?"

"Yes; two to one on Firpo."

* * *

Bertram Bracken's latest wheeze.

There are a great many women interested in the mining industry. Most of them are gold-diggers.

* * *

Ethel Broadhurst does another wise-crack.

The girls should send their red shoes over to Russia.

* * *

"The art of make-up is a matter of taste," said the hungry actor as he bit into his stick of grease paint.

Norman Taurog has a clever bit this issue.

* * *

Vacation is a high-brow word for a chap who wants to loaf for a few days.

Ora Carew tells this one.

* * *

Headline in paper says "Ince Lot Resembles Ship Yards." What are they launching out there now?

Walter Hiers wants to know.

* * *

Kathrine McQuire does another one.

Thinking of higher things in life may cause some one to give you the air.

* * *

Harry Rapf will produce "Broadway After Dark." Would be a good idea to tie up with R-C's production of "Lights Out."

* * *

"You can't keep a good man down," said the elevator man.

Reaves Eason always has a good one.

* * *

According to the hot weather reports it seems as though Los Angeles "outstripped" everyone this year.

Vin Moore just had to do this gag.

Harry Langdon is appearing in "The Perfect Nuisance." This will probably bother the audience, too.

* * *

Fruit-ally speaking, says William Duncan, a chap may try to pick a peach, but he sometimes gets a lemon.

* * *

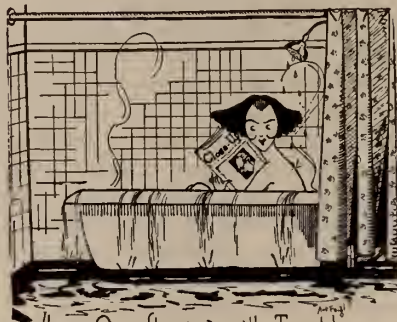
Wedding rings nowadays are often used to remind some women that they have a date with their neighbor's husband.

Harry Beaumont has a good one this time.

* * *

R. S. Bentley says that L. A. has a city area, with village instincts.

* * *



When Overflowing with Troubles
read 'CLOSE UP,

Some people think that they have horses with wooden legs in Rupert Julian's "Merry-Go-Round."

Edith Johnson was asked this.

* * *

Lloyd Hamilton has something new for us.

"Yes, we have no children." This was heard in an apartment house on the first of the month.

* * *

Some people speak of their fast friends, but we know some of them are so fast you can't even get them to loosen up.

Jos. W. Girrard is always truthful.

* * *

"Love will find a way." That's why so many people get lost in the parks.

Edward Laemmle does another good one.

* * *

Mozumdar-Bond are making "Beyond the Vail." Sounds like a lot of soft-focus stuff, doesn't it?

* * *

Gordon Hollingshead's latest ditty.

"What shall I sing?"

"Oh, 'After I'm Gone.'"

THE MORE THE MERRIER

"The Light Giver" is the title of a new feature picture which has just been completed in Hollywood and which will serve to introduce to the ranks of independent film producers J. Kenneth Stambaugh, who for many years has been actively connected with the motion picture industry. Before coming to Hollywood, Mr. Stambaugh made a long and careful survey of film conditions throughout the country and as he set out to form his producing organization he announced that it would be the policy of his company to make only stories built on true to life situations and of a type that would carry world-wide appeal. Those who have viewed his initial effort declare he has fulfilled his promise and that the picture is of such quality as to win for him recognition among exhibitors and the picture public as a capable producer.

His next offering is to be a story, tentatively titled, "The Delicate Touch," filming of which will start shortly at one of the studios in Hollywood. Mr. Stambaugh is now negotiating for the services of a well-known star, whom he plans to feature in the picture.

Among a number of popular artists who enact the principal roles in "The Light Giver" are Alec B. Francis, Margaret Setton, Robert Sinclair, Sheldon Lewis, Gloria Grey, little Jackie Parker and others.

It is the plan of the company to produce a series of six feature pictures a year with distribution through one of the country's foremost releasing organizations.

JACK WHITE'S IDEA

Chas. Hochberg, chief cutter for the Hamilton-White studios, is the one man who knows Jack White's angle of making comedies and how the well known producer wants them cut, for the directors no more than have their pictures completed than Charles has 'em all assembled and ready for Producer White to give it the once-over and the picture is ready for titles, which is what one would call fast work, and knowing what is wanted, and what theatregoers will laugh at in their favorite theatres.

PERSONALITIES

PANCHO VILLA'S GHOST PROWLING

Did the spirit of Pancho Villa gallop in from the celestial chaparral to hover between lens and screen when Edwin Carewe attempted to show "The Bad Man" in the projection room at First National studios?

"Absurd," said Carewe. "The veiled blur was caused by heat and when we ran the picture a second time it was sparkling clear."

But others who were in the dimly lighted projection room do not as easily explain away what appeared to be the figure of Pancho Villa, astride a plunging horse, which interposed between the shaft of lift and the screen upon which Holbrook Blinn was impersonating a romantic Mexican bandit whose counterpart is understood to have been the Sinister Shadow of Sonora.

Masking taut nerves behind a semblance of mingled amusement and credence, members of Carewe's company who were in the projection room, differ in opinion.

Jack Mulhall, who plays the role of the young rancher, said:

"I am not a spiritualist, nor have I believed in ghosts since I was a kid, but a thick white vapor in the semblance of a man on a horse was certainly visible in the dusk of the projection room."

Enid Bennett, the heroine of the

story, does not believe that Pancho Villas' ghost could stand such a cool climate as Los Angeles. "It would take its death of cold," she said, "after the terrific heat to which I am afraid it has been subjected of late."

Holman Day, famous novelist and now a member of First National's scenario department, staunchly believes in the ability of spirits to return.

"Pancho Villa's spirit was in that projection room in visible form," he said emphatically. "I saw it!" It was desperately real. One could almost hear the jingle of his saddle-trappings."

"The Bad Man" was filmed as an Edwin Carewe production for First National. It stars Holbrook Blinn, who made the production famous as a stage play. Enid Bennett, Jack Mulhall, Walter McGrail, Charles A. Sellon, Teddy Sampson, Harry Meyers and Stanton Heck are in the cast.

Harry Meyers, declining to be serious even in the discussion of metaphysics, said:

"Ghost, my grandmother; if that was Pancho Villa, I'm Mrs. Mark A. Cleopatra. What those folks thought was Pancho Villa was cement melting and running down between the lenses of the projection machine. Bah-Pooh-Fooy."

VICTOR SCHERTZINGER'S PICTURE

Victor Schertzinger has returned to the Metro studios after spending a short vacation at Catalina Island and is preparing to start work on "The Man Whom Life Passed By" in about two weeks. This is an original story by Mr. Schertzinger for which Winifred Dunn is preparing the scenario. It will be a Metro all-star production.

SMOKE TO THIS

William Russell, popular screen star, who is playing a leading role in Thomas H. Ince's screen adaptation of "Anna Christie" has turned "fire-eater." A law forbidding smoking on the stages of the Ince studios is strictly enforced by the Culver City fire chief who spends much of his time on the grounds of the studios. Russell has one of the most strenuous roles of his career as Matt Burke, the Irish stoker lover of Anna in the play, and after finishing up a rough and tumble fight in a flooding stoke hole of a ship, a tense love scene with Blanche Sweet or a heavy emotional sequence with George Marion he declared a cigaret was the only thing that would soothe his jumping nerves. To outwit the fire chief he acquired the knack of "swallowing" his cigaret and now has become so expert that he can put a lighted "fag" under his tongue, carry on a mumbled conversation and then produce it once more when "danger" is out of the way.

"Anna Christie" will be a First National fall release.

John J. Glavey, director general of the Hollywood Enterprises, is well known in screeland hereabouts. For years he was at the head of the scenario department of the William Fox West Coast studios and finally went East and put on a series of detective stories that were shown throughout the leading theatres of the world, and with that out of the way, he journeyed westward and associated himself with James McNamara, and the pair formed their present affiliation and signed Eddie Gribbon for a series of five-reel comedy-dramas, and will start shooting the 15th of next month.



DOROTHY MORGAN
Child Actress



BROWN CALDWELL AND LADD
Photo-engravers
247 S. BDWY.
LOS ANGELES

Closeley 1923

Bright Hints For Human Beings

By "US" or "WE"

FASHIONS FROM FILMDOM

By Lillian Rich

Beautiful Lillian Rich, leading lady in "The Love Master," a Strongheart feature, has been spending her vacation days designing some new clothes for her next picture. She is well known in the film colony for her clever creations. This is the first of a series of fashion articles written by her.

* * *

Hollywood—It is an interesting fact to know that the Parisienne has gone her American sister "one better" by making her gay footwear of patent leather instead of kid. She wears hose of white clox to match the shoes. Then perchance a hat of the same color will add a chic touch to a highly favored white suit or dress.

* * *

The fashion wind veering appropriately in midsummer from north to south gently blows the modern ladies' finely pleated georgettes, which tends to establish the willowy lines of the latest silhouette. Streamers of narrow velvet add a bit of snappiness to these gowns.

* * *

Angora coatees and jacquelettes of bright hues are quite the vogue. Hollywood boulevard is ablaze with gaudy colors.

* * *

The newest things is the shawl effect for sport and afternoon wear. A large comb adds to the Spanish attire.

* * *

Ruffles which have been in discard for some time are very much in evidence among the best dressed of the film colony.

* * *

Formal affairs during the warm evenings have lapsed into rather informal entertainments. Invited guests simply WILL NOT stick to conventions.

* * *

Some of the girls are painting cashmere chiffon scarfs to wear with their vari-colored afternoon dresses.

* * *

Ear-rings continue to be exotic and ver ylarge. Many jade ones are worn with green turbins and shoes.

* * *

No, Marjorie Rambeau will not take "The Goldfish" to the Hollywood Bowl.

Brightly colored shoes of all hues are very popular with the younger girls and debutantes.

* * *

The fall sweater-coats of angora are exceedingly striking in large checks of green and blue. Both colors will probably succeed the popular red.

* * *

"Headache bands" for evening wear hold full sway.

* * *

That's all I can think of just now. 'Bye.

THIS ACTUALLY HAPPENED

Ralph Cohen, the president of the BERNARD CREASELESS MAKE-UP COMPANY, gave a little stag party to three friends, including Les Ricker, Mr. Coulson, et al. The party motored out to the Royale Country Club, and arrived at exactly midnight. Four combination salads were ordered, which were duly eaten, and at 1 a. m. Mr. Cohen asked for the check. The waiter presented it. After merely glancing at it, Ralph's attention became riveted to the amount—\$16.00. He glanced up at the expectant waiter, and inquired: "When do I take the place over?" The waiter replied in an equally facetious vein, "Right away, sir." Ralph looked pleased, as he paid the amount, and as an afterthought, thundered out: "Waiter, in that case you're fired!" Now the waiter is wondering why he went tipless in this specific case.



VIN MOORE
A Comedy Director of Note

HOLUBAR SELECTS PRODUCTION AIDES

With the selection of Vincent McDermott and Frank Richardson as the first two of his directorial assistants, and Byron Haskins as head cinematographer, Allen Holubar has begun the choice of his production aides. McDermott is from the directorial staff of Vitagraph; Richardson has just returned from Europe where he made several pictures, while Byron Haskins is one of the best known cameramen on the Coast.

Holubar will first do "The Human Mill," adapted from "The Bishop of Cottontown," a well-known novel by John Trotwood More. His production will be "Life's Highway," from the stage play "East of Suez" by E. Lloyd Sheldon, and his third story is "Robes of Redemption" by Jane Hurle.

A REAL HONOR

Elmer Sheeley, who was the head technical man in the "Hunchback of Notre Dame," was requested by the Assistant Directors' Association to be present at their next meeting to tell the boys some of the difficulties that he encountered in the making of that master picture, which was directed by Wallace Worsley.

Mr. Sheeley has been with the Universal for many years, and has had many interesting experiences, and it is certain that he will be a great help to the aides of the megaphone wielders, who are a bunch of good fellows well met, and are good listeners, especially when there is something that affects them materially, and will further the future interests of the A. D. A. and you can bet that the assistant director of today who will be your director of tomorrow will just absorb every word that Elmer turns loose for their information.

W. K. Howard, directing Richard Talmadge in "Fast Freight," a Carlos production, had hoped to finish the picture while the 100 years celebration of the founding of his birthplace, St. Mary's, O., was still on. Mr. Howard has been handling the megaphone at the Carl Ray ranch near Universal, where the star is performing some thrillers.

Drilling Does It

By SIDNEY OLCOTT

With painful patience a tall, grim-jawed individual in a wide-brimmed hat and khaki shirt and breeches is addressing a drooping line of similarly garbed figures of assorted shapes and sizes. Undismayed by looks of cold disdain, of mild reproach, of black rebellion, he talks on, doggedly gentle.

"Think hard now, men," comes the solemn admonition, while an unholy glint lights his eye, "then try and show me which one is your left foot."

It's the drill instructor building an army. His relentless discipline, his strange and questionable humor, his disconcerting insight into one's thoughts have made him an unforgettable experience to millions of those who wore the khaki, first in the great concentration camps and later in the trenches of France.

Often men grumbled at his methods, frequently they thought of licking him. But with peace and discharge from the service this rigid discipline left its mark. Doing what he was told and doing it without question, any veteran will tell you had a good effect on him.

The "vet" has learned the secret of group cooperation. Foremen and others who handle men in the mass realize this. Probably in no other set is it shown with more prominence than in handling what are known to stage and studios as "extras."

"Ever since men came under military training," says Sidney Olcott, the brilliant motion picture director of "Little Old New York," there has been a noticeable difference in their response to orders and commands. A motion picture director or stage manager who handles masses of men, mobs or troop effects or scenes in which there are great gatherings of individuals, must give orders quick and sharp. Especially if his mass of humanity is moving before a camera must his orders be obeyed

with exact precision and instantaneously.

"There must be no hesitation that comes with the query. Why? They must move on the order and move absolutely as directed. The experienced soldier or sailor who understands and who has been under attack 'gets' this immediately.

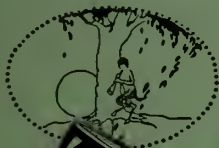
"He knows that his commanding officer has very good reasons for the move. So with the understanding extra; he knows that in the director's mind there is a carefully thought out plan that must be carried out step by step, and he does what he is told without even a thought of why.

"In my recent direction of George Arliss and the company in the screen version of this distinguished actor's famous play, I had great masses of men to handle, mobs frantic and mad with fanaticism. I had each move studied and blocked out leading up to the finale of each picture or situation. Failure to obey would have spoiled everything and meant endless rehearsing. But I noticed at once that the men—and many of them were East Indians—were alert to everything I gave in orders. They seemed to have a hair-trigger sense and movement to each command. It was unexpected and it was beautiful.

"I believe that in all my direction or work (and I ought to know, for I began as an extra), I have never seen such a quick response. I thought I would investigate and had one of my assistants canvass the men, with the result that over seventy per cent. were found to be men who had been under military discipline.

"Of course, you think I am arguing for universal training. Well, I am not, but my experience with mobs of men in the great scenes of 'The Green Goddess' makes me know that military training makes the best extra men for pictures. I did not pick them that way for 'The Green Goddess.' It just happened and it was a fortunate happening with wonderful results."

A Popular I. Miller Shoe The "SCANDAL"



—It would seem untrue that one style in particular should have the ability, in loveliness and delicacy, to out-step any or many of the little models designed and made by I. Miller.

—However, the "Scandal" here sketched is a successful captain. It has an odd and artistic forepart, three graceful straps and dainty perforations. Something to be seen and thought about. Patent Leather only.

At the Ville—Fifth Floor,
where I. Miller Footwear is carried
exclusively in Los Angeles

VILLE DE PARIS
SEVENTH AT OLIVE
B. H. DYAS CO.

IN MEMORIUM



BERNARD DURNING

"A GOOD HUSBAND! FINE FELLOW! A LOYAL FRIEND! and CLEVER CRAFTSMAN!" Yes, Friend Reader, 'ONE OF THE FINEST' (you know what I mean), the kind of a MAN you rarely meet with in life, but one whom you feel honored in knowing, HAS PASSED! "Poor 'BERNIE', I knew him well, and like others—who valued the beauty of his spirit, and that honorable bearing of MANHOOD, which endeared him to all whom he associated with—feel that I have lost a Friend. And the MOTION PICTURE INDUSTRY can truly mourn for a Man who was a credit to it. His mentality had a clean, healthy aspect which in the course of events had a bearing of desirability in his work. As a FRIEND, he was loyalty itself; as a Husband, his name was never associated with scandal; his love for his beautiful wife, SHIRLEY MASON, was a proverb. What more can one say about a man? It is with profound sympathy that I extend in this humble way my sincerest condolence to his bereaved wife."—(The Editor)

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