

9/10/2005 0.55

“Close - Up”

a nearer point of view

VOL. IV. NO 7

LOS ANGELES, CALIF., OCTOBER 20th, 1920

FIFTEEN CENTS



Jimmy S Carr

MYRTLE STEDMAN

PERSONAL CRITICISMS OF PHOTO-PLAY PRODUCTIONS

Supervised by Emm. Ell.

UNIVERSAL PRESENTS: "ONCE TO EVERY WOMAN."—STARRING DOROTHY PHILLIPS

Reviewed by Emm. Ell.

- Let us be frank and open our review of this particular feature by stating outright that it is misnamed. Had it been called "Ambition" there would have been a real reason for the story. We well remember Allen Holubar going through weeks of producing this picture, and it certainly shows that Universal has a great deal of acumen when it released the picture at this particular time, as Mr. Holubar is at the present time producing his star, Dorothy Phillips, independently. We claim that this picture will act as a splendid advertisement for "Man, Woman and Marriage."

The story, "Once to Every Woman," starts off with splendid coherent dash, but like a great many features it slows up towards the end on the home-sweet-home theme, which is almost boresome. None of us are particularly anxious to witness death, no matter how sweetly or peaceably this event occurs. Then again, we must find fault with Mr. Holubar for introducing a character which was non-essential to the actual plot in itself. In the person of Rudolph Valentino he introduced such a person. Not that we have any fault to find with the latter's acting ability, but we do claim that there was simply no reason for his pursuit of his beloved one. To begin with, he was too young for the part. Had he been a real man of the world, presumably an Italian (but who unfortunately was wearing Los Angeles tailored clothes in Italy), we could have understood the situation, for no man is willing to help a young attractive woman without some future reward! Then again, we claim it was unnecessary for Mr. Holubar to recommit an historical national scene. When Abraham Lincoln was shot in a theatre in Washington a catastrophe occurred, but we do not see the aptitude of having a lovesick youth commit the same

offense from a box in a theatre. And another mistake was in giving him a box in which there were no other occupants.

The lighting effects in the theatre were almost lost and the flashes of the audience should have been withheld as the audience was arranged too uniformly to be attractive. It was a studied, stultified effect. This should be guarded against in future, but the acting was in capable hands. Of this there is nothing more to be said except that Dorothy Phillips surpassed her previous achievements. She arose to supreme heights in histrionical ability at several junctures in the play.

William Ellingford made a capable father. Mrs. Margaret Mann was sweet-faced and wholesome and perfectly capable for the part of the mother she pictured. Emily Chichester gave an unusual characterization of a modern Cinderella. Elinor Field interpreted the impish part to such perfection that she had us completely at her mercy with her clever ability. It is too bad that she was not cast for a deeper part because she belongs in a larger field of artistry. Robert Anderson was good—nothing extraordinary, just good. Mary Wise was excellent. Dan Crimmins and Rosa Gore did as much as was expected of them, while Frank Elliot as the Honorable Devonshire, gave a splendid interpretation of his part.

There is nothing unusually good about the feature, but through the clever manipulation of the director we get a new angle of life of this particular phase during a period of time which holds us spellbound with interest as the plot develops. Fred Leroy Granville is responsible for the photography. Some of it is unusually good, and other shots were too indistinct. This will be a money-maker for the Universal Film Company.

SAMUEL GOLDWYN PRESENTS BASIL KING'S "EARTHBOUND."—
DIRECTED BY T. HAYES HUNTER.

Reviewed by Emm. Ell.

Previous to "The Miracle Man" there had not been a photoplay worth the seeing, but when this feature was produced a new era in feature pictures was started. A worthy successor has arrived in "Earthbound." In fact, we are inclined to believe that in the latter there will be found a greater message to the millions than in the former. Today throughout the United States, especially since our great war, there are millions of people who believe or wish to believe that they can communicate with their loved ones beyond the portals separating us from eternity. "Earthbound" comes to us with a clearly defined message. The underlying motive is one which is bound to elevate and bring us into a closer spiritual union with our dear departed. It is immaterial whether the plot or the story is worth while—so long as the message is potent. We believe that this is merely a forerunner of something better in the cinema industry. We are merely scraping upon the thin edge of the outside of this complex question as yet, and as time elapses we will go deeper into a subject filled with possibilities and promise.

The most unusual photography ever seen in pictures is brought out by Andre Barlatier. He has placed himself upon the supreme heights of cinema photographic fame. The direction by T. Hayes

Hunter was something which could hardly be surpassed. At no time during the filming was there an incoherent moment. This feature should place him head and shoulders above the majority of directors in the game. The cast was an entirely worthy one. Wyndham Standing, playing the departed one, was dignified and splendid at all times. Naomi Childers gave a consistent performance as the wife. Billie Cotton was unusually good, while Flora Revalles was beautiful and alluring as well as perfect in her part. Alce B. Francis was commendable, while Lawson Butt gave a splendid characterization. Kate Lester was good, but the histrionic honors belong to Mahlon Hamilton. His shadings and expression throughout of a man who believed in following a selfish purpose was characteristically good, and the supreme moment of his acting ability arose at the point when he shoots his best friend to death. It was a marvelous performance and showed him to be the actor that he is recognized to be among actors of note. Norman K. Whisler should be given great credit for the lighting effects which he was able to put on at the California Theatre.

Altogether, we claim that "Earthbound" may remain earthbound because there are no other worlds to conquer in a cinema sense.

A NEARER
POINT OF VIEW

"CLOSE-UP"

A MAGAZINE
OF MOVIE-LAND

VOL. IV., NO. 7.

LOS ANGELES, CALIF., OCT. 20th, 1920. FIFTEEN CENTS A COPY

HE CLIMBED OVER HIS NOSE TO SUCCESS

But Calhern's Olfactory Organ Almost Kept Him On the Boards

By Arthur Quincy

A man's nose is certainly a delicate subject—for a story. To write commensurately with the subject, one must needs be brief to be agreeable. The writer takes the risk of giving his own nasal appendage given a beauty massage or of being sued for criminal libel. Libel, you know, is saying something in print that you can't prove in court, and it would be a gas company attorney's task to prove to a judge that a man's nose is whatever you happen to have said it was.

However, a conception of how the consequences of such a statement might be evaded has just come to me. The Camera! An unprejudiced judge wants an absolutely truthful witness, and where is there to be found a testifier with greater talent for veracity than the camera? If the camera's celluloid testimony happened to coincide with the defendant's, then the judge would have to decide that the plaintiff's central facial feature was just what the defendant said it was, and there was no libel.

Now—the writer, having won this case in advance of its appearance in court, may tell the story. And it's not so bad, after all.

Years ago, when he was at the creek-wading, fence-climbing, stone-throwing age, Louis Calhern got his nose broken in some boyish escapade. Presumably it occurred in a moment of reckless pugnacity, but that presumption has never been confirmed by Mr. Calhern himself. No intimation of rowdiness in this, you understand—he was probably a perfect little gentleman at that age.

You should know that the fracture was located one-quarter inch below the exact beginning of the organ, approximately between the eyes. When set and healed, the bone did not readjust itself to its former outline precisely, and the organ of smell as-

RIGHT TO THE POINT—KING VIDOR!

WE HAVE NOTICED IN VARIOUS LOCAL NEWSPAPERS, AS WELL AS TRADE JOURNALS PUBLISHED HERE IN LOS ANGELES (AND WE MUST ADMIT THAT WE HAVE ACCEPTED NEWS ITEMS OF THE SAME KIND FROM KING VIDOR PRODUCTIONS) THAT "THE SKY PILOT," HIS PRESENT CURRENT FEATURE, IS A KING VIDOR PRODUCTION. TO SET MINDS AT REST IN THIS PARTICULAR INSTANCE WE STATE EMPHATICALLY THAT "THE SKY PILOT," WRITTEN BY THAT FAMOUS AUTHOR, RALPH CONNORS, IS A CATHRINE CURTIS PRODUCTION. INASMUCH AS THE KING VIDOR DIRECTED VEHICLE IS BEING FINANCED BY THE CATHRINE CURTIS CORPORATION, IT SEEMS INVIDIOUS TO US THAT KING VIDOR SHOULD ATTEMPT TO "HOG" ALL THE PUBLICITY AND CREDIT TO HIMSELF. IT SEEMS TO US THAT CATHERINE CURTIS, WHO IS SO WELL KNOWN IN OUR MIDST, SHOULD BE GIVEN SOME PART OF THE CREDIT FOR HAVING PRODUCED THE NECESSARY SPONDULICKS TO FINANCE A PROPOSITION OF THIS KIND, SO AS A PARTICULAR WARNING TO KING VIDOR, OR HIS PUBLICITY AGENT, WE SUGGEST THAT HEREAFTER, IN SENDING OUT DATA CONCERNING "THE SKY PILOT" THAT THEY WILL STATE IT AS A DIRECTED PICTURE BY KING VIDOR, BUT PRODUCED BY THE CATHRINE CURTIS CORPORATION OF NEW YORK.

sumed an appearance of uniform width from top to bottom.

But a year after donning khaki he found himself in France, and there, while going through a sham hand-to-hand fight one day with a campmate as preparation for similar encounters with Boches, he rebroke the



ETHEL BROADHURST
Rolin Film Co.

nasal bone. When he came back to the stage as the Morosco leading man in Los Angeles, Calhern found that it still had no effect on his stage looks, but the footlights did not hold the goal of his ambition. The screen, he had decided, gave greater opportunities to dramatic talent, and greater scope, than the stage—and a broken nose is hardly a screen asset.

The exceptional performance of Mr. Calhern in the local theatre, particularly in his final big success in "The Clam Digger," attracted attention from many directors. They wanted him for leads and for characters—but who could expect the fault-finding camera to pass that nose up? Such a little difference in outline, but directors couldn't "see" that nose. But one day Lois Weber and her leading lady, Claire Windsor, were watching the young leading man's portrayal of a difficult role, and Miss Weber exclaimed, "Why, I can't see anything wrong with that nose. He's your next leading man, Claire, if he can come."

Much red paint around that thick section and some special light effects overcame the camera's antagonism. Now we look for Calhern's portrayal of some big, living roles on the screen.

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

YOUR CINEMA FAVORITES



In Confidence

The worst pessimist in town: The publicity man at the Alexandria hotel who is said to be responsible for the ordering of half a ton of herba mate tea from South America, and who advertised it as the perfect substitute.

* * *

Young lady to the man lying under his Rolls Ruff: "Shake it; that's what I do to my wrist watch."

* * *

Which reminds me of the current report that H. Ford is going to change the name of his stylish motor vehicle to Rolls-Ruff.

* * *

Tom Meighan is a reel cave man, but we bet to his wife he's a real nuisance.

* * *

Why can't someone persuade Donald Crisp to act again? Or be a prize fighter?

* * *

When are photoplay producers going to credit the public with having intelligence?

* * *

Lois Weber builds a tennis court on her lot for her players, and then turns around and lets them work in the adjacent gardens two days a week. Which should be a good program for physical development.

* * *

We'll wager seven scenarios have been written in Los Angeles on the Denton murder mystery and submitted to editors already.

* * *

Say, what did Dorothy Phillips have once that justified the title of her latest production, "Once to Every Woman?" How, why and wherefor?

* * *

Roger MacKinnon, juvenile, had a cold last week. One day at the worst of it, he forgot his handkerchief, and there was no store near the studio where he could buy one. He composed a poem on it. The title is left to your imagination.

* * *

Ethel Broadhurst is with "The Vanity Maids."—Well, no use kidding, Ethel is a "Vanity Maid" in real life.

Stanton Heck is in "Pink Tights."—Gee, it sounds interesting.

* * *

Carter de Haven is soon to start work on "The Girl in the Taxi."—That's nothing, we've seen that, but it costs a lot of money.

* * *

Lois Weber has just written a play entitled "What Do Men Want?"—The trouble is we don't know ourselves.

* * *

They say the world's a stage and we're the actors, but most of us are fish and get the "hook."

* * *

It's tough to be a married man,
With predilections for
A half a dozen women who
But urge you on to more.

—By M. L.

MORE THRILLS IN A COMEDY

The guy who stepped between a pair of headlights.

The other fellow who went twenty miles on a gallon of gas; he started a fire with it.

And the hero who did a Locklear stunt and was killed in getting out of his machine—he fell out.

Such letters come through the P. O. as these: Miss Lillian Way and Mr. Dury Lane Melodrama. We're waiting for some calling for brother and sister which is—Mr. Hollywood Boulevard and Miss Sunset Boulevard.

* * *

Any photographer may be under suspicion on account of making "stills."

his master's
BOOTS

Contemplate the correctness of the Nettleton "Brogue"—a shoe that caps the climax of true character and honest worth.

Chas. R. McWilliams
Nettleton
Boot Shop
Distinctive Shoes for Men
209 W. 5th ST.
Hotel Alexandria is opp. u.s.

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

SPOTLIGHTS ON THE KEROSENE CIRCUIT

A MUCH NEEDED INSTITUTION

No longer will the mass of freelance photoplaywrights, both embryonic and "arrived," who have responded to the appeal of the motion picture producers for more and better stories, remain an unorganized mob. The Photoplaywrights League of America, which is described as a protective and co-operative national association of scenario writers, has just been incorporated under the laws of the State of California. The purposes of the league are described as follows:

"To protect its members from having story material stolen by unscrupulous producers or writers—to prosecute any such infringements and recover damages for its members—to market their story material at a standard price—to demand recognition and the proper screen and advertising credit for members whose stories are marketed through the league—to keep its members advised of all new markets and any changes in the existing ones—and to furnish any necessary information or guidance concerning the proper form in which to submit story material."

The headquarters of the organization are in Los Angeles. The national organization will take under its wing literary clubs and drama league, located all over the country. The officers of the P. L. A. are Wyciffe A. Hill, president; E. F. Hyland, executive secretary, and J. Morgan Marmaduke, vice-president and chief counsel.

Harley M. Walker, formerly a sporting writer of nation-wide celebrity, has impressed himself on the activities of Movieland more quickly and forcefully than probably any other recruit from the newspaper world. Proof of the truth of this statement is seen in the sharp and witty titles which Walker furnishes the Harold Lloyd comedies and other productions made by Hal Roach.

Bertram Bracken, who directed Anita Stewart in "Harriet and the Piper," is planning to leave on a hunting and fishing trip in the mountains up North as soon as he finishes the cutting of "Kazan."

Johnson should start in the drama entitled "They Call Him Pussyfoot."

READY FOR BUSINESS

When that dainty Ingenue Lillian Hall was disporting with Barbara Bedford in "The Last of the Mohicans," under the direction of Maurice Tourneur, she contracted a severe cold, which necessitated a rest for a few days. Happily she has now fully recovered, and we can expect to see her beautiful self accepting the ingenue lead with Lyons and Moran.

C. H. CHRISTIE TOURS AGAIN

Charles H. Christie, general manager of Christie films, will leave Los Angeles again this week for New York, where he will be engaged in seeking material for further Christie productions.

Mary Pickford is working on "The Flame in the Dark."—Always be careful of candles in the cellar, Mary.



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
B. H. DYAS CO.

....*Flickerings From Flickerland*....

JACQUES JACCARD PRODUCTIONS

SEASON 1920

Written and Directed by Jacques Jaccard

"The Great Air Robbery".....Ormer Locklear
 "Desert Love".....Tom Mix
 "The Terror".....Tom Mix

 "Under Northern Lights".....All Star
 "The Throw Back".....Frank Mayo
 In Production
 "The Tiger".....By Max Brand

Mable Normand is still writing songs (still by her press-agent). Her latest hit is entitled "After the Rain There's Always a Dampness."

* * *

Ad in paper—"For Sale, Buick motor car, cheap; must have cash; owner going to Tia Juana. Call at once. Box 142, San Diego."—And they call it life.

* * *

William Fox wants to know if serials are really popular.—Sorry, Mr. Fox, ask Billy Duncan.

* * *

Bob Warwick is starring on Broadway in "Dauntless Three."—What's the matter, Bob, didn't the movies take well?

* * *

Want ad in 1950—Will some kind person contribute an old bottle opener for the new Los Angeles Museum to complete the exhibit of U. S. History?

* * *

Miss Vanderbilt is to go in vaudeville.—If society gets on the stage, acts will be worse than ever.

* * *

A little secret on which good looks depend, "Wash your face every day."

A lady was examining silk shirts at Eversoll's, when she turned to Blanchard, the salesman, and said: "It doesn't seem quite right to me that men's clothes are coming down, and ladies' apparel always going up!" And she bought three shirts.

* * *

Charles R. McWilliams of Nettleton's believes that it is better to stand upon good soles than upon one's dignity.

* * *

The undertaking business, without a "flu" epidemic, is a stiff proposition.

* * *

Ethel Broadhurst, the dainty vanity maid, with Rolin's Film Company, defines T. N. T. as Terrible-Naughty-Thoughts.

* * *

H. B. Warner is in "When We Were Twenty-one."—If a woman is in it she won't live up to its title—they don't admit it.

* * *

Ad in British paper—"New hair quickly covers bald heads."—Yet, so it does. Boy, page Mr. Baldy Belmont.

Sid Grauman says that good music is essential to the success of the cinema.—And we add if the cinema is good.

* * *

"The Five Dollar Baby."—Sounds kinda cheap, you know it takes more'n that nowadays. Alice Lake is to do this one.

* * *

We don't like to mention the name of Wm. Hart's latest, but if you whistle you might get the title.—'Nough said.

* * *

Marion Davies says that woman needs a "Career."—Yeh, but most of 'em have got 'em already.

* * *

Goldwyn has bought the rights to produce "The Bridal Path."—Yeh, you know it's a rough 'ole path and too crowded just at present. Wait a while.

* * *

Helene Lynch says that the way the women are acting nowadays the men ought to play cavemen and hit some of them over the head with a rock. Yes, it ought to be done.

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

Moving Along In Movie-Land

LAST MINUTE STUFF

Hank Mann is getting "reel" dramatic. He says he's still suffering from a nervous breakdown.

* * *

Alice Lake is now called Miss Wrigley, we d'know, but we suppose it's because she chews gum.

* * *

"Pat" Hogan now working on "The Little Grey Mouse"?—Yeh, a mouse has caused many times the "raise" in skirts.

* * *

Eric von Stroheim is finishing "Foolish Wives".—Let's hope he's talking sense and "finishes" all of them.

* * *

Harold Lloyd after eating in a downtown cafe, tipped the waiter, the waiter refused the tip. Lloyd is slowly recovering.

* * *

Whether Cox or Harding wins, the loser will make more money with a movie contract anyway.

* * *

Edward Martindel has moved and is now at Biltmore Apts. No noise after 10 p. m. for you Ed.

* * *

Robert McKim with Fairbanks as the heavy for his latest, is growing a goatee for the part.—He only looks good at a distance.

* * *

"Murder," the new jazz piece, should be the musical theme for "The Killer".

* * *

Ed. M. Walock just completed work as the heavy in "Kazan". Sound like a new auto horn.

* * *

Now that Luther Reed has written a villainless play, somebody should dare him to write a play for Buster Keaton, without a fall.

* * *

At the Brunton Studios work has commenced on the new Ruth Roland Serial, "The Avenging Arrow." Eddie Hearn is playing opposite the star. Others in the cast are: Miles McCarthy, Otto Lederer, Sylvester Jennings and Virginia Ainsworth. The story is from Arthur Preston Hankin's popular novel, "The Honey-moon Quest."

Joe Wilson, who is known as a capable assistant director, will shortly act in this capacity to Paul Scardon at Bruntons. Bessie Barriscale will be the star, with the Charles Frothington Productions.

* * *

If Lord aMyor McSweeney lives as many days as Babe Ruth makes homers, who'll win the championship of Ireland?

* * *

Why are male brunettes termed foils to dizzy blond females? Is it because they cross each other occasionally?

* * *

Marc Robbins, who cut and edited "Shadows of the West," should never attempt to fool the public with an uncorrected first print.

* * *

When does a man suffer from female weakness? When he chases the other woman.

* * *

Love comes but once, but it darn near kills you when it does.

"My Kentucky Home, Good-Night," is again to be popular. They're going to Cuba.

* * *

James Montgomery Flagg has written a play, "It Seems to Me." Well, maybe it does.

* * *

When you go to a house-warming party are you supposed to bring fuel? Well, maybe, if it gets too "cold" for you.

* * *

"I ended corns," he cried.—Yeh, he had his foot cut off. It's a sure way.

* * *

If you are troubled with grey hair, the best way to get rid of it is to have it dyed.

The grass grew all around,
All around on the ground;
It covered the new grave
Of a fellow without a shave.
He was a Bolsevik.

(Note)—May this happen to all of them.



THE IRENE
In White Satin—
and in Bronze Kid,
Dull Mat Kid and Black Glaze
Kid with Beading to Harmonize.
A DIRECT IMPORTATION OF
WOOL HOSE JUST ARRIVED
FROM SCOTLAND

G. H. WOLFELT CO.

The BOOTERY

Reg. U. S. Pat. Off.
Smart Shoes for Women
432 SOUTH BROADWAY
Los Angeles Pasadena
San Francisco

The Originality

of design and smartness of style that characterizes all Bootery Footwear is becomingly manifest in the new modes for Fall wear. Women who appreciate the niceties of perfect costuming find, in the dainty femininity of Bootery Footwear, the embodiment of their every preference in quality and style.

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

With Comedians in Comedy Lane

RAY GETS ANOTHER CHRISTIE GIRL

Charles Ray has again drafted a Christie comedy girl for his leading woman. She is Laura La Plante, pretty blonde leading lady of seventeen who is to appear in Ray's second First National production just started.

Miss La Plante comes right on the heels of Dorothy Devore, another of Christie's leading ladies, who was loaned to Charlie Ray for the leading role of "Mary" in "Forty-five Minutes From Broadway."

Al Christie met Charlie Ray several days ago and the latter remarked that he thought he might move his productions over to the Christie plant; it would facilitate the matter of getting girls.

A BULLS EYE

One of the most realistic screen fights ever staged on a motion picture lot was that between Pell Trenton and Irving Cummings for a scene in "The Orchid," now nearing completion. The two men went at it hammer and tongs and the other stages were deserted to see the battle. Both became so enthusiastic that it was necessary for them to go to the hospital for arnica and bandages when the battle was over. Trenton, who has played leads in more than 100 stage and screen productions, and who has been playing in all-star casts for the past two years, declares this is the best fight he has ever had. "And I needed the exercise, too," he said.

* * *

Doris Pawn, Goldwyn player, says her name hasn't anything to do with her proclivities.

* * *

Kate Lester, Goldwyn Grand Dame, loves dogs. She recently spent several hundred dollars advertising for her lost "Nigger" and he wasn't a thoroughbred, either.

* * *

Dorothea Wolbert, who is being featured by Universal in a series of short-reel comedies under the direction of Vin Moore, has finished a burlesque on "Romeo and Juliet" and started on another mirth agitator, the principal scenes of which are laid in a fashionable modiste shop.

RECUPERATING

When Helene Lynch finished playing the ingenue lead under the direction of Jacque Jaccard, she determined to take a voluntary rest, but things so turned out that she had to take an involuntary one. For this charming young lady who is looking at you above these lines, contracted a severe attack of La Grippe. Under the fostering care of her witty mother she was able to recuperate successfully. At this writing she is looming up as a big possibility for a special feature shortly to be produced by a well known Eastern director.

TO SOME ONE

I care not for gifts that "Pandora" can give,

I seek not for Honors—or mere taint-ed Pelf,

If aught I require, it is longer to live;

To prove by devotion—my love for yourself.

By M. L.



HELENE LYNCH
Ingenue Leads

Mr. Arbuckle after having spent "Brewster's Millions" is broke and is now doing "The Dollar a Year Man." Well, we guess the money went to his head.

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



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

:-: Trailing Motion Picture Stars :-:



**SAVE
10%**

On your purchases here during the remodeling of our store front.

Everything reduced, excepting a few nationally advertised articles.

Harris & Frank
437-443 - SPRING NORTH OF 5TH

OUTFITTERS OF
DEPENDABILITY

GLADYS BROCKWELL

Into the theatre the crowd is simply pouring

"The lights are low" and scarce a ray is seen

But soon a shining star that we're adoring—

Miss Gladys Brockwell's flashed upon the screen.

*A splendid star, who's efforts are untiring
Around her many "heart strings are entwined"*

Miss Brockwell's acting every fan's admiring

Where talent, grace and beauty are combined.

In an Edgar Lewis picture she's appearing

And directed by this kindest of kind men

We are hoping that the happy day is nearing

When we'll see Miss Brockwell playing "The Sage Hen."

Then with an all star company surrounding

Her, she'll appear upon the silver sheet

With cleverness that's sure to be astounding

And mannerisms natural and sweet.

With the West of years ago, the story's dealing

I think perhaps it's just about three score

To all romantic natures most appealing

And a story all the world is watching for.

So as Mr. Lewis we're congratulating

Upon an all star cast, we also mean

To tell Miss Gladys Brockwell we are waiting

To see her play "The Sage Hen" on the screen.

By ANNIE IMLAH.

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.



Paris Office New York Office
7 Rue Bergere 48 West 35th St.



**AUTUMN
FASHIONS**

VIEWED FROM A STAND-POINT OF AUTHENTICITY, EVERY UNIQUE GARMENT IS THE PERSONIFICATION OF CORRECTNESS — AND, AUTHORITATIVELY SPEAKING—WHERE IN LOS ANGELES OR ELSEWHERE CAN ONE HOPE TO FIND THE SAME DEGREE OF INDIVIDUALITY AND PERSONALITY IN FASHION AS IS EXPRESSED IN UNIQUE CREATIONS FOR THE CURRENT SEASON—

THE UNIQUE

725 S. Broadway
H. LIEBES & CO. Furs
AT THE UNIQUE

Shadows From the Silver Sheet

GOSSIP BY THE ROUNDER

All the players under contract with Lois Weber, including Claire Windsor, Edith Kessler, Mona Lisa, Geo. Ackathorne and Louis Calhern, are vacationing for a month while the current production is edited. "To Please One Woman" will be released first, December 19.

* * *

Charlotte Merriam and Neely Edwards are being co-starred in "Watch Your Husband," the fourth Comiclassic release of Special Pictures, which Reggis Morris is directing. Morris also wrote the story.

* * *

Hazel Deane, who is playing lead with Chester Conklin in "Who Am I?" his second A. L. Hart production for Special Pictures, is regarded as one of the finds of the season by Jack Martin, production manager of the Hart organization.

* * *

Between Los Angeles and the deep blue sea—Hollywood.

* * *

OPTIMISM: The power moving a man who hiccoughs on near beer.

* * *

Sarah Brown has given up Her Lew, t'is understood. To seek adventure, or to stop Somewhere in Hollywood. Her Bungalow will hold but two, But later things will loosen Within her Dome, she'll seek out Lew, And find him at the Euston.

—By M. L.

GOLDIE is evidently succeeding in life, for when we asked him where he got the stylish looking suit he was wearing he looked hurt, and exclaimed: "This is nothing, it only cost a hundred. But give a kerlook at LEW's outfit—it cost \$135.00. I'm a piker alongside of him." So you must admit that Goldie is modest anyhow.

* * *

J. Grubb Alexander has the distinction of having had 210 photoplays produced, out of which 50 were original. Here's a record—does anyone know of any better?

* * *

Allan Dwan's latest, "The Heart of a Fool."—Well, it is not always in his mouth, anyway.

You are bound to get a kick in a cafe, even if you fail to get a real kick.

* * *

Lucille Pinson had ordered a fruit punch in a cafe. Then turning to her escort she said: "Here is a punch that doesn't do much damage."

* * *

Betty Nathan and her Pat, Are now located in a flat. They eat together each A. M. And kiss, and spoon, just when they please.

In fact they do not care a D—. If any human being sees, They are too happy to be worried By others—since they went and married.

—By M. L.

Where are those **WAMPU BIRDS** supposed to be living in Hollywood?

* * *

Howard Strickling of Metro publicity staff is working hard. That is as hard as he always does. Pretty hard on him.

* * *

A new story written by a well-known author is entitled "Romance"—it sounds like a farce.

* * *

Our money will soon be like the Chinese money—you have to have a lot of it to get anything.

* * *

Bill Russell is working on "The Iron Rider"—We sure pity the horse.

* * *

Irene Rich, appearing in Goldwyn pictures, likes her bathing suits better than any other article of her wearing apparel. She has about a dozen and designs them herself.

PRACTICAL but BEAUTIFUL

LADIES' COVERALL BREAK-FAST COAT—CORDUROY VELVET in ALL shades



NO ADVANCE IN PRICES— BUT ADVANCED IN STYLES!

WE are pleased to show them at

MAISON de LINGERIE

1934 West Seventh Street
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Harry Carter is at Universal working on "Wanted at Headquarters"— Sounds like the wife was calling him.

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

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WATCH IT WORK!

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Los Angeles, California

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

On Strips of Celluloid

PERT POINTS

Molly Malone wears sandals most of the time, even when she goes shopping.

* * *

Final camera work was completed this week at the Brunton Studios on Dustin Farnum's latest independent production, "The Trail of the Axe," adapted from the famous best seller of that title by Ridgewell Cullum. Winifred Kingston is playing opposite Farnum in this picture and direction is by Earnest C. Warde.

* * *

Life for the inhabitants of Truckee, California, is getting to be just one motion picture company after another. Colleen Moore, who is there on location as leading woman in the King Vidor feature, "The Sky Pilot," writes that Truckee-ans do not even "look up to see the animals as they go by."

* * *

Work of cutting and titling "Lavender and Old Lace," the first picture made by Renco and directed by Lloyd Ingraham, is completed and a preview will be held in the near future. It is a screen version of the most famous of all the books by Myrtle Reed. An all-star cast was selected, after the scenario was prepared by Lee Royal, and included such notables as Seena Owen, Marguerite Snow, Louis Bennison, Victor Potel and others.

* * *

Continuity for "Practice What You Preach," Monroe Salisbury's forthcoming six-reel production, has been completed by James Colwell and Reed Heustis, two Los Angeles newspapermen and screen writers. The script, which is said to tell a powerful story laid in eastern Canada, is an adaptation of "Ethan of the Mountains," by Sarah Waters. Production will be begun immediately upon the star's return from New York, whither he went with his first independent feature, "The Barbarian."

* * *

Cullen Landis, juvenile leading man, says he hopes to look old enough someday to be the father of his child. At present people mistake him for its big brother.

* * *

Pauline Fredericks is working on "Iris."—Boy, page Dr. F. D. Bullard.

A CHANGE OF HEADS


Mr. Woodhouse, who has been at the head of the Publicity Department of the Goldwyn Film Corporation, has resigned to become scenario editor with Robertson-Cole. He is succeeded in this important position by Mr. J. A. Jackson, who is very well known to the literary world, and we have no doubt that Goldwyn will find in him a worthy successor to our friend who is enlarging his literary scope.

Marcel de Sano promises the early completion of "The Orchid," Carmel Myers' third Universal feature since her return from New York. The principal supporting roles are played by Irving Cummings, Pell Trenton, George B. Williams, Lee Kohlmar, Victory Bateman and Alfred Fisher.

The Fern Cafeteria
 was the **QUAKER**—
 now co-operative
THIRD STREET at HILL EXCHANGE BUILDING

Abraham Lehr, Goldwyn vice-president in charge of production, and his family have moved into the handsome home which he recently purchased in South Kingsley Drive, Los Angeles. The place has been remodelled and beautified to suit the family's requirements.

You Can't Resist Them!



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They melt in your mouth.
 Fresh, Pure Delightful.
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Virginia Madison, the mother in "Hoot" Gibson is at work on one Goldwyn's Edgar series, is a real of his rip-roaring western dramas, home lover. She cuts up her own fruit "The Brand Blotters," under Albert and bakes cakes and cookies and Russell's direction, Dorothy Wood is even bread. playing the feminine lead.

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 TITLES

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

Under the Magnifying Glass

BY THE MAN

BEHIND 'CLOSE-UP'

MYRTLE STEDMAN

It has been the privilege of the writer to have been an admirer of the screen ability of Miss Myrtle Stedman. This lady several years ago was at the height of stardom in the cinema field. We can remember the time when we would look forward with eager anticipation to seeing her in a new feature. As time elapsed this lady of surprising youth has more firmly implanted herself in the affection of the theatre-going public. Had Miss Stedman chosen an operatic career instead of one on the silent sheet, she would have been equally as successful, possessing a voice of rare sweetness she would have enchanted us with her vocal ability as she has in the past completed our satisfaction with her screen ability. To know this lady is a possession worth the keeping. She is one of the unusual intellectual kind. She is farseeing and has a perfect perspective of the larger questions of life. She is noted for her love of children and worthy causes. At no time has she failed to give her services liberally in the cause of charity. Being generous to a fault, she yet possesses that instinct of economy which will provide for those dependent upon her efforts. Very few people are aware of the fact that Lincoln Stedman, who is now playing in his third picture with Chas. Ray, is a son of her's. This young man seems to have acquired the artistry of his talented mother and erudite father. During the past few months, Myrtle Stedman has been playing important or feminine leads with some of the greater production companies resident in Los Angeles. She has just finished playing in The Goldwyn Feature, "The Concert," and no doubt she must have been amused in playing in a production with such a title as it has always been one of her girlish ambitions to surpass in this direction. We occasionally receive letters asking about the present field that Myrtle Stedman is in. Invariably we have replied that she is continually keeping before the public with the same magnetism and grace that enraptured her audiences of a few years ago, and we haven't a doubt in the world but that she will enrapture many more before she retires from screenland.



LARRY RICHARDSON

Out at the Vitagraph Film Company's plant on Talmadge street, you will find William Duncan, the serial king, co-starring with Edith Johnson in the working title of their present superserial "The Wizard's Spy Glass." With them playing the heavy lead is Mr. Larry Richardson. Many of you at one time used to help to pack the theatre in which Larry Richardson was featured in such plays as "Forty-five Minutes From Broadway" and "When Johnny Comes Marching Home." Personally it was one of our great pleasures to resupply our slang vocabulary by going to hear Larry's pull-offs in this linguistic attainment. We missed him, as many others did, and had wondered what had become of him, when one day we happened to see the man you will see on our back cover acting the part of the wicked villain who is always robbing the hero, Bill Duncan, of the lady of his heart, Edith Johnson. We watched several scenes being taken and was unduly edified at the clever artistry displayed by Larry. It is a well known fact that Bill Duncan never pulls "a boner" in selecting his heavy. We have several instances in mind where previous heavies are now being featured by other independent concerns. From this you may gather that it is just possible that the same fate may overtake the present subject of our notice. Richardson has been before the public in a theatrical sense from the days he was able to articulate "Cheese it, here comes the cops." His experience has been varied and lengthy, and we haven't a doubt that when nineteen twenty runs into twenty-one, he will be confidently predicting a surer success for himself in the screen world than he ever did when playing slangy parts on the stage.

TOKYO RULES ON FILM MORALS AND SUBJECTS

To the Vidor Hollywood Studios this week came a letter from G. Tachibana, Chief Inspector of Films, Metropolitan Police Board, Tokyo, Japan, showing just what the censors of Nippon will allow on the screen—or rather what they will not.

"I have read your creed with much pleasure," writes Tachibana, "and I have the honor to send you a copy of our standard."

There are sixteen angles in films, according to the Japanese official, which will not pass muster at the Nipponese metropolis. The tabooed pictures include those that:

Concern the Imperial Family or ancestors.

Endanger the prestige of the nation.

Incite radical changes of government, or principles, or social disorder.

Endanger the "reputation and honor enjoyed by great men and sages, dead or alive."

Suggest methods of crimes or means of escape.

Injure international relationships.

Represent "too cruel or atrocious acts, or ignominious or obscene conduct, adultery or vulgar love affairs.

Criticise current events, or suggest or discourage any personal affairs of individuals.

Tend to discourage learning and lawful business, or to "make people rough-hearted and frivolous."

Lead children to "play mischievous sports."

"Broken or defaced films, or films

that shake too much (because of harm to eyes)."

Tend to injure the dignity of school masters.

"Contradict morality and consequently the principle 'Good brings its own reward and the devil its punishment.'"

Just now the women have got Made-line beat, and they're still going good.



REEL STUFF FROM REALART

"College Stuff" is the thing at the Realart studio now with collegian waiters sticking their thumbs in the soup, grid heroes running ninety yards for a touchdown—'n everything. It's all in Wanda Hawley's new Realart picture by William J. Neidig, not yet titled. Walter Hires of "Brown of Harvard" and "Going Some" fame, again plays the role of a fat and blundering rah rah boy. W. E. "Babe" Lawrence plays opposite Miss Hawley with Dick Wayne as a football coach. Sam Wood is directing.

* * *

"Ghost Stuff"—with its consequent double exposure and difficult camera tricks, is making a long picture of the present Minter offering. Chester Franklin has already carried it into its fourth week.

* * *

There is **beaucoup** labor in Los Angeles. Director Maurice Campbell says so. "If," he opines, "it can only be induced to work!" Campbell, now directing Bebe Daniels for Realart, was on location recently in Chinatown. Needing extra types, he sent Assistant Walter McLeod to the Plaza. Of eighty men approached only one accepted the offer of \$5 for ten minutes' toil before the camera!

* * *

By this time William D. Taylor is deep in the Sierra Nevadas on the trail of the festive bear.

* * *

Helcn Raymond, playing a "mother" role in the new Bebe Daniels Realart picture, was with the original "Twin Beds" company, which played New York and London for several years.

* * *

"Made in Heaven," from the play by William Hurlbut, is being considered as a starring vehicle for Tom Moore, who has just finished "The Flag of Fortune," a Rupert Hughes story. Alfred E. Green has been engaged to direct.

GOLDWYN NOTES

Will Rogers, Goldwyn star, and company began work this week on Irvin S. Cobb's "Boys Will Be Boys" under the direction of Clarence G. Badger. The company is at Jackson, a romantic little village in northern California, where they will remain for about two weeks. Irene Rich is playing opposite the star. Ed Kimball, father of Clara Kimball Young, is impersonating Judge Priest, a character made famous by a series of stories by Cobb. Others in the capable cast are C. E. Mason, Sydney Ainsworth, H. Milton Ross, C. E. Thurston, Mae Hopkins, Cordelia Calahan, Nick Cogley and Burton Halbert. E. A. Bingham adapted the story to the screen from the play version of Charles O'Brien Kennedy.

* * *

Director Reginald Barker, who recently finished "Bunty Pulls the Strings," has returned from a fishing trip on Catalina Island and is getting ready to start work next week on "The Bridal Path," from the play by Thompson Buchanan.

* * *

Two other Eminent Authors productions will be started next week. Frank Lloyd, now featured by Goldwyn, will hold the megaphone on "The Water Lily," the first original screen story written by Gouverneur Morris, author of "The Penalty," one of the most discussed photoplays of recent releases. Charles Kenyon wrote the continuity for "The Water Lily."

* * *

Wallace Worsley, who directed "The Penalty," will also get under way next week with the first original screen story by Gertrude Atherton. The working title is "Noblesse Oblige." Louis Sherwin wrote the continuity with the advice and cooperation of Mrs. Atherton.

* * *

Mason N. Litson is working on the ninth of the Booth Tarkinton Edgar Comedies.

UNIVERSAL PICK-UPS

Under Norman Dawn's direction Edith Roberts is well along on "White Youth," the story of creole life in Louisiana, by Clara Beranger and Forrest Halsey. Some beautiful settings have been copied from picturesque locations among the French parishes in the Bayou State. Miss Roberts, who has been off the screen for several months, is supported in this feature by Thomas Jefferson, Arnold Gregg, Alfred Hollingsworth, Hattie Peters, Baldy Belmont, Phyllis Allen, Alida B. Jones and many others.

* * *

Word comes from Laguna Beach, where Stuart Paton has spent the last three weeks on location, that the director is making splendid progress on Eva Novak's second Universal starring feature, "Out of the Sunset." Miss Novak's leading man is Jack Perrin and others in her support are Lawrence Shumway, Oleta Otis, Jack Curtis, Harry Carter and Bert Apling.

* * *

During the past week Erich Von Stroheim added forty scenes to his current Universal-Jewel feature, "Foolish Wives," which he not only wrote and is directing, but in which he assumes the leading heavy role. From all accounts, this tale of Monte Carl will prove one of the most sumptuous productions ever shown on a screen. Rudolph Christians, Marguerite Armstrong, Cesare Gravina, Maud George, May Busch, Dale Fuller and Malveen Polo are among the principal players.

* * *

Owing to the illness of Rollin Sturgeon, Harry Harris is now directing "The Flip Flapper," the story by John Colton and Douglas Doty featuring Gladys Walton. Aside from Miss Walton, the cast includes Lillian Lawrence, Maude Wayne, Nanine Wright, Grant McKay, Fred Malatesta, Louis Willoughby, Fred Andrews and John Gough.

SCREENING WHERE THE SCREENING'S GOOD

Marshall Lorimer
Editor and Prop.

"CLOSE-UP"

Issued the 5th and
20th of Each Month

Arthur Quincy
Staff Writer.

Annie Imlah, Staff Writer
The Magazine of Movie Land

C. H. Johns
Adv. Dept.

Editorial and Business Office:

603 Western Mutual Life Bldg., (formerly Exchange Bldg.)
321 West Third Street. Telephone 11341

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DOROTHY VALLERON

Last year we had the pleasure of introducing this lady to our readers' attention as a smart, up-to-date aspirant for moving picture honors. Like the majority of those seeking advancement in the profession, Miss Valleron had to encounter and overcome obstacles. These failed to curtail her ambitious efforts, for when an opportunity arose in which rigors and hardships were guaranteed with fame, she accepted the feminine lead with the Blacklock Production Company. The picture was to be actually made in Alaska. She was away several months, and her life up north was anything but a bed of roses. At one time she was in danger of losing her life in the Resurrection Glacier stream below Seward. Her leading man, seeing that she was being carried away by a treacherous undertow (several lives had been lost in this actual spot), went to her rescue and brought her in more dead than alive. Miss Valleron, who has a keen sense of humor, brought herself back to life with a laugh, for on opening her eyes she was met by five pints of whiskey held in as many hands. The above photograph shows this lady with George Edward Lewis, or better known throughout Alaska as "Blacklock." The film has not as yet been named, but when it is, and you have the privilege to see it, you will see one picture that didn't have to depend upon atmospheric experts for its locale. Furthermore, it will attest the ability of Miss Valleron, for whom we have in the past predicted that, given her chance, she would make good.

No, thank you, we never drink unless we are alone or with somebody. In either case we never hesitate to refuse once.

It is said the ribbon on a woman's LINGERIE costs more today than her UNDERWEAR used to cost. A change in styles.

"A DREAM"

*I sat last night alone and weary;
All the world seemed drab and dreary;
An irresistible longing stole o'er me—
I wove a dream—star-dust—spray of the
sea.*

*Depths of purple night, fragrant, hushed;
Silvered moonbeams, a rose crushed—
A sylph-like form of supple grace, —
A wistful, lovely, upturned face.*

*Ah, dreams of star-dust and gold sea
spray*

*That linger the night, then fade away—
Cherished, precious—a dream, did I say?
I hold a crushed rose in my hand today!*

By BARBARA LA MARR.

LASKY-ISMS

Gladys George, who recently played the role opposite Thomas Meighan in his Paramount stellar vehicle founded on the story, "Easy Street," and directed by Tom Forman, has just signed a long term contract with Famous Players-Lasky to play leads in Paramount Pictures.

* * *

Gloria Swanson will probably begin work about the middle of December at the Lasky studio in the first of her new Paramount pictures, in which she will be featured under the direction of Sam Wood. The picture is entitled "Everything for Sale." Miss Swanson has been absent from the screen for a number of months, following her appearance in "Something to Think About," Cecil B. de Mille's forthcoming release.

* * *

William de Mille has begun work on "What Every Woman Knows," by Sir James M. Barrie. Lois Wilson and Conrad Nagel will have the leading roles. It will be a Paramount release, with scenario by Olga Printz-lau.

* * *

Wallace Reid is scheduled to start next week on Frank Spearman's story, "The Daughter of a Magnate," which was scenarized by Eugene Lewis and will be directed by Frank Urson. This will be Mr. Urson's first individual picture, as up to the present time he has been assistant to Cecil B. de Mille.

Harry Pollard is working on "Insulting the Sultan"—That's easy.

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

Hand-Outs Along the Rialto

CABARETTING MORE OR LESS

BLUE BIRD CAFE—Many of you who are interested in the doings of this famous resort of pleasure will no doubt have noticed that in the place of the artistic cut of the "Blue Bird Cafe" there is a block of cartoons depicting certain humorous angles of life prevalent there nightly. Bert Sheahan has a rather humorously inclined mind, and being a wonderful observer of human frailties, he sat himself down one night and wrote to a friend of his in San Francisco by the name of Dudley. The latter being a cartoonist by instinct, if not by profession, sent down a pen-and-ink sketch of his interpretation of Mr. Sheahan's letter, which you will notice in this issue. Unfortunately, YOU, who have failed to partake of the cordial spirit of this Cafe will be unable to appreciate the full humorous significance we are trying to explain. One way though to become more conversant with these conditions is to take a night off and forget your home-cooking for once and to take a trip where music, unusual service and entertainment make the night a roundelay of pleasure. Mr. Gus Mann, the proprietor, has cause to congratulate himself with his staff, and the satisfaction of his well-contented patrons. Carl Heimbach has charge of the internal arrangements, assisted by Adolphe Larre and Charles Swaverly. The musical program, under the capable direction of Earl Burnett, has gained in musical harmonious effect. They are doing one number this week which you will appreciate. It is a medley of famous bugle calls interpolated with jazz effects. The orchestra consists of Hank Miller, Spike Thomas, Bill Lambert, Bob Foxon, a very clever musician, Tom Milligan, Mark Casey and besides these Irishmen Eddie Janis, who is considered to be one of the cleverest and sweet-toned violinists in the business.

RANDOM THOUGHT

*The joy possessed—are after stings
The present happiness—is future taunting
The measured kiss—the clinging clasp restrings
The lute, alas! but finds the player wanting.*

By MARSHALL LORIMER.



Guy R. Cockburn

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LITTLE THEATER BLDG.,
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Helen Chadwick, featured Goldwyn player, says its too much work keeping up appearances when one is supposed to be temperamental. She finds it much less strenuous merely being natural—and quite as effective.

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NOW PLAYING

* * *

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in

"Once to Every Woman"

Directed By

Allen Holubar

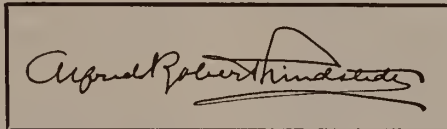
* * *

A Universal-Jewel Production

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Many Stars From Movie Land Are Permanent Patrons

Another rumor is current that negotiations are pending for the purchase of a new car by the Pacific Electric.

If Standard Oil is the king of oils, then castor oil must be a running mate.



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

JUST BETWEEN OURSELVES

Broadsides

By ARGUS

Irene Blackwell was in "The Throw-back."—Yeh, if we could only "Throw-back" the years and get some reasonable prices.—Yeh, if we only could.

* * *

The "Bootery" is getting real jazzy in styles. They're naming their shoes after the jazz pieces, such as "Dardanella." "The Vamp" should be in this. Ask Fred White.

* * *

Gladys Brockwell is still working on "The Sage Hen."—We retile it "The Desert Chicken."

* * *

Kathleen Kirkham says that looking backward at the mode, we find that the back of a woman is her charm—so it 'tis.

* * *

The girls of today
Are kept very busy
Going dab, dab,
Dab, dab.
Why don't they
Give their puff
A rest

Is all we ask?

* * *

Marshall Lorimer has gone adrift,
And sits up late o' nights,
With spectacles and pencil
Putting "Close-Up" squibs to rights.

—Carlyle Lansford.

* * *

FOR YOUNG ROMEO'S ONLY—
To be a caveman you must always
have a cave.

"Now for the ice tea," cried Albert Roscoe. First time we knew "Uncas" drank tea. You're off your part, Al.

* * *

It's about time for one of the news weeklies to get another picture of the Prince of Wales.

* * *

The money spent by the scenario writers for postage is making the U. S. rich.—Yeh, and the publicity department is helping a lot, too.

* * *

The latest dance is the "Cat Step."—"Some" women should be able to do it very well.

* * *

You actors are all right, but don't borrow each other's make-up if you want to be friends.

* * *

Stuart Holmes went to see Chas. Ray the other night—that is, he went to a theatre to see him.

* * *

Did you ever notice how many guys watch the women get on the cars?—Well, you want to do it some day.

* * *

The way of a man, by Lillian Rich: He first notices your beauty and if you have money; then he finds out if he loves you. True enough, Lillian.

* * *

The only way to sell a scenario is to get to know the buyer and then get an idea, the rest is easy.

* * *

Truth Again—A good scenario writer does not always use his own ideas nowadays.

* * *

The motto of some women is "Make your own hat," and we add, "And look like the devil."

Edith Roberts is doing "Gold and the Women."—They are the main "trials" of life today.

* * *

Christie is working on his latest, "See My Lawyer."—Every woman has that on the tip of her tongue.

* * *

Ben Wilson says "That the trouble with the world today is that there is too much the matter with it.—Quite true, Ben, quite true.

* * *

Lucile Pinson has written a comedy entitled "What Happened When the Orchestra Played."—Sounds like it was something terrible.

* * *

"Whisky Thieves use truck to haul loot."—News item. But some guys wouldn't need a truck.

* * *

How to make it taste like the real stuff: Flavor it with seven nails from the hoof gear of seven mules. Stir it with the fastest hoof.

* * *

We are reformed that Theda Bara is coming back. It's a hard lesson—learning our limitations.

* * *

Sydney Ainsworth, Goldwyn stock player, is an extremist. He prefers to play the weightiest kind heavy, or the subtlest of comedy. No fifty fifty for him.

* * *

Barbara La Marr Deely is responsible for the following: "So t-h-i-s is Rome?—Oh! and this is Paris?—Oh-Oh! and this is H-o-l-l-y-w-o-o-d?—Oh-Oh! Oh! Oh!

* * *

Isn't it a terrible thing to suffer from autointoxication in Prohibition days?

He Who Hesitates Is Lost

Is the story of thousands of investors. Yesterday is no more than Ancient History in the "Oil World." Today a lease may be worth a few paltry dollars. Tomorrow—it may be worth a few thousand! Will you act today or tomorrow?

HAVE YOU HEARD OF THE FAMOUS OKLAHOMA OIL FIELDS

I am offering, subject to pryor sale, leases in several counties that are in the midst of development. All are three and five year commercial leases that have excellent geological reports. All of them are near drilling wells and insure the investor a thorough test of the surrounding territory.

WILL YOU OVERLOOK THIS OPPORTUNITY?

501 MINNESOTA AVE.,
CHICKASHA, OKLA.

C. H. JOHNS

603 EXCHANGE BLDG.,
LOS ANGELES, CALIF.

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

PERSONALITIES

BILLIE RHODES SAVES MONEY

A year ago we had to write a grief-stricken article about Billie Rhodes, today we inform you that she was secretly married to that clever Publicity Man, "Bill" Jobelmann. It occurred in San Francisco about a week and a half ago. The said Groom used to do the Publicity stuff for his Wife, and received coin of the realm for so doing, now he'll have to do it on a co-operative principle. So you see that the erstwhile Mrs. Parsons knows how to save money, and get a bona fide husband at the same time. Congratulations.

WHICH THE CAPTIVE.

*Pity not this captive lest he spurn thee;
Sufficient is it that he hates the bars
Which do restrain him from his liberty.
But pity him who with his lot agrees,
Aye—who unmoved beholds the swimming stars—
Yet turns from them, and to his darkness flees!*

By MARSHALL LORIMER.

Lillian Rich, who plays the leading feminine role opposite H. B. Warner in his new Pathe feature, "Felix O'Day," has made a rapid rise in the film world. Miss Rich was last seen in Warner's "One Hour Before Dawn," in which she played the ingenue part. Jesse D. Hampton who was so impressed with her work that the producer promoted her to leading feminine roles. She is also leading lady in "Half a Chance," a powerful dramatic feature with Mahlon Hamilton.

HOT AIR

Jacques Jaccard, who directs Frank Mayo at Universal, was delayed by tire trouble on the San Fernando road the other morning, two miles from a garage and with nothing but a hand pump in his tool kit.

"Have a puncture?" inquired a passing wayfarer.

"No," replied Jaccard, wiping the perspiration from his head and straightening the kinks in his back, "just changing the air in the tires; the old lot was getting stale."

Ethel Broadhurst says "that women don't play golf to win; they play to dress for the occasion."—Ain't it true?

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10c
per mile

1 to 6 persons

Waiting Time
\$1.00 per hour

Minimum 25c

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increased costs

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DRIVER

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YOUR CAR is
always ready
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accuracy

We Rent All Standard Makes of Cars



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Anywhere - - Any Time

BEHIND THE CIRCUS TENT

Had you entered the Superba Theatre last week and been greeted by a wonderful circus tent effect created by Mr. Jones, the house manager, and had wandered inside as if you were going to see the real thing, and been escorted to your seat by a clown, and then witnessed a production of dainty proportions which suited the heroine, Cladys Walton, in "Pink Tights," and had listened to the music, your imagination would have easily carried you to the heyday of your circus days. George Evans, the conductor of the Superba Orchestra, fairly entranced the young 'uns and grown-ups with a musical score of what circus life really is. The music seemed to be doing hop-skips-and-jumps just exactly as you heard it in the old circus days, and it struck us at the time that here was a clever angle of George Evans's ability as a musician, for the previous week he was regaling the public with a sonorous score that made many people become grand opera votaries afterwards.



GEORGE EVANS
Musical Conductor
Superba Theatre

Well, well, here's Conway Tearle in "The Road of Ambition."—Sounds like a long, tough hike.

MICHAEL KLEMTNER'S

Marine Cafe

617 South Spring Street

Oyster Season opened Sept. 1st. The only cafe in L. A. exclusively for "Sea Food."

Triangle Cafe

717 South Olive Street

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

Bright Hints For Human Beings

By MARSHALL LORIMER

THE TONGUE STAB

Give a man a reputation
In the art of poesy,
And that man in sheer elation
Will excell in poetry.

Take from him what little merit
He possesses in his art,
And by doing so you credit
Yourself with his singing part.

And the soul with genius breaking,
Sinks unnoticed 'neath the sod,
With creations in the making
Unprized legacies of God.

Where had he been kindly fostered,
Fancy had unwound—outfurred,
And upon its web had clustered
Pictures from another world.

By MARSHALL LORIMER.

Producer Hal Roach now has two comedy companies at work besides the Harold Lloyd organization. This is in the interest of higher excellence of results, as each company henceforth will devote two weeks, instead of one, to each production. In the weekly releases "Snub" Pollard will alternate with the new "Vanity Fair Girls."

* * *

This isn't funny—Lillian Rich, one of the sweetest on the screen, sustained a serious injury of her right eye when she was thrown off of her horse into a bunch of cactus while riding on the desert for the Edgar Lewis production, "The Sage Hen." Miss Rich will be unable to work for some few weeks.

* * *

Alma, six-year-old daughter of Frank Lloyd, Goldwyn director, won second prize in the pony saddle class at the Los Angeles Horse Show. Alma also won two cups at the Ventura Show. Father Lloyd is prouder of her than of all the pictures he ever made.

* * *

Jack Cooper is a much slandered individual. He did NOT vamp the kindergarten teacher in his fifth year of life.

* * *

Bartine Burkett says that the Egyptian mode in Negligees was not much different than it is now.—"We agree," cry the married men.

When you send
Your shirt to the
Laundry and you
Don't get it back
And you find
Out that you can't
Why, you say
That the shirt
Was an old one
Anyway—Don't you?

* * *

Wanda Hawley has started on her latest, "The Snob."—Now Wanda isn't that kind of a girl, she shouldn't have the part.

* * *

Chas. Ray is working on "The Old Swimming Hole."—Gee, it sounds wet.

* * *

Bill Russell is working on "Between Two Thieves."—Sounds like the rentman and the milk-man.

* * *

Eileen Percy is doing on "The Land of Jazz."—Gosh, they're talking about Los Angeles again.

* * *

Doug MacLean is marking time on "One a Minute."—We hate to tell you what we think.

* * *

Hoot Gibson is striving on "Dead Dead Right."—Maybe that means to die of old age.

* * *

Earle Williams has started on "Diamonds Adrift."—Well, we haven't seen any, go on, Earle, tell us.

* * *

Lyons and Moran have started on their latest, "One Bright Idea."—Well, we get "one" once in awhile.

* * *

Wallace Reid is to do "The Daughter of the Magnate?"—Sounds like she had "drawing" ways.

* * *

May Allison is working on "Are Wives to Blame?"—Well, they usually are, but we d'know.

* * *

Manager-Director Joe Plunkett, of the Strand Theatre, New York, has contracted for all of the Mermaid Comedies produced by Hamilton-White and released through Educational Film Corporation.

* * *

"Fighting Fate."—Sounds like there's gonna be a mean battle staged. Bill Duncan is the star and Larry Richardson puts on a fight, too.



LUCILE PINSON
(Lucile Stewart)
A Motion Picture Favorite

Kathleen Kirkham, who has one of the leading roles in "The Sky Pilot," now being filmed by the King Vidor Company, left for Truckee with the company to do some scenes on location.

* * *

Charles Hutchinson is either a carpenter or he's a hotel clerk.—His latest is "The Fortieth Door."

* * *

Juanita Hanson says "That clothes this year are only for the woman who dares."

* * *

Lionel Barrymore is to do "The Truth About Husbands."—Well, he's got to go some if he can tell the "real" truth.

* * *

Will Rogers has started on his latest, "Boys Will Be Boys."—Well, let's hope they will always be so, and so do the girls.

* * *

The end of a perfect day is the beginning of a wonderful night.

* * *

Pessimist: The bird who finds he's married his wife's family.

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

THE COLUMN WITH NOTHING IN IT

BY ARTHUR QUINCY

Introduction (Required by Law)

An alleged friend of mine who is a Great Man—who, in fact, is dying from the strain of his great thoughts and accumulated wisdom—said to me, "Be serious! Do not regard life so lightly. Allow your thoughts to dwell only on deep questions and austere beauties. Do not cultivate mirth—your laughter is Sin and it destroys Beauty. In the way of life, Humor is—**NOTHING!**"

* * *

Can you absorb that? **HUMOR IS NOTHING.**
O plus O plus O.

* * *

Henceforth, look for **NOTHING** and much **NOTHING** in this column.

* * *

Natrrally, a sinner with much mirth behind him and a long lease on perdition ahead, might be expected to show signs of reform at a facer like this. But with a jug of cider, the wilderness of Hollywood and an evening filled with Thou's before him, it's teetotally different.

* * *

A "CHANCE" INSULT

Two hicks with the heart for sophistication and a long distance knowledge of Gotham gambling got themselves into a game of auto license poker on a Broadway corner the other day. They laughed and they laughed and they laughed as they exchanged nickels. Then a sweet young thing drifted up and joined the waiters for a tram.

She directed a question at, but not to, a woman at her side. "I wonder what those two silly things think they're playing?"

With equal audibility and impartiality as to audience one of the rubes said to the other, "Auto poker."

"Oh, if I only had an escort!" the fair one flashed.

* * *

The big **BASEBALL** that we all worshiped sure had the cover knocked off it.

* * *

Next thing, somebody will be sawing out the insides of the bats and putting it in the umpires' heads, just to win a few hundred bets.

* * *

However, none of the diamond dopers happened to be like the fellow in Los Angeles who crawled away and shot himself at an earthquake.

* * *

FOR YOUR INFORMATION

That alluring form I swear came from Allah,

Her jewels (so I've heard) from many actors,

Those clothes came from me—if you follow—

But her face must have come—from Max Factor's!

* * *

Save it. There'll be a 1920 volume of Contemporary American Verse.

* * *

Even if you do recognize this joke as one of Noah's favorites, don't interrupt the applause:

The Minister was making his weekly announcements.

"We are organizing a society of the young matrons of the church," he said. "It has already been explained. It will be called The Young Mothers' Society. All of you young ladies who wish to become Young Mothers, meet me at my office after the benediction."

* * *

We are glad to hear about the arrival of the Swanson-Somborn heir, aren't we? With that off

her mind, Gloria ought to be able to do some great work now.

* * *

Isadore—"But, Your Honor, this wife of mine is such a selfish woman—she wants money, money, money all the time. Every day I am asked for it—ten, twenty, forty dollars at a time. I can't stand it—I can't!"

Judge—"You say your wife makes various and sundry demands on you for large sums of money? And what does she do with all this?"

Isadore—"How should I know—I don't give it to her!"

* * *

Billboards all over town, as many as three in a row, refer to OWEN MOORE, "THE POOR SIMP," as one of the week's cinema attractions. Not even our "yellow press" has ever been as rude to poor Owen as his own employer's advertisers. Maybe, though, the latter are merely trying to take advantage of what the public has heard.

* * *

Hon—"A penny for your thoughts, Dearie. What are they?"

Dearie—"The same as yours, I'll bet."

Hon—"Why, you outrageous person! It's time you left."

* * *

Some one told me Ben Turpin is frequently arrested for making a left-hand turn at downtown intersections where that manoeuvre is barred. I'll bet the way he looks at it has a lot to do with it.

* * *

I came back from Tia Juana and embraced my mother-in-law.

* * *

Figuratively speaking, you understand. No such relative.

* * *

Larry Semon is either a comedian or an employe of the Vitagraph Company. A high-priced question. I believe a contract is involved.

* * *

Which reminds me somehow of a million dollars. Also of the visit of a small financier to heaven. St. Patrick was selling real estate and saw in the s. f. a prospective customer.

"Minutes in Heaven," he said, "are as centuries on Erth. Inches are as miles, but your strength is even greater in proportion. And a drop of our wine is as much as ten hogsheads of yours!"

"Listen, Pat," pleaded the s. f., "I've got a hunch my wife is ill and I'd better run back to see her. Uh-h-h, lemme borrow a half-pint of that celestial booze, won't you—till I get back?"

"Wait a minute," said St. Pat.

* * *

Having read stories in the papers about the prohibition law being a dead letter in New York town and vicinity, most everybody will be "Way Down East" when the Griffith play of that name gets to the smaller towns in the West and Middle West.

* * *

Prices are dropping everywhere except where I pay rent.

* * *

Eddie Coxen, one of the best leading men around here, says that he heartily endorses the current idea that stars are going out. Very well, Eddie, we were thinking of organizing an independent company to star you, but we'll be perfectly polite and drop the idea right now.



LARRY RICHARDSON

PLAYING THE HEAVY LEAD, WITH WILLIAM DUNCAN'S CURRENT SERIAL,
"THE WIZARD'S SPY GLASS," VITAGRAPH STUDIO

9/10/2005 8.55

“Close - Up”

a nearer point of view

VOL. VII, NO. 6.

LOS ANGELES, CALIF., APRIL 5th, 1922

TEN CENTS A COPY



Miss Dale Fuller

(the Screen Chameleon)

Whose portrayal of MARUSKA in "FOOLISH WIVES," won unstinted praise from PRESS, and PRODUCERS.



THE BUTTERFLY, AND THE GRUB

Two characteristic poses, Direct opposites in reflection and environment, of

**MARCUS LOEW, ETC., PRESENT A REX INGRAM PRODUCTION, "TURN TO THE RIGHT,"
ADAPTED BY JUNE MATHIS AND MARY O'HARA. PHOTOGRAPHED BY JOHN F.
SEITZ. MISSION THEATRE. REVIEWED BY EMM.ELL.**

ALAS! ALAS! to think that a director should place himself on a pinnacle of fame with one marvelous production, and then—as if the wine had gone to his head too much—should inflict upon the public such a pseudo attack on realism, as is the case with "Turn to the Right." Everything in the entire picture carried an uneven tempo. Situations were forced with a vengeance; exaggeration in particulars, as well as characterizations, abound throughout. Miscasting individuals was so apparent that even the usherettes laughed aloud. Tricks of the trade made the entire affair a parody on slapstick, and even a poor blurred photographic copy of a painted masterpiece. You knew some minutes ahead of time exactly what was going to occur. The spirit seemed lacking, while the Marionettes played their accustomed parts, exactly in the way the director pulled the wires! Months ago I read the adverse criticisms of the New York newspapers, and then thought that they might have been biased for some cogent reason, but now I am convinced that the worst was only too gentle. Many good actors, and actresses, in this production, can thank their lucky stars if other producers don't see their forced art in this vehicle. Then again, if I ever saw plagiarism of effects, and situations, taken almost bodily from vaudeville acts over the Orpheum Time, then you will see them here, almost exactly pictured, as I saw them at other times. If anybody should take credit for having anything to do with this picture, then indeed that individual is beset with an ingrowing egotism, and such should visit a surgeon at the earliest opportunity. Alice Terry was marcelled throughout the theme, on the farm, at boarding school, then back again, as a finished boarding school miss. I wonder if Hepner turned out the hirsute arrangement? Jack Mulhall was never intended for such a part. He is too clean-cut in every way to do justice to a farm atmosphere. Harry Meyers injected plenty of slap-stick maneuvers to extract a few laughs, but even these were unnecessary to unfold the story. George Cooper, in my estimation, stole what acting honors there were to steal. Edward Connelly played a deacon as an actor would. He seemed unreal in this part.

Lydia Knott would have been alright as the mother, only the public has seen much better mothers played by Mary Alden, Vera Gordon, etc. The sob stuff didn't turn the trick. (Usually a director can count on such a situation to balance the mediocre in a picture, but again ALAS! this time it didn't work. While on this point it might be worth mentioning that many of you who saw "Where Is My Wandering Boy" at a preview at this same theatre, will be struck by several almost identical situations, that arise at a certain point in this affair.) Betty Allen was just so-so; she acted mostly like an automaton. Jessie Strong showed a certain naturalness as a relief to the tedium of her sister actor-ines. William ("Billy") Bletcher gave some genuine comedy; especially was this the case while he was working in the grocery store. This young man should be more recognized for his art. Eric Mayne was false to the eye, and as a father he lacked sympathy and emotion, even when his own son is manacled and taken prisoner at his own parental instigation. Ray Ripley didn't have much opportunity to show how good a villain he is, and this, like the rest, I attribute to the director. The photography was excellent. It is becoming a habit, though, to soft-focus Miss Terry as often as possible. Why, pray? June Mathis and Mary O'Hara are fine adapters as a rule, but I shall never forgive this adaptation, their conception in other words, of Winchell Smith and John E. Hazzard's stage play! In conclusion, Mr. Ingram (and I am speaking as a critic), you have done great work on one or two occasions, and the world and his wife acknowledged it, but I'm thinking that you are under the impression that on this account, the public will swallow anything you turn out. Such is not the case. The public will stand for just so much of it, then you can kiss your earned reputation good-bye. You can do big things, so why allow yourself to be so small as to accept script or stories which do not reflect the greatness, even in a minor sense, of "The Four Horsemen," etc.? The picture is well named, as far as you are concerned. Why not accept the significance of the title, and before it's too late—TURN TO THE RIGHT—direction, in a picture sense?

JESSE L. LASKY PRESENTS BETTY COMPSON IN "THE GREEN TEMPTATION," A PARAMOUNT PRODUCTION. DIRECTED BY WILLIAM D. TAYLOR. REVIEWED BY HARRY HAMMOND BEALL.

With of course the obvious exception of "The Miracle Man," "The Green Temptation" is without doubt the best picture in which Betty Compson has yet appeared. It is also a worth-while monument to the memory of William D. Taylor. Perhaps it is not the best picture he ever directed, but from an audience point of view it goes over tremendously—so big, in fact, that Sid Grauman cancelled another booking for the Rialto theatre, and took "The Green Temptation" there direct from his Third and Broadway house. It abounds in colorful atmosphere, ranging from the slums of Paris to the country estates of the American rich, and has worked into it very convincing bits of "war stuff." It shows Miss Compson as the protege of a notorious Parisian thief who uses a traveling show to attract the crowds and then to pick their pockets and rob their shops while they are laughing at the oddities of his performers. The heroine attracts the attention of a prominent theatre owner who makes her into a dancer of international fame. She uses her entree to wealthy homes to carry on the work of the notorious gang of which she is a member. Then comes

detection and after days as a fugitive from justice she becomes a Red Cross nurse. Her reformation becomes complete, and after the war we find her in New York, and her former sponsor posing as a Belgian refugee fund raiser, trying to persuade her to join him once more. The play then works into a smashing climax, and a happy ending, in which she starts life anew as the bride of the brainiest operative of Scotland Yard.

Miss Compson gives the role a most sympathetic characterization and Theodore Kosloff is at most times convincing as the master thief. Neely Edwards has a small but effective part as the under thief who is purged of his sins through martial sacrifice. Mahlon Hamilton plays the masculine lead. Principal honors, however, should go to Miss Compson for her efforts, and to the memory of the deceased director.

"The Green Temptation" is not a great picture, but as we said before it is a great audience picture, one of apparently strong box office potentialities and with sufficient action, laughs, sobs, alluring settings, and plot maintenance to send any theatreful of patrons away satisfied.

A NEARER
POINT OF VIEW

"CLOSE-UP"

A MAGAZINE
OF MOVIE-LAND

VOL. VII, NO. 6.

LOS ANGELES, CALIF., APRIL 5th, 1922

TEN CENTS

NANCY ROSE IRISH

At exactly 12:55 Christian time, there entered into a GREAT ADVENTURE Nancy Rose Irish. At that time she weighed seven pounds, nine ounces, and as this was around lunch time, it's probable that Nancy will have a good appetite through life. Her mother is very happy and Cecil Irish is embarrassed over the event, as he doesn't smoke and he knows that all happy fathers are supposed to buy a box of "smokes" to hand out on such an occasion. Well, if he neglected to do this the same can't be said about the elated grandfather, Doctor Frank D. Bullard, and the busy joy was stamped on the kindly face of his wife, Mrs. Katherine Bullard, who worshipped at the shrine of motherhood, in the person of Mrs. Cecil Irish, her stepdaughter. The latter is at the home of Dr. Bullard, where she herself made her first personal appearance into this world. Many, many congratulations from the editor, dear friends.

This sage expression comes from that well-known director, Reginald Barker: "Most jury's waste time suggesting time for others."

* * *

STAR'S MOTHER DIES

News comes from St. Louis that Mrs. M. B. Trevelyn died in the latter city after a short illness of five days. This lady had recently left Los Angeles after visiting her daughter Una Trevelyn, well-known motion picture star. She resided in our midst for several months, and liked the Southland so well that she was contemplating making this her permanent home. A telegram arrived notifying Miss Trevelyn of the serious nature of her mother's illness, and she immediately departed for St. Louis—unfortunately she arrived too late to see her mother alive. The love of this famous star for her mother was a common proverb in the picture industry, and at this writing she is in a state of collapse over her sudden shock. Having been appointed executrix, she will administer the estate and then return to her residence on El Centro avenue in this city.

MABEL NORMAND ADOPTS TWO ORPHANS

This is going to be a "bear" of a story, folks, so hearken closely.

The leading roles in it must, perforce, go to "Mickey" and "Molly O'."

Mabel Normand, however, shares honors with them.

It's quite true that "Mickey" and



MABEL NORMAND

as she is seen in Mack Sennett's
"SUZANNA"

"Molly O'" are the titles of Mabel's two greatest motion picture successes.

But it's equally true that Mabel's two most recent pets—in fact, her mascots—bear those names.

Here's the story:

Mabel's now working in "Suzanna," a comedy-drama of early California days being produced by Mack Sennett.

Two seven-month-old bear cubs were cast for prominent roles in the production. Cubs of that age are not easily procured, but agents of Sennett managed to locate and capture two in the wilds of Northern Washington and shipped them to Edendale.

Mabel arrived at the studio one bright morning. She looked, she saw, and fell in love—with the two cubs.

Now, regardless of the names the cubs were endowed with when christened, Mabel proclaimed her intention

TURN ABOUT IS FAIR PLAY

By Marshall Lorimer

Give to me the Under-Dog!
The Man you kick aside,
As if you knew he didn't have
An ounce of manly pride.

Give to me that man you spurn!
Who has been knocked about,
Who has become a bitter spawn—
From evil ways no doubt?

Give to me that roughened shell
Which harbors in its frame
Identical emotions that
God gives to every aim!

The very aim that went askew,
That brought him to this pass,
May well have been intended to
Reflect Life's looking-glass.

The Under-Dog is one, to whom
We owe our gratitude,
Without him we could never know
The art of doing good.

If such a one gets in your way,
Don't sniff in sheer contempt:
Just show him that you know he is
A MAN! although unkempt.

Perhaps in time the Under-Dog
May be the over-Lord!
And you in turn may take the place
That FATE has underscored.

In such a twist of destiny—
Would you consider then,
Your lot was equable—and just,
If spurned by other men?

of naming them "Mickey" and "Molly O'," and adopt them as mascots.

What should be more apropos than to label them with the names of her two greatest pictures—even though one wasn't that kind of a bear?

So they held a christening on the Sennett lot, at which the little star herself officiated.

Mabel is so enthusiastic over her new pets that she demands the privilege of personally feeding them at every opportunity—from a bottle.

Now if this isn't a "bear" of a story, then, you label it.

YOUR CINEMA FAVORITES



In Confidence

Frank Beal—I hear the devil is dead!

Scotty Beal—Where did you hear that?

F. B.—From an Examiner Reporter—

S. B.—Gee! those reporters go a long ways to get news!

* * *

The Irvin Willat production, "The Siren Call," a Paramount Picture, in which Dorothy Dalton will play the leading role, actually starts on April 17th.

* * *

Fred E. McSpadden suggests "that when in a low state, go to the Loew State and pick up." He may be biased, as he is the assistant house manager of this theatre.

* * *

Mary C. Morgan, who has been associated with J. L. Frothingham Productions at United Studios for over a year, has been appointed publicity directress of this organization by Mr. Frothingham.

* * *

William Duncan's latest joke for this week:

He—How do you pay for all of those expensive clothes?

She—I don't; I just charge them.

* * *

Visitor—What kind of part have you?

Actor—Oh, nothing much.

Visitor—How do you know when you've finished?

Jimmy Adams said this really happened.

* * *

Gertrude Stevens—I think that chap must work for the post office.

Mother—How come ?

Gertrude Stevens—He's the out going male (mail).

MLLE. EDLA LAURENCE

—World renowned delineator of character; 5 times round the world; educated, gifted psychic woman; hours 1 to 9 daily. Studio, 6210 Franklin Ave., near Argyle, Hollywood. Holly 1759.

PRAISE INDEED

The following wire just received by Producer Richard Walton Tully at his offices in the United Studios speaks for itself: "Have just seen 'The Masquerader' and hasten to congratulate yourself, Mr. Post, Director James Young and entire staff on ONE OF THE MOST PERFECT PRODUCTIONS I HAVE EVER SEEN. Unquestionably, 'The Masquerader' will prove a big box office attraction. Kind regards to all."

The telegram is signed by J. D. Williams, general manager of the distributing agency that will handle "The Masquerader." Praise of such calibre from such a source is praise indeed.

Tom Gallery is the husband of Zazu Pitts, motion picture star.

PAGE A BACHELOR

There are two vacancies to be filled in the Los Angeles bachelor ranks, which have heretofore been occupied by one and the same person. They are—a front row, center ring seat at the Hollywood Stadium, on fight night, and the other is with the "after midnight" quartet. The tenor voice is missing. It all happened because the beautiful Lucille Johns listened to the pleadings of Horace Morgan, the popular leading heavy man of Mack Sennett Comedies, known to the followers of the screen as "Kewpie" Morgan.

Miss Johns became Mrs. Horace Morgan Sunday afternoon after a short visit to the Temple Baptist Church, where the Reverend Doctor J. Whitcomb Brounger officiated.



AENCO
MADE TO SELL WITH
NETTLETON SHOES

Tan and
Black
Scotch
Grain—

Here's a shoe that looks mighty good to most men. It fits and wears as well as its good looks promise.

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")

WINTER GARDEN—The description of this Spring street cafe holds good in this issue. Rose Perfect is warbling as beautifully as ever, while Madge Rush rushes you off your feet with her toes. Grover Frankie's Revue has as much pep as ever, and the cover charge reminds you that you are paying the salaries.

HARLOW'S CAFE—If your memory serves you well, you will remember the "Good Old Days." Well, although it is history, you will get a flash of the Pan in the general goodfellowship on tap in this restaurant nightly. You will get food the Ambassador would be pleased to serve, but you will only pay Harlow pre-war prices, and you can dance and be in a congenial atmosphere without paying cover charges for same. Edna is back! LET'S GO!

PALAISE ROYAL—Many steps, many waits, many excuses, many dances, many illusions lost, but to add to it all—you'll pay for every little service you'll get, including an unnecessary cover charge. I say this because you are giving the management a great deal of profit at the prices they're charging for food and drink.

LA BOHEME—This place is not seriously adding to the gaiety of nations. Their idea of Bohemianism is—when you buy a package of cigarettes and tender a greenback in payment, you'll find that there isn't any change coming back; also you'll see a lot of LADYLIKE MEN flirting outrageously with you before the night is over.

AMBASSADOR—Howard Hickman and his orchestra is worth a visit, if for no other reason; otherwise you'll see quite often that great producer of films—Julius Stern, showing Americans the art of breaking into English.

ALEXANDRIA—As Easter and Passover will shortly be here, you will see the greatest Jewish Producers in the land, festivating in holiday attire, although it is rumored that MATZOS will not be served while the orchestra plays.

GREEN MILL—The county council

has not as yet withdrawn the motive power that keeps the Wind-Mill revolving. The orchestra is good here, and the prices, after you can afford to taxi out, will not break you.

THE SHIP—Venice will shortly come into its own, much to the regret of cafe owners in Los Angeles. The Ship will get the better class of people, and they'll enjoy every minute by the sad sea waves.

JAHNKE'S—As I found someone very recently who spoke highly of this cellar cafe, I'll admit the singular fact, and from a singular standpoint, say it's great.

CINDERELLA ROOF—It's a strange thing, but it's true, since this place stopped serving food, they're doing a landoffice business. Benny Wiedoft still rules supreme with his musical Californians, to urge your sluggish steps into terpsichore.

VERNON—Ye gods! What a parody is here of this famous old landmark of night life, and pleasure! Words fail me, so you're saved just so much eyesight.

JACK DOYLE'S—Every Tuesday night, atmosphere radiating the spirit of the ring, seven high-class boxing bouts. Wad Wadhams helps, and phone Joe Lillard, South 906, for results.

HOLLYWOOD STADIUM—Every Friday night you will see Who's Who of MovieLand, rattling good card of seven bouts, and your lady can go also, without fear of being in the way. Roy Marshall is its presiding genius.

CALIFORNIA—Carl Elinor's orchestra is still the big thing here. Katherine MacDonald, as usual, was terrible in "Her Social Value." The story, direction, technique and solocisms come under one heading—bad. The only bright spot was the acting of Roy Stewart.

MILLER'S—Eighth great week starring Kathryn McGuire, and Strongheart, in the "Silent Call." It might pay to educate dogs for star parts hereafter. They don't need limousines.

SUPERBA—"THE WISE KID" went out with a bang; Gladys Walton looked and acted the name part; David Butler was very good, and amusing; George Evans is still delighting audiences with his violin and orchestra. Current attraction, Marie Prevost in "The Dangerous Little Demon."

RIALTO—"The Green Temptation," reviewed in this issue.

GRAUMAN'S—Ethel Clayton in "The Cradle." Fairly good, but not a prizewinner. Current attraction, "Is Matrimony a Failure." You can answer this one.

TALLY'S—The Mental Wizard, REX. The question is, can he tell us who cleared up the Taylor mystery?

MISSION THEATRE—A Rex Ingram production, "Turn to the Right," reviewed in this issue.

MAJESTIC—Jane Cowl's great success, "SMILIN' THROUGH." This is not a picture, but a play, cleverly done, by a splendid stock company, headed by Mary Newcomb and Edward Everett Horton.

MOROSCO—"ABIE'S IRISH ROSE" is a phenomenal success. It's a mirthquake, and was born in our midst. This is not a picture.

LOEW'S STATE—High-class vaudeville, pictures, and prices reasonable.

PANTAGES—VAUDEVILLE and a picture.

ORPHEUM—You all know that the "GOODS" are here. Ask Perry and Billy when you buy your ticket. They never lie.

There happened to be a few more theatres which should have been mentioned, but unfortunately my paper ran out, so I thought I'd run home before the "cops" rolled up the sidewalk and tucked in L. A. for another night. But the question is, when will L. A. wake up?

Where there was a WILL there is WORK. This might be called a post office joke by Harry Beaumont.

....Flickerings From Flickerland....

FAITHFUL TO HIS DREAM

Sadly I roam thru the world's dark-
some grottoes,

Not seeing the sunlight, that hov-
ers between,

The days gone before are the end-
less tomorrows,

So leaden, and dull seem the min-
utes I ween!

It seemeth this road had not always
been darksome,

So whispers the still voice, to heart
ill at ease,

Life the gay changeling, now proves
dull and irksome,

Can sentiments change at the puff
of a breeze?

Once I had tasted, ah! false faced
delusion!

Requital of bliss, for devotion of
years,

Mine eyes read an Epic in her sweet
confusion,

So beauteous is love, when its first
dawn appears.

Methought that twin sunbeams on
her eyes were laden,

Mine own fell before them, so
wondrous were they!

My fancy saw Eros in them seek a
haven,

And out from their depths, his
rare powers display.

Alas! that one's hopes could be shat-
tered so rudely—

The faith of my heart, her sweet
voice soon dispelled,

With words of kind pity she strove
long to soothe me,

But who wants kind pity! When
love's been repelled?

Since then I have wandered, my
mind ever groping

In search of relief, that no sense
can behold,

A wand'rer who follows his moods,
yet still hoping

His dream, with himself, may to-
gether grow old.

—By MARSHALL LORIMER.

In anticipation of his early return from the East to commence work on his next production for Associated First National, Richard Walton Tully is maintaining his office and production forces at United Studios. Philip V. Kroha is Mr. Tully's general representative, George Landy is publicity director and Miss Joan Blackmore is taking care of the office details.

ALL STAR CAST IN

"OLIVER TWIST"

Nothing small about Jackie Coogan —'ceptin' his size perchance.

Look who is going to support him in "Oliver Twist!"

Lon Chaney—as Fagin. Gladys Brockwell as Nancy Sykes. Carl Stockdale as "Monks." George Siegmann as Bill Sykes. James Marcus will play "Bumble" and Taylor Graves will be seen as Charlie Bates. Eddie Trimbold of the famous Trimbold family will play "The Artful Dodger."

All names to conjure with—all recognized artists of the screen.

Jackie himself will of course be seen as Young Oliver Twist.

Dickens, in writing the famous story, pictures Oliver as a youth of nine—very small for his age. Therefore Jackie is ideally suited for the role and it is the sincere desire of Director Frank Lloyd to make an Oliver Twist feature that the author Dickens would appreciate were he alive.

Work is being rushed on the pro-

THEY LEAVE FOR GOTHAM

In a few days there will be a comedy exodus of several well known persons journeying to New York. The party will comprise Lloyd Hamilton, Jack White, E. H. Allen and Lloyd Bacon, the purpose of which is one of those dark screen secrets. But inasmuch as the heads of the Hamilton-White Comedies are among the travelers, it stands to reason that a juicy something on the dotted line will be brought back. They will be away several weeks and then—look for renewed hectic activity.

Patsy Ruth Miller, Goldwyn's 17-year-old ingenue, spends her spare time playing golf. Her friends say that she hopes to get into the next championship tournaments, and that if she keeps on the way she has begun she will be a feminine "Bobby" Jones.

duction at the United Studios and everybody around the big plant fairly eats, sleeps and dreams of the forthcoming feature.

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 Harold Lloyd's glasses.
 Bill Hart's shootin' irons.
 Douglas Fairbanks' grin.
 Ben Turpin's eyes.
 Jack Pickford's overcoat.
 Mme. Nazimova's accent.
 Eric von Stroheim's goat.
 Tom Mix's saddle.
 Ora Carew's cancelled checks.
 Wallie Reid's flivver.
 Elinor Glyn's Paul.
 Julius Sterns' proverbs.
 D. W. Griffith's megaphone.
 Syd Chaplin's disposition.
 Jesse Lasky's railroad tickets.
 Bernie Fineman's ambition.
 Cecil DeMille's pipe.
 Ruth Roland's nerve.
 Mary Miles Minter's mother.
 Charlotte Pickford's brogue.
 Bert Lytell's hand-shake.
 Lou Anger's cellar (unless a better one is found).
 Buster Keaton's mug.
 Norma Talmadge's eyebrows.
 Carter DeHaven's "bull."
 Mildred Harris' decree.
 Claire Windsor's horse.
 Lila Lee's innocence.
 May Collins' roadster.
 John Fairbanks'—anything he can spare.
 Mickey Neilan's blimp.
 And anything else Louis B. Mayer doesn't want.
 —Reprinted from the Midnight Wampas.

A real three-ring circus is to furnish the background for a motion picture feature production with the all-star cast living the life of the "big top" for several weeks during the making of the picture, according to production plans announced by Thos. H. Ince for "Someone to Love." The company includes Cullen Landis, Madge Bellamy and Noah Beery. They will be with the circus for the first three weeks on the Central and Southern California tour after the circus leaves its winter quarters at Palo Alto, Calif.

RENEWING A PLEASURE

Owing to a regrettable mistake, Miss Barbara La Marr was not given credit of being the authoress of "ARE YOU—?" in our last issue, it is therefore a renewed pleasure on our part to republish it as we originally intended it to appear.—The Editor.

ARE YOU—?

By Barbara La Marr

Why should I — who worship
 Thought—

Unthinkingly bare my Soul unsought,
 Dreams that memory cannot dim—
 Why should I speak to you of HIM?

Why should I tell you all these
 things—

Of hours when Passion's wearied
 wings

Folded beneath the mauve-grey sky
 Of Dawn—that ever means "Good-
 bye"?

Of strange, mysterious, wonderful
 nights

When I have tasted the gods' de-
 lights;

Of lips I have kissed, and kissing
 burned—

Of loves I have left and loves re-
 turned.

When dreaming and close at my side
 I felt the urge of Passion's tide,
 I closed my eyes and infintely sad
 Dream of that which—I have never
 had.

But why should I who worship
 Thought!

Bare my Soul to you unsought—
 Telling of past dreams Time cannot
 dim,

Unless—perhaps—that you are him?

Sylvia Breamer, who has appeared in three Goldwyn comedies, "A Poor Relation," "Doubling for Romeo" and "The Man With Two Mothers," says her greatest desire is to play tragedy.

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MUNSINGWEAR FOR MEN

In "Pay Day," his latest comedy for First National release, Charlie Chaplin has a variety of roles. He's a lightning brick juggler, a magic lunch conjurer, a henpecked husband, a midnight owl, the victim of the "last car" rush, a 5 a. m. homeseeker, the victim of an irate wife's rolling pin, a day laborer who brings flowers to his boss and an all-round inciter to riot.

Balloon
 DYE WORKS Inc.

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

With Comedians in Comedy Lane

WAMPAS WARBLINGS

(By Harry Brand)

Stars of yesterday:
Haig and Haig. Hennessy.

Song of the star: "Say it with clip-pings."

Truth is the slogan of the press agent who never gets anything printed.

Favorite mottos of press agents:

King Young—"Let he without gin cast the first orange."

Ham Beall—"Don't eat until you see the whites of the eggs."

Dick Spier—"After all there is but one race—the one to the dramatic editor."

George Landy—"I'm glad I have but one story to give to my editor."

Clark Irvine—"Give me publicity or give me death."

Harry Wilson—"A line a day keeps the star away."

A caption, printed under a portrait of our genial president, would say: "Reading from left to right: Arch Reeve."

As Bob Doman would rise to remark: "No use writing poetry to a dance if you can't meter."

Jackie Coogan says he likes to dance but he cannot call his latest step the oliver "Twist" on account of his forthcoming production.

No, Al Wilkie, it is not true that Mike Boylan is related to Abie Stern.

Walter Anthony rises to remark that the Eighteenth Amendment makes dry reading.

"The selling of wood alcohol by bootleggers is not the right spirit," according to Ed Moriarty.

Many a press agent has had a degree conferred upon him. It is A. M.—Author of Mush.

"The sun shines bright in my old Kentucky home." Also in Hollywood, if we would take McKenna's word for it.

The real absent-minded press agent is the one who forgets to get his check on payday.

Harold Hurley tells us that many

A FLAT CONTRADICTION

LIGE CONLEY, the featured comedian of The Mermaid Comedies, wishes it to be known "That Mrs. Harry Seymour is not engaged to him!" After which statement he bursts forth into the following "WERSE":
In the days when Booze was sold,
I guess I spent all told
Exacty half of what I earned each day!

Since Prohibition came,
I've tried to do the same—
But find I spend each Cent that comes my way.

A LOAN TO INTEREST

Virginia Fox, who has played the feminine lead opposite Buster Keaton for the past year, has been loaned to the Joy Comedy Company and she will be featured in the first of twelve two-reelers which are to be made by that company under the direction of Billy Joy, brother of Leatrice Joy, the new Paramount star. Miss Fox will take a week's vacation following the completion of the picture which she is now making with Buster, and will then plunge into a whirl of hard work in her picture.

LA VERE-IAN SCIENCE

June La Vere, the noted little beauty in several films, seems to have a science of her own for getting results. She informed the writer "that she uses 4½ per cent of imagination with a stein of near-beer, then she is ready to play at a moment's notice—Cleopatra, the Witch of the Nile, as it should be played.

press agents carry around \$50 and \$100 bills—but they aren't paid.

It has been said that John McCormick has given a certain girl star a diamond ring and that she is not so suspicious of his past as of his present.

Just to show you that press agents are on the square, Garrett Graham says, look at the shape of their heads.

Luther Burbank is great, but he cannot be charged with turning some stars into lemons. This from Paul Conlon.

ON THE LOOK-OUT!



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

Trailing Motion Picture Stars

LASKY-ISMS

Under the direction of Philip E. Rosen, who directed Wallace Reid in "Across the Continent" and "The World's Champion," Betty Compson last week began work on her next Paramount starring vehicle, as yet not officially titled, by Albert Shelby LeVino, based on the story by the late John Fleming Wilson. The cast chosen is a very strong one, composed of the following: Angela Gaskell, played by the star; John Bowers, a well known leading man, who has appeared in several Realart pictures, such as "The Cumberland Romance," etc.; Richard Dix, formerly leading man at Morosco theatre, Los Angeles; J. Farrel McDonald and Ethel Wales.

* * *

The next Agnes Ayres Paramount star picture will be directed by Paul Powell and will be an original story by Beulah Marie Dix. Work started April 3rd.

* * *

William deMille started last week on his Paramount production, "Nice People," adapted by Clara Beranger from the play by Rachel Crothers. One of the strongest casts ever assembled for a photoplay has been selected for this picture, including Wallace Reid, Bebe Daniels, Conrad Nagel, Julia Faye and others.

* * *

Cecil B. deMille is getting ready to begin work on his new Paramount production, "Manslaughter," his first picture since his return from Europe. Thomas Meighan and Leatrice Joy are already named as the two leading people in the splendid cast that will be chosen.

* * *

Thomas Meighan is now in Moxto, where scenes are being made for "Our Leading Citizen," George Ade's original contribution to Paramount Pictures, adapted by the author and Waldemar Young and directed by Alfred Green.

* * *

Penrhyn Stanlaws will start in the near future his next Paramount production adapted by Sonya Levien from Cynthia Stockley's book, "Pink Gods and Blue Demons." Constance Binney will be the featured player, while Anna Q. Nilsson is included as a prominent member of the cast.

THE WORM WILL TURN

The dramatic editors, who have previously confined their talents to criticizing the efforts of others, have become impressarios, and are to stage the billion dollar minstrel show de luxe, which is to be the opening feature of the Children's Exposition, at Exposition Park on the night of April 8. The exposition proper continues until April 16, but this minstrel show will be given only on the opening night.

Stars of the screen and stage whose salaries aggregate in excess of a billion dollars are responding to the S. O. S. sent out by the scribes for talent.

The stage built for this event is 140 feet wide, or three times as large as the largest theater stage in Los Angeles.

Guy Price of the Evening Herald is chairman of the critics committee, and associated with him as impresarios for the world's greatest minstrel show are Edwin Schallert, Times; Monroe Lathrop, Express; Florence Lawrence, Examiner, and Gilbert Brown, Record.

The critics are keeping the exact personnel of the show a mystery at present, but promise to burst into print shortly with the full details concerning their billion dollar cast.

Fred Niblo has been cast as interlocutor and will be the hub around which the greatest semi-circle of minstrel talent ever assembled will revolve.

Dick Ferris is to be stage manager, but beyond these two names the critics at this writing refuse to divulge their extensive array of billion dollar talent.

Gloria Swanson is now busily engaged on her new Paramount picture, a Sam Wood production, entitled "The Gilded Cage." This is an adaptation by Percy Heath of Elmer Harris' story from the play by Anna Nichols. David Powell, well known Paramount actor, has the leading male role and Walter Hiers plays a most congenial part as an impresario and press agent combined. Anne Cornwall has a fine role as the invalid sister.

* * *

Women have one object in view when they marry, and that is alimony. So saith Walter Long.

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Shadows From the Silver Sheet

GOSSIP BY THE ROUNDER

James Kirkwood sent this in special delivery:

She—It's sure dead here.

He—Have you a car?

She—Yes.

He—Well, let's have a couple of blowouts.

* * *

Vin McCore banteringly exclaimed, "I've a machine that goes sixty-five miles an hour." "Oh, that's nothing," retorted Slim Summerville. "Mine'll do a day in sixty-five."

* * *

Jean Acker—Are you going to Cuba this year?

The male person—No, mine hasn't run out yet.

* * *

Maurice B. Flynn heard a man say that he would marry when he found a beautiful, wealthy and sensible woman. The man is still a bachelor.

* * *

The corkscrew makers are giving the bootleggers a bonus for their good work. Anyway, Fred Conrath asserts this.

* * *

This is a funny one by Rollie Asher:

He—You won't marry me? Is there some other fellow?

She—No and yes.

Do you get that one?

* * *

Leonard Clapham suggests that the City Council should keep the stone watering troughs for horses as monumental relics of a departed race.

* * *

One way to help the movie business to get back to normalcy is for the actors to get down to plain living. This trenchant utterance by C. Teuerhauf.

* * *

Finis Fox remarks:

We can't call women "petticoats" any more; they don't wear 'em.

* * *

Vera May's original remark:

Men are worms because they are always getting some fish of a woman caught.

* * *

H. H. Van Loan, one of the greatest natural screen writers in the world, has just sent out an S. O. S. call. Did any of your radiophones vibrate?



KATHELEEN CLIFFORD

A Vaudeville Star of Daintiness, and a Cinema Actress of Note

Buster Keaton got his first name, "Buster," from Harry Houdini, the magician, who, when Buster was in vaudeville as a tiny lad, said to his father: "That's some Buster you have there." The reference was to "Buster Brown," a lively lad of the comic supplements of that day.

* * *

This week's best joke by Dr. G. J. Crandall:

"This is real stuff!"

George Fitzmaurice begins the latter part of April his big production for Paramount Pictures, "To Have and To Hold," Mary Johnston's splendid historical novel, which is being adapted by Ouida Bergere. Betty Compson will be featured in this production.

* * *

Theodore Kosioif—She's just a slip of a girl.

Another—Yeh, and she fell for me!

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

:-: On Strips of Celluloid :-:

PERT POINTS

May Lorimer—That guy is an indoor sport.

Isobel—Yeh, but he goes home too early.

* * *

Few people ever work themselves to death. That's why they die poor, says Norman Taurog.

* * *

Albert Roscoe states that Easterners coming out here soon learn to say: "I love California's sunshine, and rain, and rain, and RAIN."

* * *

A. K. Doe heard this over the 'phone:

"Send up a couple of cops, my daughter wants a pair of pinchers to fix her eyebrows.

* * *

DALE FULLER claims that the only reason she uses a lip-stick is to keep the chap off!

* * *

May Foster admits that she bought an apartment house, so she'd feel there was a man in the house.

* * *

Jimmy Aubrey wants to know: What is the use of writing poetry to a girl unless you can meter?

* * *

Myrtle Stedman says he may not be much of a musician, but he has the air about him just the same.

* * *

This from Dr. Pryor:

A good line doesn't catch the fish, it's the bait.

* * *

Neal Hart says that dining at your friend's is good on your pocketbook. Yes, we've discovered that!

* * *

Speaking of the flapper of today; ask dad, he knows.

This is Helen Gibson's contribution.

* * *

Edward Jobson's paragraph:

A snub in society might be termed an upper-cut.

* * *

Grace Darmond says that flappers should go to school, but most of them know too much already.

* * *

Victor Milner cranked the camera under the direction of King Baggot, when the latter produced "Human Hearts." Milner will do the same trick on the next production, soon to be started by the same director.

A MUTUAL BENEFIT

It is so obvious that when a bank branches out to various localities, that the intention is twofold. First, as an accommodation to its depositors in a particular section, and secondly, to facilitate a smooth working order for bank officials. And so it comes about that the Hellman Bank, following out its idea of expansion, built on the southwest corner of Seventh and Figueroa streets a beautiful financial institution, architecturally and decoratively, at the same time combining a system of clock methodicalness in handling your accounts, and an ever-ready courteous good-fellowship, bound to attract the depositor and retain his checking account with his friendship. Incidentally, it might be appropriate at this time to say that the HELLMAN INTERESTS is founded on the high principle of accommodation and rectitude. There is a reason for this, note: Why is it that so many Hellman clients (residing or doing business in the near vicinity of this complete bank) persist in transacting their business at the main artery at Sixth and Main streets? It is a well-known fact, and D. R. Branham will support the fact, that depositors as far out as Hollywood or nearer in—around South Alvarado, came into the main bank to help swell the lines around the twelve or fourteen windows, when by availing themselves of the branch banks, they can save time and perhaps patience! The same HELLMAN SERVICE is always at your disposal at the corner of Figueroa. Then why waste your time and help to swell the burdens of the harassed tellers at the main establishment?

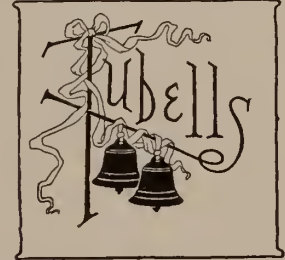
A. P. Younger wrote "The Trouper" as a vehicle for Gladys Walton, the petite "flapper" star. Miss Walton will begin work at once on the picture. The fact that Harry B. Harris will direct the star is of interest. He directed several of the Walton successes of a year or so ago, including "The Man Tamer."

* * *

Raymond Hatton, who is featured in a new Goldwyn picture, "His Back Against the Wall," travelled for ten years in stock and started pictures in 1911.

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Virginia Valli's current engagement opposite Herbert Rawlinson at Universal City is her third at Carl Laemmle's film capital in four months. The picture is the "Black Bag," and her two previous ones were "Tracked to Earth" and "The Storm." Stuart Paton is directing.

* * *

Tom Santschi, Universal western star, is working on the fourth of a series of two-reel westerns titled, "The Promise." William North Bradbury is directing. The cast includes Charlotte Merriam, Pat Harmon, Bud Osborn and Tom Lingham.

* * *

"I have a perfect right," said the prize fighter, as he kissed a flapper. Bernard Durning's latest.

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Under the Magnifying Glass

BY THE MAN

BEHIND 'CLOSE-UP'

WHIPPLE SOLVES H. C. OF L.

James Whipple, a fairly recent recruit to the films yet already one of its best known assistant directors, who was recently associated with the filming of "The Masquerader," in which Guy Bates Post is being starred by Richard Walton Tully, seems to have successfully solved the H. C. of L. The answer—at least, the one that holds true in his case—is to get your wife and baby daughter bits in the production on which he happens to be working.

Whipple is a graduate of Ursinus College. He took his diploma as a classical Bachelor of Arts and with its aid—and a lot of practice—got two years of booking in vaudeville as a juggler and slack-wire artist. Then came a trip around the world with an itinerant master surgeon; followed by four years of service with the notorious ship "Foamqueen," which was owned by a crew of ammunition runners. During this time, Whipple helped supply guns to the Tripolitan revolutionists against Italy, the Young Turks in their war with several of the Balkan states, and the Paraguayan government during the "difference" with Bolivia. Followed, also, a period of service in the U. S. Army during its patrol of the Mexican border in 1919.

Then Whipple left this adventurous life—went to Cuba in the service of one of the big fruit and sugar companies—and there met and married a young French-Spanish beauty, Armide Ayraud. He brought her to Los Angeles (where their baby, Armide Nana, was born soon afterwards) on the invitation of James Young, the well known motion picture director, who had married Clara Whipple, and who had heard so much of Whipple's resourcefulness, that he figured Whipple would be the ideal assistant director—whose lot is invariably one of turmoil and strife!

Jim Whipple has succeeded in this new sphere; he has assisted Charles Swickard, Denison Clift and Rex Ingram—for whom he was the Argentinian expert as well—in addition to his service with Young on a number of productions. The pictures—all directed by James Young—in which the entire Whipple family have worked are "Without Benefit of Clergy," "The Infidel" and "The Masquerader."



STUART PATON

By ANNIE IMLAH

*Mr. Paton, you are sitting reflecting
Your thoughts "turning back-
wards," I mean,*

*To pictures you're proud of directing
Starring the bonnie Miss Dean.*

*"Reputation" and "Conflict" sur-
veying,*

*Miss Dean a most popular star;
Mr. Paton, I hear people saying
What a splendid director you are.*

*Mr. Paton, these facts I'm relating
To this busy earth filled with
strife,*

*Your pictures refresh, fascinating,
The critical "World and his
Wife."*

*"Man to Man," a new picture ap-
pealing*

*To all refined people who say
You have a nice manner of dealing
With all who assit with the play.*

*Harry Carey, too, has a fine rating,
And a hero to each "movie fan;"
Some people should be emulating
This actor and wonderful man.*

*Stuart Paton, your pictures are gain-
ing*

*For you friends, North, East,
South and West,*

*In the heart of the public remaining
Pictures the people like best.*

Now that Will Hays is heading the
Silent Drama, how will he get on with-
out a speaking part? inquires the
Eversoll Brothers.

HOLUBAR'S 'HURRICANE'S GAL' TO BE A REAL THRILLER

The sea and the air have been liberally utilized by Allen Holubar in making "Hurricane's Gal," his next production for First National—a real, sure-fire "Thriller." Dorothy Phillips is starred in the picture, which is being directed as well as produced by Mr. Holubar.

Four types of plane, including a ten-passenger hydroplane and a scout that rises at the rate of a thousand feet a minute, have been used in the cranking of some furious action high in the air. In one sequence of the story Mr. Holubar directed from his plane to one of the others by a system of signals. In another he acted as both director and cameraman, using an automatic camera.

Two destroyers were brought into play, and one was used in a descent upon a smuggling ship, with the "gobs" from the destroyer pouring over the deck rail of the schooner and throttling the sailors into submission. A terrific storm at sea was staged on the schooner, with tons of water tumbling over the decks. The helmsman was swept into the sea and a heavy spar struck down from aloft by a bolt of lightning. A spectacular fire scene marked the destruction of the ship.

Not one "double" is used anywhere in the picture. Mr. Holubar, Miss Phillips, the supporting players and the production staff all took many dangerous hazards throughout the making of the production.

The three-masted schooner "Apollo," which was a German wireless information ship during the war, and was finally interned, was used at sea for five weeks by Mr. Holubar at the time when the spring storms were quite prevalent in Southern California waters.

For the taking of some important scenes at the wheel of the schooner Mr. Holubar was compelled to build a camera platform on the side of the ship, over the water. The vessel rocked to such a degree that he and his aides lashed the camera and themselves to the deckrail.

The production is being completed at United Studios.



FIRST NATIONAL DOINGS

Buster Keaton is back in Los Angeles after two weeks at Truckee filming scenes for his latest comedy, "The Frozen North."

* * *

Norma and Constance Talmadge and Anita Stewart have left Miami, Florida, for New York. All three expect to return to Los Angeles in about a month.

* * *

The Whitehall Chapel set erected for Maurice Tourneur's production of "Lorna Doone" is one of the largest sets ever constructed at the Ince studios.

* * *

J. L. Frothingham, having completed the editing of "The Man Who Smiled" for First National release, took his first vacation in three years recently. Now he's hard at work again preparing his next production.

* * *

Franccs Marion, continuity writer for Norma and Constance Talmadge, and John Grey of the Mack Sennett scenario department, who are now in New York, expect to return soon to Los Angeles.

* * *

Marguerite de la Motte has begun work in her fourth First National attraction, "A Man of Act'ion," now being made at the Thos. H. Ince studios.

* * *

Billy Bevan and Mildred June are finishing "Gymnasium Gym," their latest two-reel Mack Sennett comedy.

* * *

Marshall Neilan has commenced production of "Her Man," with Leatrice Joy and Matt Moore in the principal roles. The cutting and editing of Mr. Neilan's "Fools First" is completed.

* * *

Director Chet Withey has finished the editing of Katherine MacDonald's two recently completed photoplays, "Domestic Relations" and "Heroes and Husbands."

UNITED STUDIO NOTES

Director Sidney Franklin has returned from New York and is busily engaged at United Studios in preparing for Constance Talmadge's next starring production for Associated First National, "East is West," the film rights of which were purchased by Joseph M. Schenck. The production will be underway in about three weeks.

* * *

Tony Gaudio, who photographed the Norma Talmadge production of the "Duchesse de Langeais," is being retained at the Joseph M. Schenck offices at United Studios in anticipation of Miss Talmadge's next starring vehicle, which will be put into production early in May.

* * *

Glen MacWilliams, who photographed Jackie Coogan's "My Boy" and "Trouble," will also be cinematographer for the production of "Oliver Twist," which is now in progress at United.

* * *

Ruth Roland has returned from a vacation in San Francisco and is preparing to begin work on her next serial, "The Riddle of the Range," the filming of which commenced April 3rd.

* * *

E. H. Allen has succeeded W. W. Rarity as general manager of the Hamilton-White Comedies.

UNIVERSAL PICK-UPS

Universal has selected the cast for "Out of the Silent North," Frank Mayo's newest vehicle, work on which started at Truckee, California.

Barbara Bedford is playing opposite the star in the role of Marcette Vallois, vivacious little French-Canadian girl of the north woods.

Lionel Belmore, noteworthy character actor, is playing the part of Miss Bedford's father, Andrea Vallois.

Other members of the cast are Frank Leigh, Harris Gordon, Christian

J. Frank, Frank Lanning, Louis Rivera and Dick LaReno, all of whom are well known for their screen work. William Worthington is directing.

* * *

The cast supporting Marie Prevost in "Her Night of Nights," her present vehicle, are Edward Hearn, Jane Starr, William Robert Daly, Richard Daniels and Ballam Hooley. Hobart Henley is directing.

* * *

"A Royal Flush" is the name of the latest two-reel comedy to star the Universal comedian, Neely Edwards. The cast includes, besides the star, Laura LaPlante and Julia Leonard.

HAL ROACH DOINGS

Harold Lloyd has now completed his second week on the first new program of six pictures he is making for Pathe. The comedian confined himself to interior scenes of a small town hotel, a duplicate of one in the most old-fashioned town in New York. This set was constructed on the open air stage of the Hal E. Roach Studios. The following scenes will be taken on the club-room sets which reflect an ultra metropolitan atmosphere. Fred Newmeyer is directing.

* * *

"His Rascals," Hal Roach's latest comedy unit, has finished the second comedy of series and sets are now in readiness for shooting which commences tomorrow. "Sunshine Sammy," Jackie Condon, Peggy Cartwright and other well known screen children and some of the featured animals of the Roach zoo will appear in the scenes. Tom McNamara is the author of the script and Bob McGowan will direct, Clarence Morehouse, assisting.

Otto Hoffman, who has an excellent character role in "The Glorious Fool," a Goldwyn picture by Mary Roberts Rinehart, has worked before the camera since 1906.

JUST BETWEEN OURSELVES

Marshall Lorimer
Editor and Prop.

"CLOSE-UP"

The Magazine of Movie Land

Issued the 5th and 20th of Each Month

Editorial and Business Office:
603 Western Mutual Life Bldg., (formerly Exchange Bldg.)
321 West Third Street. Telephone 820-609.

SUBSCRIPTION RATE: ONE YEAR.....TWO DOLLARS
Advertising Rates on Contract Basis

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Robert P. Madison
Advertising Manager

IT'S HIS OWN FAULT

George O'Hara, Sennett artist and at present assistant director, under Roy Del Ruth of the Billy Bevan Comedies, is as Irish as his name would indicate; so much so that he patriotically kept Perry Charles, publicity man of Harry Tate's London Follies Company, waiting until March 18th, before he would buy Charles' green colored Elgin speedster.

Unfortunately there was no green gasoline in Edendale to demonstrate the qualities of the Green Dragon, before the purchase was consummated. But all trials were made over green lawns, and they proving satisfactory. George will hereafter, be amongst those present, saying "Good morning, Judge, I am not as yet familiar with the traffic regulations. Sorry. Five dollars? Thanks very much."

Harry "Snub" Pollard has still another week of work on the exterior sets which are causing amazement on the part of the beholder, for a new angle in comedy and comedy architecture has been caught for his first two-reeler with the working title, "Grandpa's Will." Charles Parrott, who conceived this mirth quake, is directing. Marie Mosquini and Noah Young are playing opposite Pollard.

* * *

Reginald Denny is to star in more installments of "The Leather Pushers," series, several of which have already been shown. The stories are by H. C. Witwer. Denny will head a producing unit at Universal City and make the short reel features as rapidly as the elaborate nature of them permits. A director has not yet been assigned to him but it is understood that a big league comedy-drama man will get the megaphone.

PUT THROUGH THE

"THIRD DEGREE"

Many people, hearing that Nate Holt was put through the Third Degree, chuckled inwardly, that at last he had his just deserts! In fact, many went so far as to express the hope that he would get many more, until eventually he received the thirty-second degree! Are you wise yet to what degree I'm descending, to tell you of the high degree of emotion he must have gone through when he entered the Masonic lodge? Now if this wasn't quite enough in a feller's life, what must have been Nate Holt's emotion when a representative committee, comprised of William Shoup, Fred E. McSpadden, Vera Hammer (the latter known by her bewitching smile and courtousness) and some others, in behalf of eighty-two employees of Loew's State Theatre, presented this recoun- teur, this good fellow, this manager of the theatre, and this fledging Mason with a suitably inscribed ring of value, and a card case of gold, both stamped with the Masonic square, usually only carried by persons known to be on the level, and a SQUARE "SHOOT- ER!" This event occurred in Nate's young life March 20th.

Charles Eyton, general manager at the Lasky Studio, accompanied by Mrs. Eyton (Kathlyn Williams) left recently on a trip to China, where they will visit Mr. Eyton's sister in Shanghai. This represents a much-needed vacation and during the general manager's absence Victor H. Clarke, who has been at the West Coast Studio as special representative of the production department for several months, will act in Mr. Eyton's position.

HER FUTURE PLANS

Mabel Normand is completing her plans to leave for the east immediately following the completion of "Suzanna," which is scheduled for the latter part of April. In June she will sail for London. Later she will visit Paris, Berlin, Rome, Naples and Madrid.

And then, along in the fall, Miss Normand will come romping back to Edendale to start work on another Mack Sennett-Mabel Normand feature, to gladden the hearts of her admirers about Christmas time.

She smiled
At me
And
I wondered
How a fairy's
Smile
Would impress me
And
My heart
Fluttered foolishly
Just then—
She
Coughed
Her pearly
Teeth
Fell out!!!
Aw!!!!!!!!!!

—Jerry Decker.

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Hand-Outs Along the Rialto

DOCTORS BREAK INTO VERSE

Drs. James and Walter Holleran, the handsomest physicians in town, spent an evening's vacation discussing all the dubious publicity accorded screen celebrities lately, and they finally wound up by setting their conclusions in this stanza:

Scandals come, and Scandals go
In Moving Picture Land,
It's getting so, we hardly know
Just where the Movies stand!

A parody on "I Want My Mammy," entitled "I Want My Bootlegger":

I want my bootlegger—
Little wonderful bootlegger,
Just to sell me some more,
Like the dear days of yore,
I see him nightly,—
Now I'm just stewed slightly,
All my cares fade away,
For he's coming today,
My lovely bootlegger—
If all the wealth of the world were
mine.

Dear bootlegger,
I'd give it all for your booze devine,
I want my bootlegger,
Little modern bootlegger—
All these dreary nights through,
I'll be calling for you.

—Hope and Blanche Mason.

* * *

"Paul" Parrott has finished his sports comedy, golf, tennis, swimming, polo and pogo being featured as the main diversions in the joy-fest. Locations took the company and scores of extras to country clubs and beaches. Mr. Parrott commences a new picture Monday with Jib Davis at the megaphone and Jobyna Ralston and Eddie Baker, supporting. Al Santell, the alternate director, will work with the staff on the next comedy.

* * *

Edith Johnson got this from a friend of her's. Very free verse:

She spent
All my
Money
And
Then said
Now, where
Shall we
Go?

* * *

Nowadays you have to thank telephone operators for their own mistakes, says Claude McElhany.

THIS SEEMS LOGICAL

Kathrine M. Johnstone bewails the loss of the dime movie, when you could go to a movie house and see the picture you went to see. She contrasts this old state with a present day moving example, taking Grauman's Million Dollar Theatre to point the illustration, as follows: You pay 55 cents admission, 45 cents of which is paid to see frills and junk fancies, and finally wind up usually by seeing a 10-cent feature photoplay. Is she right or not?

ANTHONY McCARTHY, the young but firm sculptor, is also a student of the Planet System, for he claims that the moon was full last month, and that as far as he knows there aren't any bootleggers in spiritland. The foregoing is a good excuse for telling you that McCarthy is "BUSTING" the Editor!

* * *

Richard Tucker, who has an important part in Rupert Hughes' newest picture, played the role of the Attorney General in "The Old Nest."

* * *

Hot Springs, Arkansas, is planning a "Ben Turpin Day" to celebrate the arrival of Mack Sennett's star comedian.

* * *

She was
A nice
Chambermaid—
She swept
The room
With a
Glance!

—By Kathleen Kirkham.

* * *

Since Ethel Broadhurst gave up the idea of high balls, she has seriously taken to low balls, which means she has become a Golf Bug between pictures on the comedy side of Fox's film plant.

* * *

Fred Caldwell has just completed shooting the "Release" which is the fourth of a series of five-reel westerners to be released through the Affiliated Picture Enterprises, featuring Josephine Hill and Jack Perrin.

* * *

The latest question by Tony Moreno:

Where do you buy your complexion?

THE EDITOR'S LAMENT

By Marshall Lorimer

Since SPRING is came, it's probable
That "nuts" I know will shortly
write

Pomes, that will be too terrible
To reach a springtime's fevered
flight;

My desk at this time of the year,
Is loaded with Effusions—that
Is bound to whiten my black hair,
And change me—like a tire that's flat.

The nightingales, and wiggly worms,
And apple blossoms, blades of grass,
Are samples of the verbal terms
That's manufactured by this class.

There isn't anything that's sacred
To wean them from this Springtime
fever,
They take a subject—strip it naked—
Then turn it loose on some receiver!

If only Heaven would release
Its bolts of lightning on this tribe,
Perhaps in time I'd have the peace
To show you SPRING—my POEMS
describe!



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SCREENING WHERE THE SCREENING'S GOOD

Broadsides

By ARGUS

Priscilla Dean said to Robert Ellis: "I can't see you go, after tasting Wild Honey." Of course this was in a picture.

* * *

Dustin Farnum's epigram:

A husband is what a woman marries, the other man is the one she fell for.

* * *

Friend—How do you keep your cook away out here in the country?

Miss Dale Fuller—She just adores golf.

* * *

One way of making peace in the Irish Republic is to take the IRE out of IRELAND. Fred Kirby is responsible for this Hibernianism.

* * *

Advice from Jack Cooper:

If the women worried as much about their husbands after they got them, as they do before, they might be happier.

* * *

The women may wear long skirts again, but don't worry, they will give you a thrill some place. Just wait, says Jack White of oil fame.

* * *

George Wurzburger tells this one:

Wifey—Wait, I'm only half dressed.

Hubby—Well, come on, you'll be quite in style.

* * *

Otto Lederer arises to put this one over:

She—Gee, that guy is a tight one.

Another—Yeh, he's a "close" friend.

* * *

I'm just dying to go in the movies", she said, as she dipped her hair in henna.

Harry Carey overhead this and here it is.

* * *

By King Baggot:

The man who keeps both eyes on the woman will most likely lose his pocketbook.

* * *

He—I feel like loafing.

Shirley Mason—Oh, you've been eating yeast again!

HERE'S ONE FOR THE ARMY

Larry Semon was attempting to col-

lect his army of soldier extras before filming a scene in "The Substitute."

"All right now, boys," called Larry, "gather your nut shells together and come on."

"What do you mean—nut shells?" asked a puzzled corporal.

"Why, your helmets, of course!"

WOLF! WOLF!

Little Marshall Green, son of Director Alfred E. Green of Lasky's, is a smart little man and quick to catch an idea. The other day he dashed madly into the nursery and exclaimed: "Nurse, Nurse! There's a man downstairs in the front room kissing mama!"

The nurse left the baby and ran for the steps.

"April fool," cried young Marshall gleefully, "it's only Daddy!"

SNUB POLLARD WEDS

Harry "Snub" Pollard, Roach comedy star, and Mrs. Elizabeth Bowen of Bisbee, Ariz., were married here Tuesday night. This shows what Dame Rumor does. It was "said" that he was to marry Marie Mosquini, his leading lady. The newlyweds are happily housed in a pretty Hollywood bungalow, and will take a honeymoon trip next year to Australia to visit Pa and Ma Pollard.

WILLING MOB ACTORS

It was the end of a strenuous day recently for a couple of hundred soldier extras engaged in making a Larry Semon comedy. An elated assistant came up to the comedy star and said, "Mr. Semon, we have secured some wonderful and realistic fight scenes."

"Hurrah!" replied Larry, "Go and take my congratulations to your men."

"I'm sorry, sir, there are none left—all are in the hospital!"

A BIRD OF A PRESENT

At a recent dinner at the home of Max Linder, Charlie Chaplin brought as a present a beautiful bird which sang, danced and preened itself, to the great delight of the guests. When Linder started to feed and water the bird he found that it was a mechanical toy. These comedians will have their little jokes.



DOROTHY MORGAN
A Clever Child Actress

ENGAGED FOR CHRISTIE

Lincoln Plumer, prominent character actor, has been engaged by Christie to play a leading part in a new picture featuring Neal Burns. The comedy is directed by Scott Sidney.

FREDERICK DESERTS FILMS

Pauline Frederick has left pictures and gone to Chicago to appear in a new Al Woods play. She will return West this summer to her home, and to be with husband Dr. A. C. Rutherford, with whom she recently eloped.



HELENE LYNCH
Ingenu Lead

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

PERSONALITIES

Star Shooting

By "Hee Nose"

Jean Calhoun says:

There's only one woman you can dictate to, and that is your stenographer.

* * *

"If we judge Numerals as a sign of wealth," murmurs Viola Dana, petite Metro star, "then I'm in the million dollar class, and the telephone company is responsible."

* * *

STRONGHEART, the marvelous canine in "The Silent Call," made such an impression on Helen Ferguson that she bought a T-bone steak to offer him as a tribute to his acting.

* * *

Larry Semon's idea:

The men want to know if it is cheaper to live with your wife, or to pay alimony? Some of you speak up, now.

* * *

This little slogan by James Farley might help things if taken seriously: "Think big, talk little, love much, laugh easily, work hard, give freely, pay cash, and be kind."

* * *

A Roy Marshall suggestion:

Now that we have helped the starving Belgians, the Russians and the Armenians, we should help the starving movies.

* * *

Here's a wise remark from Bertram Bracken: "If one could see through the telephones there'd be more men and women at home nights, and less divorces."

* * *

Elinor Lynn, on being asked why the Wampas hadn't elected her one of Thirteen Stars of Tomorrow, replied "that her publicity man wasn't at the particular meeting that night when the thirteen were elected."

* * *

Jack Mower is responsible for the following undertaker's oration: "Oh, ye live ones, it is with grave assurance that I tell thee, that a certain live one in pictures is now a dead one. He was buried in a screen sheet!"

* * *

God made moonshine. But men are putting it in bottles. This by Lloyd Ingraham.

PRODUCERS MUST MAKE BETTER PHOTOPLAYS

At a meeting of the Los Angeles Advertising Club this week at which the Better Pictures Association was represented, sentiment against narrow local censorship and support for the idea of improving the quality of screen plays was expressed.

J. A. Quinn, president of the association, declared that the public desired clean photoplays at all times, although the sensational film might attract for the moment. He stated that the successful exhibitor was the one who maintained a standard of moral excellence in his offerings.

Rev. G. A. Briegleb, head of the ministerial censorship committee, declared against such offensive features "Foolish Wives," he said, "is just as un-American as any picture can be. I cannot conceive of an American woman representing a fine type of womanhood going with her husband to a foreign country and falling in love with such an unspeakable character as Von Stroheim.

"If you pay less to your stars and more for the right kind of stories, you will get an avalanche of fine material.

"I am just American enough to believe that the American public desires decent pictures, but some producers have fallen in the error of believing that they want indecent pictures."

What the average people desire is screen stories on the order of "Little Lord Fauntleroy" and "Come On Over." These are clean, wholesome and excellent entertainment for both old and young.

David M. Hartford, president of the Motion Picture Directors' Association, stated that there are a number of directors who have clean stories; that they want such material. "Not one director wants to make an indecent picture," he stated. "It is not good for his name to have a disgusted public. It creates no respect for his friends and family. He is forced to make such a picture by the man higher up whose mind is not as clean as it should be. That is not fair. If the association will get behind the good story and help the director it will give you and your children the kind of pictures you want."



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

WILL FILM OLD MELODRAMA

"The Great Metropolis," a stage melodrama that flourished in New York and other cities around 1898, has been purchased by the Goldwyn company from Klaw and Erlanger and will be filmed as a thriller. This is one of the stories for which Paul Bern, scenario editor, negotiated on his recent trip to New York. All of the old thrills will be retained, it is said, and a few more will be added for good measure.

Antonio Moreno has the leading male role in the new Rupert Hughes film, "The Bitterness of Sweets."



GERTRUDE STEVENS
Comedy Ingenue

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

Bright Hints For Human Beings

By "US" or "WE"

Owing to the custom of late weeks to have the Moving Picture Industry denounced from various Ministerial Pulpits and scurrilous Yellow Journals, it seems appropriate at this time to present you with the following amusing Skit—artfully and humorously arranged by Captain Leslie T. Peacocke. I think he has successfully indicated those whom our virtuous Critics have designated for a Warm Reception after leaving our terrestrial shores. Captain Peacocke is one of the Pioneers of the Industry, both as an Author and Director, and his very familiarity with things Cinema should at least warrant your attention. And please remember that there is no intentional slur offered anyone in the following Verses. It was written in good-humor, and is intended that you will accept it in the same vein.—(THE EDITOR.)

THE DEVIL'S STUDIO

By Captain Leslie T. Peacocke

The Devil came up to the city last night,
To visit the Way that is gay and is light,
To steer from the path those inclined to do Right,
And to save a few souls for The Burning.
When his object was gained and his mission was o'er
He came to my house and he knocked at my door,
I, of course, let him in, as I've oft done before,
He drops in when he's homewards returning.
I knew what he wanted, so mixed him a drink,
Which he gulped with a nod and a devilish wink;
I joined him, of course, which is right, don't you think?
And we drank a deep toast to "The Ladies!"
"Now, down to my place," said old Satan, "You know,
All the actors of worth will eventually go,
So, I'm outlining plans for a wonderful show;
And a big film plant down in Hades.
Charlie Chaplin will throw custard pies and contest
In some comedy stunts with his pal, Billy West,
And I'll put it to vote to decide which is best,
For it's time that we settled the question.
Mary Pickford will act with ex-spouse, Owen Moore,
In a conjugal sketch never done heretofore;
And I bet I will have all the fans in a roar,
With some gags of Doug Fairbanks' suggestion!
I'll have cute baby songs sung by sweet Fanny Ward,
And a protean playlet by Cunard and Ford,
And William S. Hart and his friend, Art Acord,
Will show us how bronchos are busted.

"Eddie Laemmle, the finest Director on earth;
Will be chief of my plant from the day of its birth,
With Von Stroheim to help him, to add to our mirth,
They're both GOOD, and, I think, to be trusted.
Dave Griffith, Hen Lehrman and Cecil de Mille
Will act as assistants and well fill the bill,
And I'll add to that bunch Doug Gerard, if he will,
And Max Karger will keep them from fighting.
H. O. Davis will play his 'Efficiency' games,
For in Hades we'll have to be saving of flames,
Which I need for some friends—I'm not mentioning names,
Who have made things look bad and exciting.
For Casting Director I'll have Julius Stern,
For then I'll be sure to have 'chickens' to burn,
And I think he can show me some things I should learn,
And Sid Grauman will ably assist him.
Pris. Dean, Ruth Roland, Dotty Dalton, Annette,
Will all dive in a tank, which I've built on the set,
And I'll dig up friend Fatty, who'll pay off his debt
By telling how Lasky has missed him.
Herb Rawlinson must do his acts all alone,
I must guard him well from the dangerous zone,
Because all the girls who are not fully grown
Lose their heads when they're acting around him.
Rupert Hughes I will make my Scenario Chief,
For the stories he writes are beyond all belief,
And he's got to work hard, which is quite a relief,
For with legal-proof contract I've bound him.
Carl Laemmle will work my finances all right,
Because he can get all the money in sight,
If Von Stroheim comes 'round he must hold to it tight,
For a 'Count' can part Carl from his money.
Mildred Harris and Charlie will show us how she
Played at honeymoon once, and between you and me,
This should make a big hit, for I know you'll agree
That this comedy's sure to be funny!
Jimmy Young will direct all his previous wives,

And explain us in detail the way he contrives
To win lovely maidens to trust him their lives,
And also the cause for divorces.
Bebe Daniels and Glaum and dear Theda Bara
I will feature as 'vamps,' and fair Gerry Farrar
Will do all the stunts of an opera star,
And these 'Extras' I'll add to my forces.
Theodore Roberts, Lew Cody, Mulhall,
Eddie Lyons, Moran, lanky, funny and tall,
Charlie Ray and Frank Keenan, the pick of them all,
To support my big 'stars' in their features.
Mary Minter will show how a child of fourteen
Can look twenty, or more, when she's thrown on the screen,
And I'll have Kitty Gordon depicting a Queen,
For, I must make them happy, dear creatures!
Now, I'm off to my bed," roared the Devil, "Good-night!"
And midst sulphurous haze quickly vanished from sight,
Whilst I drank on and dreamed till the broad of daylight,
Of what Satan will do to the "Pictures."
He has plenty of room for a Studio below,
And with such able help he should sure make it go;
If the Censors and others don't ruin the show
With their asinine bans and their strictures!



BARTINE BURKETT
Ingenuie in Comedies

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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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GLADYS BROCKWELL

Playing

NANCY SYKES in "OLIVER TWIST," a Jackie Coogan Production.

When one realizes what a wonderful cast has gone into the making of this Immortal Story by Charles Dickens, one can naturally appreciate why Gladys Brockwell, beloved Star of the Screen, was chosen to play Nancy Sykes! Miss Brockwell is a recognized STAR in her own right, but like all true Artists, she felt that her career would have been incomplete if she had not availed herself of the opportunity of interpreting this classic Character of fiction. It seems as if the Past had predicted the Future, after a careful study of the Picture above; no doubt Frank Lloyd, the Director, must have had this in mind (as at that time he was Directing at the Fox Studio, when Miss Brockwell posed for it), when he was selecting the Lady to play the part! Many of you, who have seen this emotional Actress in past Film Features, cannot but be convinced that upon the Release of this Production, Gladys Brockwell, whose fame is based upon past meritorious Film Effort, will have enhanced her standing throughout the World, as one of the finest exponents—histrionically—emotionally—and interpretatively of the Silent Drama.

9/10/2015 855

“Close-Up”

a nearer point of view

VOL. VII, NO. 7.

LOS ANGELES, CALIF., APRIL 20th, 1922

TEN CENTS A COPY



BEN WILSON

(Director, and Producer)

PRESIDENT BERWILLA FILM COMPANY

A MAGAZINE OF MOVIE-LAND

Someone is to Blame for this State of Affairs

In the issue of March 20, the Editor of this Magazine came out in a very blunt manner and asked you to eradicate, or curtail, the activities of "The COOTIES of Screenland."

At that time we made a monetary offer of \$50.00 to every individual actress, or actor, who would enter our office and sign an affidavit to the effect that they had been wronged by these moving picture booking agents.

At this writing we have become convinced that the fault lies not with the agents, generally, but in certain ramifications connected with the moving picture industry. Let us illustrate: The Producers' Association possibly get together and select an individual, let us say, by the name of [Annals], giving this person authority to engage the general rank and file of Extras, and Small Bit actors! These are engaged at a reduced scale of price, presumably to offset the so-called slump in moving pictures.

Such a person who formerly received \$7.50 per day is through necessity compelled to accept \$5.00 a day; then, should this person be sent out to the Goldwyn Film Corporation, for instance, he or she will probably pay 65 cents carfare! and 50 cents commission, or more! and buy a little lunch, which would leave that person with probably about \$3.00 for his or her work, while even laborers on our city streets today are capable of making more than this without any preconceived or special talent, but these individuals who are engaged in picture work must be specially trained or possess some talent adequate to the picture in which he or she is required for.

Now, that's getting right down to the actual routine of, we will say, the workings of so-called Service Bureaus. If these are Service Bureaus, then they must be service bureaus for the benefit of the Producers, and not for the individual.

Now, we will leave this angle and take up one which may probably be true! We are referring to John Lancaster. If we are right in supposing that he is a booking agent, then we would like to understand why he is willing to accept 5% commission instead of the accustomed 10% usually asked by agents? If he is not a regular commission agent, then it stands to reason that he may be in cohorts with the Producers' Association to return, let us say (and this is merely a guess), half of this commission to them. If this should be the case, then John Lancaster is not working for the individual actor or actress, but for the producers, and, if such is the case, the fact should be openly understood and the persons vitally concerned should take some action to protect their own histrionic services against such small time stuff.

Again, if we understand rightly, it was He who started the Equity. From what we can glean of the Equity we would suppose that it was organized for the mutual interests of the performer. If his idea was merely to organize the local branch, and afterwards to take advantage of having so organized it, as to start a booking agency, then the sooner this fact is known and thoroughly understood, and appreciated, the better it will be for the cleaner conception of doing business. Of course with the fact understood that our premises are not theories.

We are not suggesting that John Lancaster isn't a fine man, personally; we are not indicating that he is specifically opposed to the individual actor or actress; we would not allow you to infer that he was anything but an honest man! but we would like to know why he can accept less commission than other booking agents who go to a great deal of trouble in many cases to find positions for their particular clients?

Isn't it a fact that if you are personally engaged, let us say, at Lasky's, Universal, or Goldwyn, etc., through the casting director of these various plants (and we might mention others), why is it necessary that this particular engagement should be afterwards referred to John Lancaster! and the individual can only get that particular engagement through John Lancaster! notwithstanding that he, or she, has been previously or partially engaged by the casting director, or directors, at these plants for a certain part?

Those of you who have any information on this subject vital to the point of view expressed in this article will render a favor to the editor if you will step forward and give us that information. We will use that information, and at the same time hold inviolate the confidence of that person giving such.

A NEARER
POINT OF VIEW

"CLOSE-UP"

A MAGAZINE
OF MOVIE-LAND

VOL. VII, NO. 7.

LOS ANGELES, CALIF., APRIL 20th, 1922

TEN CENTS

"I TOLD YOU SO"

About seven months ago when Roscoe Arbuckle was being hounded mentally, and practically physically, throughout the length and breadth of these United States; when every hand seemed lifted against him; when there were but few voices uplifted in his defense to show that, at least, these were willing to stand by him in his hour of tribulation—until such time as vindication occurred—CLOSE-UP came forward and, although it did not have a brief for [FATTY], nevertheless we informed you, and thousands of other readers throughout the country, that we thought it would be but fair not even to condemn a man without a fair chance of proving his side of the story.

At that time we also stated that we, personally, did not like Mr. Arbuckle. Nothing has occurred since that time to change our personal point of view—BUT we, at least, were honest and just enough to ask you to reserve your judgment and to give this man, who had been amongst you for so many years, a chance to prove his innocence.

On the 12th of this month the termination of his tribulations occurred. A jury of enlightened men and women—all Americans—hearing the evidence pro and con, vindicated Roscoe Arbuckle in such a sweeping manner that there can be no doubt left in your mind, but that this fat comedian is guiltless.

We personally accept the verdict of these intelligent jurors, and it is up to you to do likewise.

It's up to you to show him that, although you were the first to condemn, you will be the first to lift your mental ban, and speak a good word and facilitate his return to the screen where he belongs.

GODSOL ELECTED

NEW PRESIDENT OF

GOLDWYN PICTURES

At the annual meeting of the stockholders of the Goldwyn Pictures Corporation, held recently in the Goldwyn offices at 469 Fifth avenue, a board of directors was elected to serve for the ensuing year.

Frank J. Godsol, who has been chairman of the board for the past year, was elected president to succeed Samuel Goldwyn. Mr. Godsol will continue as chairman of the board, and in addition, he will serve actively as president.

Francis A. Gudger was elected first vice-president. Those elected to the board of directors are:

Eli H. Bernheim, George P. Bissell, Edward Bowes, William Braden, H. F. DuPont, Frank J. Godsol, Samuel Goldwyn, Francis A. Gudger, P. W. Haberman, Gabriel L. Hess, Moritz Hilder, Duncan A. Holmes, Henry Ittleson, Messmore Kendall, Abraham Lehr, Lee Shubert, Albert N. Wittenberg, Frank H. Hitchcock.

GOOD FOR YOU

Mack Sennett was noted during the war for his activities and co-operation with all patriotic bodies, and personally in raising funds, and disposing of bonds in aid of the great cause. He placed his own and studio forces at their disposal for this work. Now that the war is over and sympathies are devoted to those unfortunates who came out of the conflict unable to resume their former tasks and occupations.

In the making of Billy Bevan's newest comedy, "Gymnasium Jim," sixteen veterans were engaged from the Thornycroft Sanitarium in Glendale and brought to the studio in motor cars to act as spectators in the great comedy prizefight scene. They receive the same compensation as regular extras do and Mr. Sennett makes use of them as atmosphere on every possible occasion.

Henry A. Barrows, who is playing with Charlie Ray, claims that we have wireless this and that, but adds that someone may invent mireless politics.

CHOOSING PLAYERS

FOR "THE CHRISTIAN"

The casting of Goldwyn's forthcoming production of Sir Hall Caine's novel, "The Christian," is now under way at Goldwyn's Culver City studios and some difficulty is being experienced in obtaining just the right players for every part.

Robert B. McIntyre, casting director, and Abraham Lehr, vice president in charge of production, have been in almost daily conferences with Maurice Tourneur, who has been engaged to direct "The Christian," to decide upon the right actor to play the part of John Storm and the right actress for the role of Glory Quaille. The theatrical and the motion picture worlds have been carefully canvassed for possibilities and now these are being narrowed down.

Selections for the two leading roles at least, it is expected, will be made in a short time.

George Melford has engaged that sterling actor, Albert Roscoe, to play a very important part in "Burning Sands."

YOUR CINEMA FAVORITES



In Confidence

Mr. Moos, manager of the Efficiency Department at Universal City, left for an extended trip through Europe and will be gone for about three and a half months. He will be in touch with picture gossip through "Close-Up."

During his absence Mr. Lou Strohm will take charge of the department.

* * *

The Lloyd Hamilton and Jack White units of the Hamilton-White Comedies have both finished their current series for Educational Pictures. After a short vacation they will commence production on a new series at United Studios.

James Young, who directed Guy Bates Post in Richard Walton Tully's "The Masquerader," is to direct the next Tully production, "Omar, the Tentmaker." Wilfred Buckland has been retained as art director.

* * *

James (Jimmie) Farley, the beloved villain in private life, and the excoriated one in films, was driving his "Rolls-Rough" past a drug store, when his passenger invited him to take a soda. Jimmie pulled a wry face, and bitterly exclaimed with spirit, "What up, are you trying to poison me?"

* * *

Virginia Valli, who played the leading role opposite Herbert Rawlinson in "The Black Bag," is planning a vacation in New York. Miss Valli has been in California about a year, having come here from New York City, her former home, to make a series of pictures with Bert Lytell for Metro. She will return to Hollywood to resume her screen work after a short stay in the East.

* * *

Jimmie O'Shea, who has been Allen Holubar's production manager, has temporarily assigned himself to the Ruth Roland serial, until Allen is ready to start his next production, but you must admit that Jimmie is a glutton for work, and what's more, he has always delivered.

TEN REASONS WHY BUSTER KEATON DOESN'T SMILE

1. Income tax.
2. Amusement tax (no amusement here).
3. Film tax.
4. Luxury tax.
5. Automobile tax.
6. City tax.
7. County tax.
8. Studio tax.
9. Insurance tax.
10. War tax.

Gordon Hollingshead is responsible for the assertion that "If a barber says to you, you need a haircut badly, and you decide you do, you've got no kick coming if you find out that he practices what he said."

BACK TO HIS OWN AGAIN

Fred De Silva, who has been known for many years in musical comedy, and who for the past two years has used the nom de plume of Fred Lancaster in his screen work, has at last decided that to use the name of Lancaster in competition with JOHN LANCASTER would be too confusing, and at the same time too confoundedly embarrassing, to say the least, hence the change to his own rightful cognomen. The editor congratulates him for making the change.

* * *

Ed'th Johnson—Do you drink tea? Another of the same sex—That depends.

We have an idea of the meaning, so its all right.



New and
Clever Styles
in
Tan or Black
Leathers



Chas. R. McWilliams
Nettleton



His Master's
Boots

Boot Shops
6th. and OLIVE
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209 W. FIFTH ST.
Alexandria Hotel is opposite Us.

NIGHT LIFE IN L. A.

(By "The Rounder")

ORPHEUM—There may be a Hill Street Theatre but the old Orpheumites pay very little attention to it. Perry, and Billy Hucknall, and the handsome young door man at the above theatre will tell you that a scalper would make a good living.

PANTAGES—Usually you see a very good bill here, but I can't tell why Willard Mack is forced down the public's throat so often? If I owned a theatre and any performer insulted an audience, that would be his last engagement there.

LOEW'S STATE—There seems to be an accidental rule here in which when the vaudeville is good, the picture is rotten, or vice versa. The last two weeks seem to have broken this jinx. Seats are a very hard matter to get here which worries Nate Holt to death.

MOROSCO'S—"Abie's Irish Rose" should be transplanted to the Irish Republic at this writing. The play would settle every difference, and all Irishmen would live in peace hereafter. Is this a joke?

MAJESTIC—"Smilin' Through" keeps you smiling throughout. This counts in these days of unemployment.

MISSION THEATRE—It isn't often that I have had a good word to say about D. W. Griffith's productions, but I reverse myself in "Orphans of the Storm." Under his able direction, it has become a masterpiece of film truth.

TALLY'S—The only good word I can say for this theatre, and this happens—within several months, is that Earle Williams put through "The Man From Downing Street." This is advertised as his best picture. For once I agree with the advertisements.

GRAUMAN'S—Evidently some one ran out of ideas in this theatre for it presented the public with a series of has-beens. What's wrong, Sid? Is vaudeville coming back?

RIALTO—This theatre is still on Broadway and that isn't saying much.

SUPERBA—About the best bear-cat of a film which has been presented for many months at the Superba Theatre was showing last week, namely, Hoot Gibson in the "Bear Cat."

MILLER'S—Now that this theatre has accommodated the entire population to review the "Silent Call," why not give all of the dog homes in Los Angeles a chance to send their kyoodle boarders a chance to see their fellow canine—Strongheart. Even these will bark their approval.

CALIFORNIA—Leroy Scott's "The Night Rose" reviewed in this issue by Ess. Ess.

HOLLYWOOD STADIUM—Roy Marshall, if he keeps up his good work along the promotion lines of amusement, will have to enlarge the Stadium. The last few weeks have witnessed some splendid cards. If you like boxing and a refined atmosphere, be sure to be there on Friday night.

JACK DOYLE'S—When "Wad" Wadhams makes up his mind to turn out a real card, you can make up your mind that you better reserve your seat six weeks in advance. The card for next Tuesday looks like an earthquake in Honolulu! And you know what that means. Let's go!

VERNON—By accident I was induced to go out there the other night, but it will take a greater accident to take me out again. Selah!

CINDERELLA ROOF—It looks to me as if this marvelous dance emporium will get all the summer business, now that the weather clerks have turned on the hot air faucets.

JAHNKE'S—Somebody must have told Carl Jahnke to start advertising, but what's the use of advertising if you don't make the people think that they are getting something after you get there?

THE SHIP—The new skippers of this resort are Morrie Rauch and Bill Payne. Let's see if they can

guide it out of the breakwater of financial despondency!

GREEN MILL—Now that the moon-lite gardens has gone up in smoke, perhaps the place with the wind mills revolving, will attract the dining room parties who formerly made the moon-lite their rendezvous.

ALEXANDRIA—Easter and the Passover holidays certainly brought every evening dress suit out of cold storage in the Alex dining room. At times the lobbies resembled a synagogue in full session; fortunately the rugs were missing.

AMBASSADOR—Maurice and Hughes have went; Howard Hickman and his orchestra have went; quite a few guests have went, but still the moving picture trade stays on. What attracts them?

THE GROTESQUE—The various owners of this affair on Olive street are walking delegates with blotting paper to tell you of the wonders herein. Take it from me, the only wonder I have seen is, how they can still keep open.

LA BOHEME—Some day a real man is likely to clean out this place of its infested characters who show their faces mostly beneath the electric lights. If they wore feminine apparel, I might understand the situation, but some man's tailor adorned these "birds." Judge for yourself.

PALAISE ROYAL—A lady I know tells me that "I just dote on the subdued music and the subdued hangings, but oh! my, how they subdue you when they give you the check. It takes all the life out of you, doesn't it?" Having been there myself, I cordially agreed with her. Perhaps, Halstead's Orchestra and Madge Rush's dancing should leave a slight compensation, for the exorbitant check you are handed.

HARLOW'S—You can always judge the prosperity of a cafe by the class of people entering it. This being the case, you should enter Harlow's. You will see there during the dinner hour some of the finest people in Los Angeles. Here good food is

(Continued on page 4)

....Flickerings From Flickerland....

REFLECTIONS UPON THE MORAL ASPECT OF RICHARD WALTON TULLY'S PRESENTATION OF GUY BATES POST IN THE FILM VERSION OF "THE MASQUERADER."

In view of the many indictments of motion pictures submitted by the advocates of censorship, it is pertinent to note the moral aspect of "The Masquerader," in the film version of which America's most distinguished actor, Guy Bates Post, is being starred by Richard Walton Tully. As in the play of the same name, the primary interest in the film will be in its emotional appeal as drama. Yet there is a secondary feature of the story that has been stressed in the film version by Mr. Tully, and that is the portrayal of the downfall of an illustrious statesman through dissipation. John Chilcote had become the leading figure in the House of Commons in 1914—so runs the story—but his secret indulgences wrecked the genius in him, so that when his opportunity came to lead the British Empire on to a glorious entry in the World War, he failed utterly and miserably.

Another man, a distant cousin, John Loder, ambitious and high-minded, acquainted with the problems of state because of his work as a writer upon political topics, was substituted for the delinquent, and the day was saved. In fact a deeper searching of the intent behind the story reveals the fact that John Loder is really the typification of Chilcote's good qualities. It is akin to a Jekyll and Hyde character, so to speak, these two cousins, so alike in appearance and yet so different in action, portraying the twin sides of the one nature.

In addition to Mr. Post's performance, "The Masquerader" will boast many other splendid interpretations by the supporting cast, which includes Ruth Sinclair, Edward M. Kimball, Merbert Standing, Lawson Butt, Marcia Manon, Barbara Tennant, Kenneth Gibson and others.

"The Siren Call," Irvin Willat's production for Paramount Pictures, is now under way, the featured player, Dorothy Dalton arrived on the 17th of the month. David Powell is leading man and Mitchell Lewis has an important role in this picture, which is an adaptation by J. E. Nash and Philip Hurn of a story by the former.

SENNETT'S ORIGINAL!

According to advices from New York, Mack Sennett's forthcoming spectacular comedy-drama, "For Love or Money" is being titled and rushed to completion for early release through Associated First National.

John Grey, head of the Sennett scenario department, who left for the East recently, is writing the titles for this thrilling photoplay of modern-day life.

"For Love or Money" boasts of many featured players. George O'Hara plays the principal role, supported by the lovely Kathryn McGuire. Ethel Grey Terry, Noah Berry, Billy Bevan, Ben Deely, Mildred June, Charlie Murray and many others of equal prominence combine to make "For Love or Money" one of the outstanding productions of the year.

The story deals with the trials, romance and adventure of a country youth who becomes one of New York's six million. There are laughs, thrills and tears in this very human story—an original by Mack Sennett.

F. Richard Jones directed this feature.

NIGHT LIFE IN LOS ANGELES

(Continued from page 3)
so common, that it is a rarity to

hear a complaint. Cecile is not wearing her smoked glasses any longer! and Vera honestly admits that she is gaining weight, while Dorothy Harrison believes that she is fading away at the rate of an ounce a day. On top of this, add to yourself the goodfellowship pat of C. Fred Harlow as you enter, and the winsome fleeting smile of his charming wife as you exit, and your evening will be well spent indeed.

WINTER GARDEN — Honest to goodness, I am getting so sick of speaking of the same people who are here entertaining you, that I am afraid to mention them again, for fear that you will be bored, but no matter how long Madge Rush terpsichores, and Rose Perfect warbles, you have very little cause to complain. If you have a kick, see Grovie Frankie.

Now, having taken you around the town on your own two good feet, that is, if you are not fortunate enough in having a machine—and this may be a blessing, especially if you park outside of one of these heretofore mentioned places, then you can say—like myself, thank God, tonight is done! I have made a good day of it.

BROWN CALDWELL AND LADD
Photo-engravers
247 S. BDWY.
LOS ANGELES
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HE HADN'T FORGOTTEN

Here's one Lige Conley participated in. As this mermaid comedian was passing the bootblack stand on the United Studio lot, he noticed that the colored shoe artist hadn't said anything to him. Somewhat astonished he asked, "Hey, there, have you forgotten your formula—"Shine 'em up?" The bootblack looked up and replied: "I'll say not; that's my password!" Then Lige passed out—the grounds.

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Celebrated Stars of Screenland

in turn—show how PICTURES are made. THOUSANDS OF SEATS with a perfect view from each.

Hollywood Legion Stadium

El Centro, off Hollywood Blvd.
Phone Reservations—Holly 100

Moving Along In Movie-Land

THE EDITOR WAS THERE, TOO

Fred Newmeyer, director of the Harold Lloyd Company, had an interesting meeting the other day when Oscar Grey Briggs, well known actor, visited him at the Hal E. Roach studios. The two renewed an acquaintance begun thirteen years ago when both were in stock at Elitch's Garden, Denver, Mr. Briggs playing "heavies" while Newmeyer, then sixteen years old, was character man. On the programs which the visitor brought out were the names of many prominent in various lines of stage and pictures such as Douglas Fairbanks, Rubye de Remer, Marguerite Snow, Ernie Truax, a great Broadway favorite now acting in "Six Cylinder Love," Harrison Ford, Jerome Storm, who directed many Charles Ray pictures, his most recent work being "The Rosary," and others. Harold Lloyd, as a youth of twelve, also held forth but before Newmeyer's time at Elitch's.

Mr. Newmeyer was in a number of successes such as "The Squaw Man," in which he later played "Cash Hawkins," "College Widow," "Old Heidelberg," "If I Were King," where he played the role of Louis 13, "The Virginian," etc.

STRONG ACTING

A lady star was enjoying a large plate of sliced onions, and just as she had nearly cleared the plate, said, "My heavens! what have I done? I'm to do a love scene with three separate lovers tomorrow on the lot? But"—and she paused reflectively, while she finished the scattered remnants with relish, "I'll sure put some strength into THAT SCENE." Then Barbara La Marr, who plays the lady lead in Rex Ingram's, "The Black Orchid," languidly powdered her nose and fragrantly escorted herself out of Klein's Kosher Restaurant.

DRAWING KING,

QUEEN AND JOKER

By Marshall Neilan

London has its bridge, New York has its mythical Gay White Way, Niagara has its tons of leaping water and Los Angeles has the motion picture studio.

When tourists go to London they see the bridge, when they reach New York they want to be thrilled on Broadway and when they go to Niagara they want to get their feet wet at the falls, but when they come to Los Angeles they keep the director from earning his pay.

It is getting so that the motion picture producer has to speak broken French fluently in order to get by. Between times of showing visitors around he manages to get a few minutes to eat his lunch in installments.

The gentleman—or was he a bozo—who originated the phrase that the movie was the entertainment of the masses, might have uttered a large mouthful at the time he first gave birth to this thought.

However, he is now in the same class with the hansom cab, the sun dial and the walking delegate of the Bartenders' Union. In short, he is rather passe, as we would say around Fourteenth street, New York.

There are few points of interest throughout the world that are so diligently visited by Kings, Queens and ordinary Jokers from all points East, as the movie studio. The sign "No Visitors Allowed" on the studio set has no meaning to persons who do not believe in signs.

So here's to the magnet that draws them all—the movie studio. Curtain.

Tony Moreno—Where are you going?

Director—To sit up with a sick friend.

Tony—That's an old gag.

Director—But this one is a home-brewer.

You just know its good!

Arrowhead Ginger Ale

With that peppy
Jamaica flavor



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cafes and
fountains
you can buy
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Balloon
DYE WORKS Inc.

With Comedians in Comedy Lane

FALL IS TOO FAR OFF

Mabel Normand has been seen as a daughter of the Ould Sod; she has been seen as the "Slim Princess"; she has been seen in characters representative of many nations, but never yet as a Daughter of Old Spain.

It remained for Mack Sennett to place her in the role of a Spanish beauty—a role to which she is so remarkably well suited that it is surprising she has never been so cast before.

Mabel Normand is essentially Latin, though of Irish-Canadian ancestry. Proof that she can personify Irish characters lies in her wonderful work in "Mickey" and "Molly O," two of the greatest screen successes yet produced. "Suzanna," her forthcoming Mack Sennett super-feature, will be proof sufficient that as a Latin beauty she is second to none.

In "Suzanna" she exudes the spirit of Old Spain. Her features, mannerisms, gestures, actions, enhanced by proper costumes, combine to make of

IVA FORRESTER RETURNS

Iva Forrester, who it will be remembered played several important cinema engagements in this city, has returned after a restful vacation. She has received several offers, one of which she is likely to accept. Her wardrobe has been replenished with some very clever dress creations, which will no doubt be used for her next screen story. From all indications she will be seen shortly in a Universal production.

her a true Latin beauty.

The story of "Suzanna" is filled with Old World charm and beauty, with the added touch of a few thrills and helps of romance and smiles. There is a historical basis for the story, which Sennett adapted from the historical novel of the same name, by Linton Wells, depicting life in California about 1835.

F. Richard Jones, director of many Sennett successes, is directing Miss Normand in this beautiful story, which is scheduled for release in the early fall.



LUCILE PINSON

A Screenland Beauty

Fred Fishback said that he heard an elevator woman say, "My business in life is uplifting life."

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.

∴ Trailing Motion Picture Stars ∴

FATALISM

By Marshall Lorimer

Bury me in Potter's field,
I don't care a hang!
I have had my ups and downs,
I have cried and sang.
I have had love's tender bliss,
And have won and lost;
So bury me in Potter's field,
For I don't shirk the cost.

If I have suffered in the path
That comes to every man,
At least mine was a noble wrath,
And from it never ran.
No consequences ever MEANT
A Tinker's Dam to me!
No matter what harsh Fate has sent,
I've always been care-free.

I did not count the things that came,
I counted what I did;
I used the judgment of Soul-Flame
To meet my Pyramid;
If transitory sorrow shipped
Its cargo to my shore,
I met its messenger thin-lipped,
And dared IT to send more!

There isn't any sorrow that
Has not its counterpoise,
In anything you're aiming at
To expedite your joys;
So what's the use of mulling when
The FATE you have you wield?
Your FATE you live; why worry then
About a Potter's Field?

EDWIN CLAPP SHOES

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\$40 and
more, here

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

June La Vere—You are a d'zzy bird.
A He-dumbell—Yeh, I've been coo-
ing with a flapper.

Th's by William Duncan:
Many a man is hard in business, but
awfully soft at home.

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to Order

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WASHINGTON, D. C.

Shadows From the Silver Sheet

GOSSIP BY THE ROUNDER

Bessie brought a new family into the world the other day. Their names are Minnie, Bessie, Jr., Tommie, Willow and Kitty. Their father disappeared the day the quintet appeared. Search of the various alleys has so far proved fruitless, but if he is found, Bessie will have a great deal to say to him. In the meanwhile she is being consoled by Eddie Lyons, Kathleen Kirkham, Ben Wilson and more particularly by Ben's valet at the Berwillia Film Studio. The little kittens will shortly appear in a comedy under the proud eyes of Bessie, the luckiest cat in pictures.

* * *

Jackie Coogan, who is being starred in "Oliver Twist" is making his mother read this famous Dickens volume to him. Jackie has to hear a chapter of it every night before retiring.

* * *

Just think of the place where you can get all you want to drink of the real stuff. Yes, just think of it, says Dr. Garrett J. Crandall, the molar expert.

* * *

When you try to kill identity
With falsified expression,
You lose in all entirety
Your worthiest possession.

—By M. L.

* * *

Richard Walton Tully, producer, will start making tests this week for the principal parts in his next production, "Omar, the Tentmaker."

* * *

C. Fred Harlow, who owned the Moonlote Gardens, has changed his mind about April 14th being GOOD FRIDAY, for on this date his famous tavern burned down to the ground.

* * *

Fred Betb remarked, in speaking of his four-year-old son, Gordon, "That he thought the youngster must have been named after a well known but alas; histeric depated gin."

* * *

Bernard Durning's latest:

He—Did you hear the joke about the movie actor?

She—No. What was it?

He—No good, no good.

AT LAST—AT LAST!

Gertrude Astor, the beautiful blonde who plays the contrast part to Dorothy Phillips in "Hurricane's Gal," the Allen Holubar production for First National release, is said to have played her difficult role so well in this production that her standing as a screen artist is assured. It was Miss Astor's work in the Mary Pickford production, "Through the Back Door" that attracted the attention of Holubar. Many of the scenes in which she appears in "Hurricane's Gal" are most trying ones but Miss Astor has met them with a batting average of one thousand per cent.

Work on a set built on rockers representing a portion of a ship has been occupying the attention of Philip E. Rosen this week. Mr. Rosen is directing Betty Compson in "The Bonded Woman" by Albert Shelby LeVino, based on the story by John Fleming Wilson. Actual shipboard scenes will be made in San Francisco Harbor.

Nice Boy—I feel brill'ant.

Wally Re'd—What's the matter; lit?



JACK COOPER
Comedian

Paris Office,
7 Rue Berges



New York Office
48 W. 35th St.



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PERT POINTS

Arthur Bernstein, or Archie Mayo, must have pulled this one! "Blind Hubands" with "Devil Passkeys" make "Foolish Wives."

* * *

As the Irish factions are at variance with each other, why don't they start a limerick competition? Not a bad idea, Edd'e Barrett.

* * *

James Horne, the director, is to begin production next week on a Douglas MacLean comedy, "The Sunshine Trail," the continuity for which is being prepared by Bradley King.

* * *

Lambert Hillyer last week finished the Ince feature, "The Brotherhood of Hate," with Frank Keenan, Lloyd Hughes and Marguerite de la Motte in the cast.

* * *

The following trenchant utterance comes from Kathrine M. Johnstone: "It's better to hurt if the purpose is in your mind, than not to hurt, with the fearing of hurting someone."

* * *

Harold Bacquet, Allen Holubar's assistant director, has been with that producer during the making of every feature picture during the last four years.

* * *

Roy Stewart, the Berwilla film star, is responsible for the following: "We know that 'Distance lends enchantment to the view,' and we also know that the nearer you get to a star, the more distant they are!"

* * *

Rollie Asher—I like that girl.

Unknown Male—So do I, roughly speaking.

That's a deep one, says Norman Taurog.

* * *

Heard in New York by King Baggot:

He—Where's your wife?

Another—Out with her future husband.

* * *

Billie Rhodes states "That a man crossed the street yesterday. He leaves a widow, five children and a mother-in-law."

* * *

Eileen Sedgwick wants to know if the room where the censors pass on films is the objection room?

CHRISTIE GOING ABROAD

Al Christie will sail for Europe as soon as he has completed the comedy which he is engaged on.

Passage has been engaged by Christie sailing from New York on May 13th on the Olympic, the earliest sailing date he can make and remain in Los Angeles until May 5th, his mother's birthday.

With Mr. Christie on the trip will be H. D. Edwards, his production manager for Christie Comedies, and preceding him will be Frank R. Conklin of the Christie scenario staff, who expects to spend all of his time in France while Christie and Edwards visited England and Scotland before going to the Continent.

Conklin has a unique reason for going abroad. Ever since he returned from the war zone he has cherished a desire to revisit Verdun, hire an automobile, and travel all through the region, finding out for the first time just what lies on the opposite side of a little row of hills which he and his companions often watched but never dared cross while being shot at from that direction. Conklin has been planning this trip for two years and will eventually find out just what is behind the hills which aroused his curiosity.

Christie has previously planned to make his spring trip to the Orient this year but the glowing accounts which his brother, Charles, brought back from England of his visit there caused the producer to change his mind and head for Europe instead.

While Christie, Edwards and Conklin are abroad, production will go right along at the studios, comedies being filmed under the direction of Scott Sidney, William Beaudine and Harold Beaudine. These stories are being mapped out now by Conklin, Graham and Hall of the scenario department, and they will feature Bobby Vernon, Neal Burns, Dorothy Devore and Viora Daniel.

The last release of the current series is scheduled for July 2nd.

George Meliord's next production, "Burning Sands," starts April 24th. The picture was adapted by Olga Printzlau from a story by Arthur Weigall. Wanda Hawley and Milton Sills will head an admirable cast which also includes Robert Cain, Winter Hall, Louise Dresser and Jacqueline Logan.

ON THE LOOK-OUT!



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YOU TELL 'EM

By Bertram Bracken

Some women are stubborn.
Most of them are.
Some women are painted.
Most of them are.
Some women are liars.
Most of them are.
Some women are cats.
Most of them are.
Some women are married.
Most of them are.
Some women are divorced.
Most of them are.
Some women are in love.
Most of them are.
Some women gossip.
Most of them do.
BUT LAST OF ALL—
Some women are wonderful things.
Most of them are!

Cliff Bowes—Do you like Eddie?

Marian Marshall—Yes, he has the loveliest red nose!

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

Under the Magnifying Glass

BY THE MAN

BEHIND 'CLOSE-UP'

MISS DALE FULLER

About one of the clearest cut examples of the merit that true artistry begets, is exemplified in the person of Miss Dale Fuller.

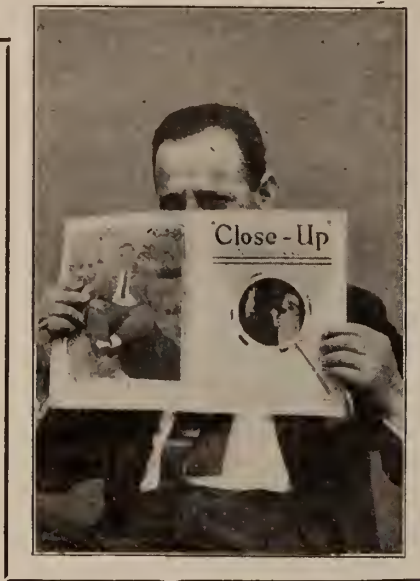
It is not necessary to be a star, to be widely exploited and advertised as such, for the public to realize that you are one; for, if anyone received less publicity than Miss Dale Fuller in "FOOLISH WIVES," then we would like to know that individual.

For some unknown reason the woman who was not heralded as the star actually, through intrinsic work as an actress, has become the recognized star in the heart of the public who saw "FOOLISH WIVES"! It is not necessary to go into the story, for it has had its admirers, and detractors, but the big fact stands out that Miss Fuller, practically unknown; over night, as it were, conveyed the truest note in the action—in which a story was widely wanting. Everyone could appreciate the situation that she was placed in, and everyone was glad that she was the humble instrument that led to the downfall of the VILLAIN, eventually.

Miss Fuller dates her picture career to the old Keystone days. She played in Mack Sennett's Comedies and afterwards went to the old Triangle. During this period of her career she met with an accident which was almost the means of terminating her ambition, and losing to the world a sterling actress.

About this time a lapse probably of eighteen months occurred and then one day Erie von Stroheim picked her to play the part of MARUSCKA. This was the opportunity, and Miss Fuller arose to it—and the results you are aware of. For her meritorious work in this film, she is assigned to play a very important part in the next Stroheim picture which is to be filmed very soon.

Dale Fuller represents the highest conception of what womanhood means in a profession. She is not a mere butterfly—but an earnest student, imbibing the daily lesson of life from day to day. She is a keen analyst of human character. She is also an idealist of higher thought. Her amusements, if these can be called such, is browsing among the great



authors of the past. She is blessed with a very wonderful mother, and the daughter is a perfect reflection of this lady. Her home life is based upon sanity and reasonableness.

If she possesses one particular fault it is that of being very ambitious. She well expressed it to the writer the other day when she said, "Mr. Lorimer, why is it that because I have a humorously inclined twist of expression, that directors have made up their minds to cast me for comedy parts, when I know my ability and experience classify me for the higher emotional dramatic roles?"

We were unable to answer her, for the simple reason that we know that once an individual has become a certain TYPE in the minds of directors, their vision becomes so limited—that they can only see that one type in the future work of that individual.

Perhaps, Miss Fuller may prove to be the exception to the rule, and she will be cast in pictures in which her admirable artistry can be brought out to the fullest extent, but no matter whether it will be this or that, you can rest assured that within the next two years the name of DALE FULLER will run around the world with the universal sentence on the lips of those who have seen her, "ISN'T SHE WONDERFUL?"

Sylvia Breamer—They ought to call that picture the Beehive.

Another Actress—How come?

Sylvia Breamer—Because I just got stung.

MENTAL PHOTO OF

RICHARD WALTON TULLY

Your favorite virtue?—Sincerity.

Your favorite quality in a man?—Responsibility.

Your favorite quality in a woman?—The mother instinct.

Your favorite occupation?—Writing.

Your idea of happiness?—Golf every day.

Your idea of unhappiness?—No golf at all.

Your favorite color?—Blue and gold. Where would you prefer to live?—California.

Your favorite prose author?—Robert Louis Stevenson.

Your favorite poet?—Omar Khayyam.

Your favorite painter and composer?—Valesquez and Connod.

Your favorite hero in real life?—Robert Morris.

Your favorite heroine?—Jeanne d'Arc.

Your particular aversion?—Intolerant bigots.

What character in history do you dislike most?—Judas Iseariot.

Your favorite motto?—"The world stands aside for the man who knows whither he is going."

ABOUT ANOTHER DOG

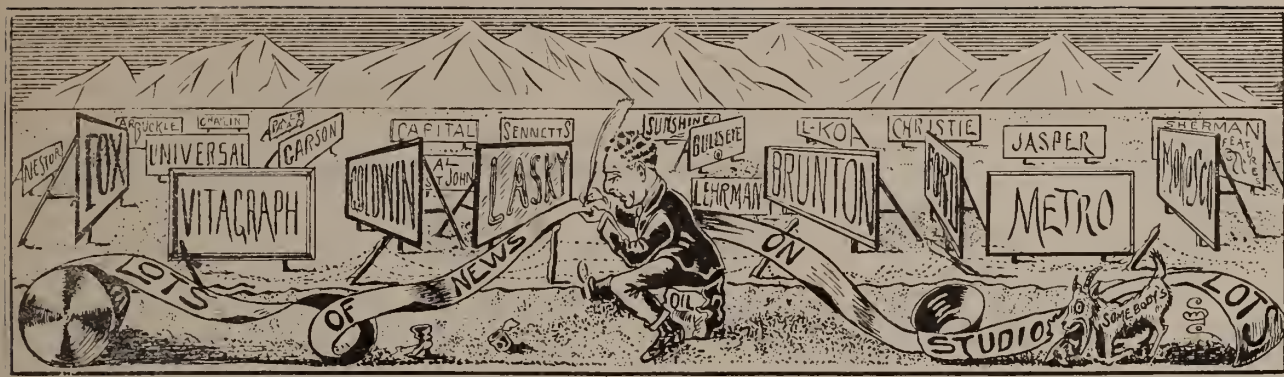
A good one is being told around Hollywood on Theodore Roberts, who has a reputation for his pedigreed wire-haired terriers. Recently he gave one of his prize winners to Carey Wilson, associate editor of the Goldwyn scenario department. The dog had not been "plucked," which is the canine way of saying elipepeed. Wilson was walking along the street with his pet when a little girl came up to him and said: "Mister, what a nice looking sheep you got there."

BOHEMIAN BUNK

By Gladys Brockwell

. . . . dim lights bobbed hair
. . . . shell rim glasses other
glasses smoke long hair
painted legs more smoke
razzle dazzle jazz it's terrible
. . . . note books cigs spaget
. . . . and it's life to those
. . . . who like it

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



UNIVERSAL PICK-UPS

Another unit production manager has been appointed at Universal City to work with Martin Murphy and M. K. Wilson, under the supervision of Irving G. Thalberg, director-general of the studio.

Charles P. Stallings, who has been in charge of the location department for some time, is the new production executive. He will have charge of the unit starring Frank Mayo and directed by William Worthington, making "Out of the Silent North" and one comedy unit.

* * *

Ethel Gray Terry has been cast by Universal to play the role of Madame Corona in "Under Two Flags," Priscilla Dean's present starring vehicle.

The cast now includes such favorites as James Kirkwood, who plays opposite the star, John Davidson, Stuart Holmes, Sydney Franklin, W. H. Bainbridge and Robert Mack.

* * *

Nat Ross has been made a director at Universal City. He will guide Reginald Denny, star of the Universal-Jewel police stories, the first of which is "The Red Rider."

Ross has been an assistant to many of the best known directors at Universal City and elsewhere. He was formerly private secretary to Carl Laemmle, president of the Universal Film Company.

* * *

Three comedy units are hitting the ball at a rapid rate at Universal City, making fun films that mark a departure from the obvious form of slapstick.

Craig Hutchinson and Allen Curtis are alternating in direction of Roy Atwell and Ethel Ritchie, co-stars in domestic situation comedies. Separate casts are alternated weekly, making two units in production.

* * *

William H. Watson's megaphone is behind the action of Neely Edwards, whose recent characterization in William D. Taylor's last production, "The

Green Temptation," was marked by the critics as an unusual piece of work.

* * *

Another interesting cast has been engaged by Universal for Gladys Walton's forthcoming starring vehicle, "The Trouper," a sparkling comedy-drama tale of stage life concerning a wardrobe slavey.

Jack Perrin, popular leading man and star of the Universal series, "Bob of the U. S. N.," will play opposite the star. Other well known members of the cast are Thomas Holding, Kathleen O'Connor, Roscoe Karns, Tom D. Guise, Mary True, Mary Philbin and Florence D. Lee.

Harry Harris, who has directed Miss Walton in several previous successes, directs "The Trouper."

* * *

LASKY-ISMS

"The Ghost Breaker," by Paul Dickey and Charles W. Goddard, adapted by Jack Cunningham, will be Wallace Reid's next star picture and will be directed by Alfred E. Green. Lila Lee, it is announced, will be his leading woman.

* * *

One of the strongest casts that has been assembled for a picture in a long time, is now being gathered for George Fitzmaurice's first California-made Paramount picture, an adaptation by Ouida Bergere of Mary Johnston's "To Have and To Hold." Betty Compson and Bert Lytell will be seen in the leading roles, while Theodore Kosloff is slated for one of the strongest acting parts. Work is to begin about April 24th at the Lasky studio.

* * *

The cast of "Pink Gods," Penrhyn Stanlaws' new production starting April 24th, will be headed by Bebe Daniels. It also includes Anna Q. Nilsson, Adolph Menjou and others. This is an adaptation of Cynthia Stockley's South African story, "Pink Gods and Blue Demons," and was adapted by J. E. Nash and Sonya Levien.

* * *

Cecil B. DeMille is scheduled to begin the 1st of May on his production,

"Manslaughter," by Jeanie Maepererson from the book by Alice Duer Miller. Thomas Meighan, Leatrice Joy and others will appear in the important roles.

* * *

"Borderland," Agnes Ayres' new picture by Beulah Marie Dix, directed by Paul Powell, affords Miss Ayres an opportunity to prove that she is a versatile young woman.

* * *

UNITED STUDIO NOTES

Lou Anger, general manager of the Joseph M. Schenck production units, has returned from San Francisco, where he went on business connected with the Arbuckle matter, and is engaged in preparing for the forthcoming Norma and Constance Talmadge productions at United Studios.

* * *

For the first time in his screen career, Jackie Coogan is working at night. Frank Lloyd, who is directing "Oliver Twist," wanted the proper effects for the night scenes, and arranged to have the diminutive star set aside five evenings for the purpose.

* * *

Stephen Goossen, who designed the settings for "Oliver Twist," has returned to his desk at the Joseph M. Schenck headquarters here and is engaged in sketching the sets for Constance Talmadge's "East Is West," and Norma Talmadge's "The Mirage."

* * *

Lloyd Hamilton, Jack White, Lloyd Bacon and General Manager E. H. Allen of Hamilton-White Comedies, will leave for the East this week for a month's vacation. Upon their return they will resume production on their contract with Educational Pictures.

* * *

Wilfred Buckland, who designed the sets for Douglas Fairbanks' "Spirit of Chivalry," has resumed his association with Richard Walton Tully, and is preparing the technical schedule for the Guy Bates Post Starring production of "Omar, the Tentmaker." Virginia Browne Fair will play opposite Mr. Post and Janes Young will direct.

JUST BETWEEN OURSELVES

Marshall Lorimer
Editor and Prop.

"CLOSE-UP"

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Goldwyn Presents

Lon Chaney in

"THE NIGHT ROSE"

At the California Theatre

(Reviewed by Sam Silverman)

Arthur—Le Roy Scott.

Director—Wallace Worsley.

Continuity—Arthur F. Statter.

Photographer—Ben Short.

"The Night Rose" is the most libelous, audacious and insulting film I have ever reviewed. It traduces the sublime profession of motherhood, depreciates the newspaper profession, disparages the police force of a great city, and nullifies the great work sponsored by some of the leaders of the cinema industry. From the first moment when the two sisters kissed, we knew it was one of those artificial, insane far-fetched films consisting of just so much footage and that's all. Where, oh where, is the mythical municipality that will defy such outrageous preposterous characters as O'Rourke, played by Lon Chaney? The last of his infamous clan was murdered in cold blood in Chicago a few years ago—Jim Colosimo was his name, and I knew him and his carnal caravansary quite well. And where is the newspaper that will stand for persecution of an administration via the O'Rourke system of double cross and diabolical tactics. And where is the mother that will repudiate the daughter simply because a suspicion attaches to an isolated incident? Statter, I know, is a former newspaper man. Shameful indeed that a man who knows better would lend his efforts to defiling his own nest in such a manner. "The Night Rose" winds its way through a tortuous maze of unconvincing "business" that gets you nowhere. It is not a moving picture—rather a stagnant, puerile recital that its sponsors should blush to present to the public. There is only one valid

excuse for pictures of this sort—and that is, a revelation of how not to do it.

Even if the premises in this plot is true, does it advance a great art to project it on the screen?

Is there a subtle preachment in the circumstance of a perfectly virtuous maiden being closely juxtaposed with such a wily monster as O'Rourke and emerging clean and wholesome? Why do screen writers emphasize such balderdash—such asinine themes? I want to know.

Does the newspaper profession carry on collusions with fiends of the O'Rourke stripe? I want to know.

Does the police force employ double crossers who inform the O'Rourkes of what is going to happen beforehand? I want to know.

But enough of this—it's dignifying rot and piffle to even ask the question.

Leatrice Joy as Georgia Rodman did the best she could to make the part convincing. Cullen Landis as Jimmy got nowhere, because the portrayal was inhuman and ungallant. Lon Chaney as O'Rourke should have received a fat stipend for wading through this thing—but it added not an iota to his repute for characterization.

The photography was excellent—likewise several of the settings.

"The Night Rose" in the final analysis is just a thorn in the side of the cinema industry—that's all. It will never grow to be a hardy perennial, thank goodness.

RUPERT JULIAN, one of the biggest money-making directors Carl Laemmle ever associated with, says 'en passant,' "It is better to get out of bed than to tumble into one!" He seems to look stripped for action in new directorial channels.

GREATEST AGGREGATION OF TALENT

Jackie Coogan's "Oliver Twist" can truly boast an "all-star" cast!

Here's the names of those who assist Jackie in making 'Oliver Twist' a screen classic:

Lon Chaney, Fagin, Gladys Brockwell, Nancy Sikes, George Siegmann, Bill Sikes, Carl Stockdale, "Monks," James Marcus, "Bumble," Aggie Herring, Mrs. Corney, Eddie Trebaol, "The Artful Wodges," Jones Standing, "Charlotte," Louis Sargent, "Noah Claypool," Florence Hale, "Mrs. Bedwin," Nelson McDowell, "Sowerberry," Joseph Hazleton, Mr. Grimwig.

Seldom indeed it is that an aggregation of artists such as mentioned above are represented in one production. That "Oliver Twist" will be a massive picture is assured by all those in association with the Coogan company. No expense will be spared. No time will be saved in giving Director Frank Lloyd every opportunity to bring to the silver sheet the picture of pictures—one that will live long in the silent drama industry.

The lady Starett's are using the Japanese Gardens on the Metro lot to play handball in bungalow aprons. Of course if the ball enters a pond, someone goes on in after it. Water doesn't damage this apparel.



DOROTHY MORGAN
A Clever Child Actress

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

Hand-Outs Along the Rialto

TALMADGES RETURNING

Dispatches received at the western offices of Associated First National Pictures contain the news that Norma and Constance Talmadge will take their last glimpse of Manhattan on April 15th, when they will climb aboard their private car "Republic" and speed for California.

Joseph M. Schenck has had a busy session since he left Los Angeles some six weeks ago with the completed negatives of Norma's "Smilin' Through" and "The Duchess of Langeais" and Constance's "The Primitive Lover." Mr. Schenck has reviewed some two score plays in his effort to find the best possible vehicles for his popular stars. His efforts were crowned with success and when vivacious "Connie" steps from the train she will find the finished script of William H. Harris, Jr.'s spectacular stage success "East is West" awaiting her. Director Sidney Franklin and Frances Marion have been busily engaged in preparing the continuity for this production.

A number of the interior sets have already been prepared at the United Studios but most of the exteriors are to be made in China. Connie and the company will sail for the Orient shortly after her arrival here.

Joseph M. Schenck has purchased Edgar Selwyn's "The Mirage" for Norma Talmadge's early production. This play was a sensation on the stage with Florence Reed as the star. Miss Talmadge is expected here at an early date to start work on the picturization of this famous play.

"Smilin' Through," the first of Norma Talmadge's big pictures under her new contract is being accorded a wonderful reception in the East, where it has just been released.

Gloria Swanson left Sunday for New York and thence to Europe for a vacation and pending her return Sam Wood, who has just finished the production of "Her Gilded Cage," in which Miss Swanson starred, will be engaged in preparing two new stories which she will do immediately on her return, and which will be announced later.

* * *

Things have gone far enough, girls!
Dresses must not go any higher.

LITTLE BIRDS TELL US

Now who would have believed that Henry McRae would come back to life in this generation? But such is the case, for this erstwhile producer-general and speed director for Universal is the head and front of a new organization, fully incorporated—so I understand—under the laws of California. The purpose of which is to take films in the Orient, in fact the organization is known as the Oriental Cinema Associates! Of course Bobby Kerr, the comedy director, isn't an Oriental, and he is the vice-president. Nor can I say that Barney McGill (a splendid camera man) is anything but Irish, yet he holds the regal position of secretary. The same might also apply to Loy Hess, who is one too, and McRae, as you will have guessed, is the potentate or president. This association is incorporated for \$60,000 and its members will take pictures in India, China, Japan, the Philippines, as well as the South Sea Islands and other places of Asiatic and Oriental splendor. All of these well known film celebrities leave the fair city of Los Angeles about May 15th. They will be probably away a year or so, but judging from what these gentlemen have accomplished in the past, we have an idea that what they bring back will be worth while—in a financial and historic sense. Good luck, boys!

SPARKLING FACTS

The amount of light used at the Mayer Studio for the sets during the production of John M. Stahl's "One Clear Call," if concentrated and fed out to the average American town of 15,000, would illuminate it for eighteen nights. The electrical load was 77,120 amperes or 44,344,000 watts. This would keep an ordinary reading lamp burning 24 hours a day for 126 years and 8 days. This is a little more power than is required for the average large sets and unusual lighting effects, but any production with interior scenes uses up more "juice" than the ordinary citizen does during a lifetime.

Barney McGill was so busy cranking the camera for Bobby Kerr, that he claims that he saw his wife Monday morning, and got acquainted with her again on Friday.

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Fred Caldwell, who has just finished shooting a series of five-reel westerners, featuring Jack Perrin and Josephine Hill, for the Commonwealth Motion Picture Producers, is now writing the continuity for a seven-reel comedy drama, the title of which will be announced later.



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SCREENING WHERE THE SCREENING'S GOOD

Broadsides

By ARGUS

Jean Acker—How does your friend, King, get all of the swell queens?

Grace Darmond—Oh, he's got the Jack in the form of a ten spot!

* * *

I always like to work on an empty stomach," said the tattoo artist.

This was heard by Kathleen Kirkham.

* * *

Larry Semon—Why are hip pockets so popular?

Dumbell—I haven't the least idea.

Neither have we.

* * *

Myrtle Stedman heard this one:

"I have a lot of fast friends," she said, "but they are not the kind you think they are."

* * *

The latest automobile gag by George Wurzburger:

"I took my engine out, and its been missing ever since."

* * *

Gertrude Stevens—She is a very winning girl.

Male voice (softly)—Yes, I've played the game with her, too.

* * *

Ben Wilson suggests:

Maybe there would be more harmony in the homes of Los Angeles if the pianos were tuned.

* * *

Just what does she mean? "I believe in you implicitly, but believed in you explicitly."

* * *

Here's a good point by H. H. Van Loan: "Many a needle hole is worn out in time, and hard luck can wear out its welcome."

* * *

Helen Gibson comes forward with a title for a spirit picture, namely a full length portrait of a bottle of bonded liquor.

* * *

Those who voted for prohibition must have been thinking of the "other fellow" who needed it, asserts Harry Garson.

* * *

Tea is not a bit tasty when your bootlegger hasn't sold it to you. So saith Walter Long.

Doris May—What a grouch that chap is.

Wallace MacDonald—Yeh, he's been eating crabapples.

* * *

"In time to come it's just possible that the House of Sexes will take the place of the House of Lords," suggests Leatrice Joy.

* * *

Edgar Lewis—Women hate that man.

Mrs. Lewis—How come?

Mr. Lewis—He's always inventing new wrinkles.



I wonder if there is anything above me?

Should a person walk in his sleep when he has an automobile? Jimmy Adams wants to know.

* * *

Finis Fox—Do you like Shakespearean roles?

Actor—I never ate any.

* * *

Leonard Clapham—"What makes a man forget his dates with a woman?"

May Foster—"Another woman!"

* * *

Most of the girls today would make good sales ladies for hosiery. Harry Beaumont is again in our midst.

* * *

Lloyd Ingraham desires this information:

Can any one soberly describe Cuba?

Ethel Grey Terry remarks that standard leading men use a standard oil to shine in pictures.

* * *

"There's a difference of \$97.00 between marriage and divorce," is the contention of Martha Mattox.

* * *

Some people should have been married on April Fools Day, says Reggie Barker.

* * *

Jack White's latest:

"I can't stand the strain," said the milk to the bucket.

* * *

"A dollar meant something once; now we only use it to pay taxes," asserts George McDaniel.

* * *

Suggested by Shirley Mason:

John D. Rockefeller should have a picture of himself done in oil.

* * *

Does a horse dealer back up the horse he sells? asks Harry Carey.

* * *

THAT INDUSTRIOUS HUGHES FAMILY

A new book of verse by Adelaide Hughes, wife of the indefatigable Rupert, is soon to be published. Mrs. Hughes has just returned from a literary hibernation, where she wooed the muse. Mr. Hughes continues to write and direct photoplays at the Goldwyn studio, to compose songs and to dash off novels and short stories.

TONY MORENO, HERO

Tony Moreno is putting into practice in real life some of the things he learned as a star of the black and blue drama. The other day he became a real hero when a team of horses attached to a milk wagon being used in Rupert Hughes' "The Bitterness of Sweets," at the Goldwyn studio, began to run away probably under the impression that it was time for afternoon delivery.

On the wagon was seated a very frightened small boy, who lost control of the animals. Moreno sensed the danger in a moment, measured the speed of the animals at a glance, and rushing up to the horses as they dashed his way, seized their bridles and stopped them.

PERSONALITIES

Star Shooting

By "Hee Nose"

A funny one by Maurice B. Flynn:
"I feel pale," he said, and then
kicked the bucket.

* * *

By Harry Webb:
True love is proved when one is
down and out.

* * *

Sent in by Bert Lytell:
"I got more than my share," said
the man, as he looked at his twins.

* * *

Jimmie Aubrey wants to know:
Where's the fellow who used to say:
"This is one on me?"

* * *

Paul'ne Curley—I sure like Jimmy.
Someone else—Yeh, he has sort of
a ring in his voice.

* * *

By Edward Jobson:
The motion picture screen isn't very
large, but at that, some actors never
get across.

* * *

She—I wish God had made me a
man.

Jack Cooper—Here I am!

* * *

Jean Calhoun—Gee, that barber is
short.

A Man—Yeh, he's a little shaver.

* * *

I know a woman who can't keep
quiet, even with a thermometer in her
mouth.

* * *

James Kirkwood's own remark:

A man loves his new wife a great
deal when he will eat jelly bean soup.

* * *

Patsy Ruth Miller's outburst:

The women play golf to make a
score with fashion.

* * *

Philip E. Rosen says that if you
treat a woman too nice, she becomes
suspicious.

* * *

A man can't lengthen his bankroll
when Lenten comes around, avers
Pauline Stark.

* * *

If a dress costs a song, who sup-
plies the notes? inquires Roy Mar-
shall.

* * *

Frank Lloyd says its pretty hard
sometimes to collect easy payments.

HELPING THE CHILD ALONG

If it's a girl, her name will be
Norma Constance Talmadge Keaton.

If it's a boy—

No, not "Buster, Jr."

Far from it, Just plain "Joe."

Of course, that isn't the name that
will be inscribed in the family Bible.

His real name will be Joseph, after
his uncle, Joseph Schenck.

All of which is just a foreword to
the statement that Natalie Talmadge
and Buster Keaton—Mr. and Mrs. in
private life—are eagerly awaiting the
arrival of their first born, which event
is scheduled to take place some time
in May.

Mother Talmadge—parent of Norma,
Constance and Natalie—said recently
that the pile of dainty pink and blue
things, tinted ivory rattlers, comb and
brush sets and lace baby bibs is grow-
ing steadily in the Keaton home, in
preparation for the big event.

"Constance works herself ill with
worry over it," she said. "Norma
sews for it day and night, and Mr.
Schenck thinks of nothing else.

"We have talked the question over
seriously many a night this winter,
with Buster demanding a male heir,
and all the girls praying for a girl. But
whatever sex wins out I don't sup-
pose it can escape a future in pic-
tures."

Harold Lloyd is still concentrating
on the small town atmosphere in his
current comedy as yet untitled.

* * *

Harry "Snub" Pollard has begun
work on a new picture in which the-
atrical life will be featured. Super-
vising Director Charles Parrott is at
the megaphone. Marie Mosquini and
Noah Young are chief support.

* * *

"Paul" Parrott will be a most har-
rassed American husband plunged
into typical situations in American
family life in his next comedy, the
script for which is now ready. Al
Santell will direct and Jobyna Ralston
and Eddie Baker head the support.

* * *

B. P. Schulberg, head of "Preferred
Pictures," is building sets at the Louis
B. Mayer studio, where Katherine
MacDonald is to star in more First
National releases. The company head-
quarters will be on the Mayer lot.



HELENE LYNCH
Ingenué Lead

If church congregations would di-
vert the fat salaries given "fault-
finders" and pulpit orators in helping
the needy, living within the shadow of
million dollar edifices erected to the
vanity of man, and "the glory of
God" then there wouldn't be any
necessity for gospel ranters and
churches, and we believe that God
would be satisfied with the arrange-
ment.



GERTRUDE STEVENS
Comedy Ingenué

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

Bright Hints For Human Beings

By "US" or "WE"

THE POET'S DREAM

Ex Nihilo—Nihil Fit

By Marshall Lorimer

I had determined I should write a poem,
A classic for posterity to read,
Which as an Epic should possess a Proem,
That step, by step to my grand plot would lead.

This purpose served, let's say, in stanzas forty?
Crammed full of pleasantries, and rich wit,
With here and there a spice of something naughty,
(Essential this to lighten it a bit.)

From thence to where the Dialogue commences,
Would occupy some ninety lines profound,
About a broken stile, a lane, and moss'd green fences,
A lonely birch tree, and gaunt hills around.

The plot would then unravel by slow stages,
For what is poetry without its length?
With rare descriptive matter thro' twelve pages,
Which should not lack a certain rugged strength.

Then in a natural way would come my creatures!
Each breathing his or her own sentiments;
With villainy and worldliness, as features,
Which in the end should bow to innocence.

To do this properly I think 'twere little
If ninety pages would suffice the task
For characters all love to tattle-tittle,
And some in their profoundness love to bask.

And then! but wait—before proceeding further,
'Tis meet the tragic muse should have a say,
A suicide perhaps! and then a murder,
With nemesis to overtake and slay.

All this might be fulfilled and still give pleasure,
By leading to a quaint catastrophe,
Where all the characters would step their measure,
Thro' eighty pages of choice repartee.

And so on to the end, in varied metre,
Not leaving out a moral epilogue,
(These I have oft been told could not be neater)
And this—to them, would be as shine to fog.

But stop! the subject has not yet been chosen,
The difficulty is to try the lot,
For each appeals to me out of a dozen,
With fascinating problems for a plot.

To make all ready for the swift perception,
I laid the desk for my poetic think,
And placed upon it things to aid conception,
And quills were there of course, and paper pink.

I sat me down to light upon the subject,
(All poets do this E're they 'gin to write?)
I rolled my eyes about to find an object
To hold my vacant stare till I saw light.

I stared, and stared, and stared with nervous tension,
The meanwhile chewing many quills to pulp
No worldly sound distracted my attention,
Except! and here—but poets even gulp?

The luncheon and the dinner bell had sounded,
But still I sat and stared, without a bite,
My nimble wit, from thought to thought rebounded,
In fact mine was a long poetic flight!

It went so far—alas! in its dream groping,

That I could not recall it from its quest,
But still I hoped it would return, still hoping
(Midnight!) With due solemnity retired to rest.

Epilogue

If sense or reason you expect from prattle,
Like me I think you will have searched in vain!
It is not always he who fights in battle,
Who ever has the chance to fight again?



BARTINE BURKETT
Ingenué in Comedies

THE PASSENGER

By Marshall Lorimer

*Sweet girl! of gold, I saw you
Across the aisle from me,
As a "dream girl" whom I knew
From scenes in Destiny.
Your cheeks, like summer peaches,
Turned scarlet 'neath my glances:
How oft ONE overreaches
The truth of new romances?*

*You heard each word we uttered;
Nor let on that you heard,
Yet once your eye-lids fluttered,
As if your pulses stirred.
You left—we kept on going—
But as you went you smiled;
I thrilled to you unknowing
In your dear token Child.*

Cunningham

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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,"

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BARBARA LA MARR

Playing the Feminine Lead in Rex Ingram's All-Star Production

"BLACK ORCHIDS"

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“Close - Up”

a nearer point of view

VOL. VII, NO. 8.

LOS ANGELES, CALIF., MAY 5th, 1922

TEN CENTS A COPY



WILLIAM WORTHINGTON

DIRECTOR

WHO HAS CREATED OVER FIFTY FILM FEATURE SUCCESSES

A MAGAZINE OF MOVIE-LAND

UNIVERSAL-JEWEL PRODUCTION, "MAN TO MAN," DIRECTED BY STUART PATON.
PHOTOGRAPHED BY WILLIAM THORNLEY. SUPERBA THEATRE. REVIEWED BY
SAM SILVERMAN.

Starring Harry Carey.

It seems to me that we are living in a pacifist age—the dove of peace is hovering on all sides—and yet, in "Man to Man" you see the goldarndest shooting and killing ever projected on the screen. Why, the Battle of Gettysburg or the Argonne was a pink tea in comparison. By which you must not infer that "Man to Man" is not a good picture, only that it is slightly inapropos to the era, that's all. First of all, the picture is incorrectly named. That man to man encounter is not in accord with the true characters in the drama—the villyn who fought Harry Carey was not much of a man and through that encounter the picture gets its title. For a rip-roaring western, this story is super-excellent, plausible, sustained and swift moving.

To Stuart Paton we doff our Kelly for staging a real thriller. Although the continuity was jerky in spots, the action was never far-fetched, always sequential and superbly convincing.

Hand to hand encounters were there a la Lincoln J. Carter.

And—oh, yes—a very pretty love theme dominated at all times by the coy, hoydenish wiles of

Miss Lillian Rich, who finally succumbed to the herculean endeavors of Harry Carey as Steve Packard.

Why must cowboys marcel their hair and pencil their eyebrows—can anyone tell us?

The high spot in this cinema is the riotous stampede at the cattle ranch—a super-superb thrill that makes you grip your seat to keep from falling off. Yea, verily, here was a thrill with a capital T. Director Paton brought out a finer quality of acting in his star.

Among those who efficiently enacted important roles were Charles LeMoyné, who was sufficiently villainous to suit the most exacting. Harold Goodwin has fine natural talent. Willis Robards played a blind man to perfection.

The photography was splendid; likewise the orchestral accompaniment, worked overtime in reconciling the score with the "business" of the cinema.

"Man to Man" is sure to please that vast sector which goes to movies for resounding thrills and tense action. It ought to be a favorite in years to come as a strong program number.

A KING VIDOR PRODUCTION, "LOVE NEVER DIES," WITH ALL-STAR CAST, DIRECTED
BY KING VIDOR. PHOTOGRAPHED BY MAX DIPONT. LOEW'S STATE THEATRE.
REVIEWED BY EMM.ELL.

Love's old sweet song! What a beautiful thing to carry through your emotional journey. King Vidor graphically, truthfully and effectively places before us a sequence of tender and dramatic episodes, which, in their entirety, form a picture almost second to any we have seen. Here and there, of course, there are a few incongruities which seem almost too far-fetched to be natural, but these are almost so inconsequential that they appear negligible in comparison with the greater qualities of the story. If you seek the tender expression of love, you find it here; if you seek the thrill of action, you find it here; if you seek loyalty, detestation and absorbedness, they are all here; in other words, "Love Never Dies" is a picture which should never die, but should be presented from generation to generation.

Lloyd Hughes played in as natural a manner as a part could be played. His interpretation was never overdrawn and was always conspicuous by its truthfulness. This young man should be starred as only a big star should be. Madge Bellamy showed a fine conception of what was expected from her. Winsomeness, grace and beauty are all hers and she made the most of them. Claire McDowell played the part of Liz Trott perfectly. She played a part very hard to interpret, but so forceful in its delineation that we shuddered while we pitied.

Joe Bennett gave a characterization of a coward who loved the same girl, and yet he played it with such a fine conception, that we almost wished that he had won out in the end.

Winifred Greenwood showed that she possesses high qualities as an actress. Frank Brownlee was the only unnatural actor in the cast. Like most of his work in other pictures, he tries to dominate, and by this very attempt of dominance he kills the intrinsic value of his portrayal.

Julia Brown, whom we presume played the part of the orphan child, was simply marvelous. She is what Wesley Barry was, before he became too affected. Her freckles only accentuated her wonderful acting. If some producer doesn't get hold of this child for starring purposes that producer is a loser. Fred Gamboal and Lillian Leighton, playing the parts of good Samaritans throughout this picture lend just sufficient comedy element to make their effectiveness stand out.

The photography is something that you can never see twice within a year in pictures! Great credit should be given to the cameraman for his lighting effects. The continuity was not as smooth as it might have been, but nevertheless effective. The direction showed a painstaking quality which is something worth while in a picture. Minute details were not overlooked, and each of them was made to stand out conspicuously. The settings, and atmosphere, were perfect, while the train wreck scene was one of the greatest bits of realism ever placed on the screen, and, if you did not jump out of your seat at this time, it showed that you were immune, and callous to big things in life. "Love Never Dies" should never die as a box office attraction.

IS LEGAL EXONERATION WORTH WHILE?

We, Americans, who have been taught to uphold and respect our laws often wonder if a verdict rendered by a jury of respectable citizens is worth while!

After seven months of legal entanglements in the city of San Francisco, in which Roscoe Arbuckle was practically hounded out of his financial resources and his peace of mind, a jury in record time publicly exonerated him of the crime he was charged with. To make this exoneration more specific, the individual members of the jury added a document to the effect that there did not exist any doubt whatsoever of Arbuckle's complete innocence in their minds! It is natural to suppose that after such a sweeping white-wash that we, Americans, would accept this finding as quite sufficient to reinstate him in the position he formerly held, but it seems that the more a person is abused, wrongfully or rightfully, the more that person can be abused by a lot of numbskulls, and narrow-minded bigots.

Here we have Will H. Hays (Czar of the Movies) informing the world at large that he intends to bar all "Fatty" Arbuckle films from the screen; in other words, he seems to insist that Arbuckle must stand a fourth trial! Why? Now, then, who in heaven's name is Will H. Hays to insist upon a fourth trial for a man who has already been exonerated? What right has a man who has been a successful politician to inform you that his authority supercedes your conception of right or wrong? Is "Fatty" to be made the goat? We know that politics placed him at the head of the Stamp Department. He may have been able to lick this into shape, but does this \$150,000 a year man! think that he is capable of licking the individual human rights of people into his way of thinking? Is such Czarism to be allowed? What does he know about the movies, anyway? What experience has he had to qualify him to tell us how we shall conduct our business—and with whom? Are we to accept an indication of his greatness by the fact that, because a verbose minister of the gospel, such as Dr. Gustav A. Briegleb, gives him to understand that pictures might be more forcibly censored if he, Will Hays, does not come around to this—holier than thou—minister's point of view?

Did Mr. Hays consult public opinion generally when he assumed this particular attitude, or was he guided to his "cleaner process point of view" by the expressions of a few narrow-minded, hysterical women and Parsons who are incapable of minding their own individual business?

While on this subject, it might be worth while at this point to ask Mr. Will Hays, and Dr. Briegleb and others of their type, whether they are aware that at this writing there are 49 Ministers of the gospel who are serving sentences from five years to life imprisonment in the jails of the United States, and that the majority of their offenses consisted in actually ruining young girls, or murdering them! and are they aware that within the past eight years 17 ministers of the gospel have met their death on the gallows or in the electric chair for rape and murder?

Knowing these facts, doesn't it surprise them that the public en masse did not arise and exterminate or ostracize the balance of the ministers in our country? And are they aware that statistics prove that during the past ten years there have been convicted in the courts of the land 21 actors and actresses for minor felony offenses, and inasmuch as this latter profession exceeds by 10,000 (the God-like profession) it shows a very great balance in favor of the morals of the theatrical and moving picture profession!

It might do Dr. Briegleb a great deal of good to search his own heart for charity before condemning his fellow man. Has he been perfect throughout his life that he should qualify himself as the adjudicator of any particular individual's morals? Would he have accepted interference from outsiders had he committed a mistake? Would he not have thought that the Critic was infringing on his personal liberty? and would not Dr. Briegleb in such an eventuality have been justified in protecting by every means within his power his reputation and source of livelihood against unwarranted attack?

YOUR CINEMA FAVORITES



In Confidence

Thelma Percy: What's the matter with you?

Charlotte Mirriam: I've been eating Cream of Wheat and feel awfully mushy.

* * *

James Ewens will be assistant to Director James Young for the Richard Walton Tully production of "Omar the Tentmaker," starring Guy Bates Post, at United Studios. Ewens has been assisting Allan Dwan with the Douglass Fairbanks production of "The Spirit of Chivalry." He was with Mr. Dwan for two years and served five years with Directors Emile Chautard, Albert Capellani and Maurice Tourneur.

* * *

Marguerite Livingston again:

"Married life is such a trouble," she said, as she visited the divorce court for the fourth time.

* * *

"A Hickory Hick," featuring Bobby Vernon, has been completed at the Christie studios, under the direction of Harold Beaudine. Charlotte Stevens, new leading lady from Chicago, supports Vernon in this picture which will be released through Educational Exchanges June 4th.

The comedy was written by Robert Hall, who is now with the regular studio scenario staff. It is a "rural" comedy which takes place entirely in the city.

* * *

Maurice B. Flynn heard this one and it was too good to keep:

Hostess: Did you bring your repertoire?

It: I never wear one at night.

* * *

Tony Gaudio, who photographed the Norma Talmadge production of the "Duchesse de Langeais," has been assigned by Joseph M. Schenck as cinematographer for the production at United Studios of "East is West," in which Constance Talmadge will be starred.

* * *

Chinamen strain their imaginations, but very seldom the tea they serve, says George Wurzbarger.

A SHORT STORY BY WILLIAM DUNCAN

In our little village (not Greenwich) there was a lawyer.

It is really a shame that this lawyer did not make a living, but our little village is the only place in the United State of Matrimony in which divorces do not occur.

There came a rainy day. But this lawyer was prepared. He took down his shingle and patched the leak in the roof.

Some village!

Some lawyer!

Some lie!

The favorite song of telephone operators is, "I hear you calling me," says Harry Van Meter.

THIS IS ENCOURAGING

Surprising the most sceptical, Phyllis Haver, the beautiful and talented comedienne of the Mack Sennett forces, in her first real effort to entertain from the speaking stage, created a decided hit in a little playlet written for Ben Turpin, she, and Kathryn McGuire, by Willard Mack, and put on at one of the local Los Angeles theatres.

Alexander Pantages, head of the string of theatres bearing his name, has appealed to Mack Sennett for permission to book the act with Miss Haver over his entire circuit.

Charlie Chaplin is building up the plot of his next great First National attraction.

A ENCO
 MADE TO SELL WITH
NETTLETON SHOES

Tan and
Black
Scotch
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Soft Toe

A sturdy style in a shoe that will render a man
real service

Chas. R. McWilliams

Nettleton

**His Master's
Boots**

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209 W. FIFTH ST.
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NIGHT LIFE IN L. A.

(By "The Rounder")

ORPHEUM—Mr. Perry, charge de affaires of the box office, made a little bet with Billy Hucknall, that last week there would not be a vacant seat for sale during Mrs. Drew's engagement. Billy did not fall for it, as the house was completely filled at every performance. These boys are prophets.

PANTAGES—Vodeville and a picture. (Nuff said).

LOEW'S STATE—Nate Holt, the manager, was always on the go to a certain destination every time I saw him. Mr. McSpadden and Billy Shoup were unable to explain the mystery to me. This is a running commentary. The pictures are reviewed in this issue.

MOROSCO'S—"Abie's Irish Rose" has made one-half of the local population laugh, and it will stay here until the balance chuckle. Let's hurry!

MAJESTIC—"A Nervous Wreck." I personally have to admit that I became one through laughing my fool head off. This is as good as a two weeks' vacation in June, so I owe Mary Newcombe and Ed Horton a great deal.

SYMPHONY—Dustin Farnum in "Iron to Gold," directed by Bernard J. Durning. Dustin is in another thriller. The story has certain peculiar angles, but it stands out in a very entertaining manner. The direction shows painstaking care, and the cast and photography are excellent.

HILL STREET THEATRE—Doing big business, but not exclusive.

MASON—This week concludes the engagement of Leo Ditrichstein. It's too bad he can't stay forty weeks.

CLUNE'S BROADWAY—Jules Verne's "The Isle of Zorda," very entertaining and a line out in front.

SUPERBA—"A Man Under Cover," badly directed, featuring Herbert Rawlinson, the latter good, but Tom Santschi Terrible in a short reel feature.

CALIFORNIA—"The Ruling Passion" with George Arliss, very clever

and full of comedy. Music good, by Carl Elinor and orchestra.

MILLERS'—Still running "Strongheart." The dogs in Los Angeles are all wagging their tails over the success of their fellow canine.

MISSION—"Orphans of the Storm" is good for ten weeks—five have already passed.

GRAUMAN'S—Wally Reid showed up very well in his flivver in "Across the Continent," directed by Phil Rosen. This was good, but "BEAUTY'S WORTH," now playing, is the bunk.

RIALTO—Advertised as Elinor Glyn's greatest story, "Beyond the Rocks," is about the finest bit of piffle I have seen. Gloria Swanson is good, but Rudolph Valentino shows in the picture that he is thinking more of his personal appearance than the importance of the story.

AUDITORIUM—May 8th, Will King and fifty nice, young people will entertain us all. He's likely to stay sometime. Let's go!

KINEMA—Last week, Carter DeHaven in "My Lady Friends," a very poor story and muchly overdrawn, with too much farce interwoven. This week, Norma Talmadge in "Smilin' Thru." She shows to great advantage and never looked more beautiful.

JAHNKE'S—I notice where Jackie Taylor is violining downstairs. This ought to help this place, somewhat.

THE SHIP—It looks as if the Ship is going on an excursion of prosperity, with Morrie Rauch at the wheel, and Bill Paine bellowing orders.

GREEN MILL—The green outside of the mill is turning yellow. Help! Painters needed.

HARLOW'S—When C. Fred Harlow lost by fire the Moonlite Gardens, he immediately started planning with his staff of architects, its rebuilding on a pretentious, unique scale. You may look for something novel within the next few months on this charred historic site. In the meanwhile, find time to go to 241



IVA FORRESTER
A Screenland Beauty

South Spring street and get acquainted with the viands, Cecil May, Dorothy Harrison, Lynn Smith, and the blondes in front will cheer you with their smiles until you sit down. You feel that you are entering a land of sunshine when you partake of Graham's meats from the California market.

PALAISE ROYAL—Still in business.

WINTER GARDEN—The same.

AMBASSADOR—Still rents rooms.

ALEXANDRIA—Trying to keep up with the demand.

NOW THAT YOU SEEM TO KNOW AS MUCH AS I DO ABOUT CONDITIONS, AND OUT OF CONDITION EFFECTS, ON THE NIGHT LIFE OF LOS ANGELES, IT BEHOOVES US TO WANDER OUT TO THE WASHINGTON BALL PARK AND ACCEPT THE FLICKER OF A SMILE FROM MR. LOCKHARD, AND THE SWIFT HANDED HOWDY OF "BOOTS" WEBBER. IF YOU DON'T DO THIS, YOU CAN FIGURE ON PASSING A VERY POOR NIGHT THE SAME DAY. BY THE WAY, I NOTICED A DRUNKARD AT 4 A. M. ON BROADWAY. WHAT IN HEAVEN'S NAME IS THIS TOWN COMING TO, ANYWAY?

....Flickerings From Flickerland....

"IS LEGAL EXONERATION WORTH WHILE?"

(Continued from page 1)

For God's sake! you bigots; whoever you be, who have relegated to yourselves the power of judging another one's motives, awoken from your narrow-minded stupors, and try and look at life with eyes containing at least a certain degree of charity and broad-mindedness.

Let us place Roscoe Arbuckle where he rightfully belongs—on the screen. Let us accept the verdict of those intelligent people who exonerated him. Let us not always be ready to find fault in those who are placed in the public eye. Let us put ourselves in the position of one, who is capable of making a mistake, and having made a mistake attempts by his future actions to regain public favor. Shall we withhold this and probably a livelihood from another human being? If we do this, we are as guilty of crime as if we had personally taken a deadly weapon and inflicted a serious physical injury upon that person. This goes for you, too, Mr. Will H. Hays!

EAT AND GROW THIN

People on the Sennett lot were surprised to see Mildred June walk through the gate one morning last week and go direct to the telephone booth, then emerge with a knowing smile. The incident was repeated several days before any significance was attached to it. When the truth was learned, we found out that Mildred, on the advice of either doctor or friends, was subjecting herself to a diet of baked potato and milk, and that her alibi for showing up at the studio so early, as a matter of fact, an hour earlier than her call, was to order her potatoes so that they would be baked and ready for consumption by the time she was made up.

Mrs. M. June, mother of the little comedienne, claiming no credit for the excess avoirdupois, objected to getting up at early morning hours to bake potatoes, this is her sufficient reason for that early arrival at the studio to have Jim Hudson, the Mack Sennett chef, do the work.

No wonder girls close their eyes when being kissed! How many handsome men are there? inquires May Allison.

REALIZATION

*Desire and fulfillment
Are two distinct things,
If one comes, the other
May take to its wings.
But should they come jointly
We might feel regret,
(Enjoyment is wanting)
(The thing not got yet).*
—By MARSHALL LORIMER.



BARTINE BURKETT
Ingenuie in Comedies

A SERIOUS THOUGHT

(By M. L.)

No matter what the day—oh, Lord!
Completely am I in accord,
Viscissitudes may come—but then
These come as well to other men.

Lou Groman states that a tailor's business is a pressing affair.

WERE we content to rest upon the laurels of what the name "Hellman" has meant in the development of California, Hellman Commercial Trust and Savings Bank would still enjoy an enviable prestige. But we are not content.

Every day we are pushing forward so that the present generation and those to come will honor the name as did their fathers.

RESOURCES NOW
43 MILLION DOLLARS



Balloon
DYE WORKS Inc.

Moving Along In Movie-Land

CUMMINGS ACHIEVES AMBITION WITH CHANEY

In view of the many accusations against film stars, directors and producers for the self-centered ambition that is popularly ascribed to them, it is especially interesting to hear Irving Cummings tell how he has realized his dearest ambition through Lon Chaney. This marvelous actor is the star of "Flesh and Blood," Cummings' latest production for release through Western Pictures Exploitation Company, and the first which he has directed without also being the star of the piece.

"My first knowledge of Lon Chaney came when he played a comic role with my brother, back in 1899, when they produced 'the Little Typhoon' in Colorado Springs. His first screen performance, as far as I know, was in a comedy role for Universal in 1912. But his forte was dramatic character work—he knew it, but had to plead and bide his time before he could get an opportunity to show this side of his ability. Finally, his chance came in 'Hell Morgan's Girl,' followed by his remarkable characterizations in 'Riddle Gawme,' 'False Faces,' 'The Miracle Man,' 'The Penalty' and other successes.

"To my mind, Lon Chaney is without a doubt the greatest character actor on the screen of the entire world; he is the only player who could do justice to the star's role in 'Flesh and Blood,' and he has done it more than justice. I am sure the public will agree with this opinion, when the picture is released.

"Thus, through securing Chaney to portray the stellar role in my latest production—in which he is surrounded by Edith Roberts, Jack Mulhall, Ralph Lewis, DeWitt C. Jennings, Noah Beery, Kate Price, Wilfred Lucas and Tog Yamamoto—I have realized my greatest ambition: to produce and direct a feature film with Chaney in the star's role in a story well worthy of his undoubtedly masterful talent."

Douglas MacLean has started work on his next comedy drama vehicle, "The Sunshine Trail," under the direction of James Horne. Among the members of the supporting cast in this First National picture are William Courtwright, Josephine Sedgwick, Barney Furey and 4-year-old Muriel Frances Dana.

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The story about the woman with a past who doesn't "tell" her husband, and also the one who does "tell."

All drinking songs. Who wants to sing songs about drinks when there are no drinks to sing songs about!

The motion picture curb-stoner who can talk of nothing but "the picture game," about which he knows less than an angle worm knows about the wild cucumber.

—Reprinted from the Cinematographer.

A BEAUTIFUL BACK

Helen Lynch, 19-year-old screen favorite appearing in Marshall Neilan's productions, "Fools First" and "Her Man," First National releases, first won public attention because of her back.

Declared by the judges to have the most beautiful back in the state of Montana, Miss Lynch left her home in Billings and came to Los Angeles to become a screen favorite.

Following her work in "Fools First," in which she appears with Richard Dix, Claire Windsor and Claude Gillingwater, Miss Lynch was promptly offered a long term contract by the producer, who declares that she is one of the most promising of the various "stars of tomorrow" now appearing on the screen.

* * *

Harry "Snub" Pollard has finished the prologue to his new production which "plays up" theatrical life in a small town. The company has been on locations. Director Charles Parrott is at the megaphone.

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THIS OCCURS OCCASIONALLY STEYN MAKES A COME-BACK

An example of the friendship and co-operative spirit which exists among people of the motion picture industry is most emphatically demonstrated when Major David Kirkland very successful director of a number of years' experience, volunteered his services to aid in the preparation of the script for the Jess Robbins' production, temporarily titled "The Ladder Jinx," all because of his long standing friendship for Jess Robbins, the young producer who has startled exhibitors in all parts of the country by his first feature comedy production, "To Much Business," being distributed by Vitagraph.

Robbins and Kirkland have been friends for the past ten years. They have been employed by the same producers and worked on adjoining sets as directors. When Robbins was ready to begin preparing his working script for "The Ladder Jinx," he learned that the scenario writer he had depended upon was not available. Robbins' friend, Major Kirkland, who has directed many of the leading stars of screendom, including Constance Talmadge and the current release of Owen Moore, volunteered his services to Robbins. Together Robbins and He took the basic idea of superstition of the Edgar Franklin story, "The Ladder Jinx," and built a plot for a light comedy drama. The services of Kirkland, because of his knowledge of production gained by an experience as director for a number of years, was of inestimable value to his friend.

The Major will be remembered as director of the Emerson-Loos productions, starring Constance Talmadge, entitled "A Temperamental Wife," "A Virtuous Vamp," "In Search of a Sinner," "The Love Expert," "The Perfect Woman," and he was co-author and director of the current Selznick production starring Owen Moore.

George Melford and his troupe are now at work on "Burning Sands" at Oxnard, Cal. Wanda Hawley and Milton Sills are featured in this production together, with a powerful cast. The company will be on this location for a good part of the picture. The adaptation of this Arthur Weigall novel is by Olga Printzlau and Waldemar Young.

Some years ago, before that eventful date in our national history went into effect, Oscar Van der Steyn was a name to conjure with in local theatrical and cabaret history. He had the unique honor of presenting Los Angeles with some of its most varied, original and wonderful revues. Then, the war took Oscar from our midst, and the next we heard of him, he was making a sensational hike across the United States to regain his health. During his journeyings, he met with many hair-breadth narrow escapes from injury and death. What was our surprise to be presented to him again by his old friend, Arthur Bernstein.

Wondering what his next effort would be to startle the (Natives), we were soon enlightened on this point—for, on April 28, there came into being the HOLLYWOOD SCHOOL OF STAGE DANCING at 5444 Hollywood boulevard.

As is usual with a grand opening, many Celebrities were present, while Mr. Steyn and his two assistants, Miss Hazel de Vere, that well known premier danseuse, and Miss Irene Howard, a pupil of Theodore Kosloff and Ernest Belcher, did the honors. These two talented young ladies will have full charge in initiating aspirants for dancing knowledge, the entire purpose of which will be to supply sensational and novelty Revues, for various productions in moving picture land. There isn't any doubt but that this is a long required want in the cinema colony, and those directors, desiring specialized talent for cabaret scenes, and ballrooms, can make no mistake by placing their orders with Oscar Van der Steyn for their requirements.

May 1st was the starting date for "Pink Gods," Penrhyn Stanlaw's next production, in which Bebe Daniels and James Kirkwood will head the cast, with Anna Q. Nilsson, Adolphe Menjou, Raymond Hatton and others in prominent roles. J. E. Nash and Sonya Levien adapted Cynthia Stockley's stories.

* * *

Monroe Salisbury apostrophises thusly:

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Gloria Swanson will be back in California around the 1st of June when she will begin work on "The Impossible Mrs. Bellew," a story by David Lisle, adapted by Elmer Harris and Percy Heath. It will be a Sam Wood production. In the meantime Miss Swanson is making a rapid but comprehensive tour of the Old World, and Mr. Wood will leave Sunday for New York for a business trip during which he will photograph some important scenes for his forthcoming picture.

* * *

Lillian Rich suggests that a lady's birthday is a year before the last.

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Shadows From the Silver Sheet

GOSSIP BY THE ROUNDER

Claude McElhany's hard joke:
Wifey: How do you like my marble cake?
Hubby: It is perfect!

* * *

Mack Sennett's great special feature made under the working title of "For Love or Money" is to be released soon by First National under the title "Crossroads of New York." This film whirlwind of fun is tempered with the most thrilling melodrama. The cast contains such noted names as Kathryn McGuire, Noah Beery, Ethel Grey Terry, George O'Hara, Robert Cain, Herbert Standing, William Bevan, Mildred June, Charlie Murray and others.

* * *

Mahlon Hamilton writes:
"I certainly take life easy," said the murderer.

* * *

Dick Hatton, star of Prairie Productions, distributed through Western Pictures Exploitation Company is busily engaged in the filming of "Grit," an original photoplay by Julian Louis Lamothe, in which the star-director portrays another of his famous rural characters. His supporting cast includes Alberta Lee, Erin La Bissoniere, Barney Furey and Frances Burnham. The interior scenes are being filmed at the Hatton stage of the Berwillia studios.

* * *

Frank Lloyd says that a chap who loves to argue should never eat food that agrees with him.

* * *

That the picture studios are on the threshold of an era of prosperity is indicated by the recently announced plans of Louis B. Mayer, one of the most progressive independent producers in the industry. In addition to the John M. Stahl company, Mr. Mayer has the Reginald Barker company at work, with the Fred Niblo company following suit as soon as that director completes "Blood and Sand" at the Lasky studio. J. G. Hawks has been assigned the post of managing editor to supervise the purchase and preparation of stories.

* * *

Doctor: How are your joints?
Lucile Pinson: I don't go to cafes.

THE HOBO'S SPRINGTIME

Folks are saying that spring is come,
You can't tell that to a tramping bum.
I've walked the tracks come twenty year,
And I've allus knowed when Spring is here.

You all are wond'ring how I can tell,
Well, I'm not so hungry and cold as Hell.

I look lots worse with my wornout shoes,
But I say good-bye to the "Hobo Blues."

Spring comes my way in the shape of freights,
The ones that carry my old track mates.

That's where I join them and Western lands skip,
We start out together on a sight-seeing trip.

L'Envoy

So don't let them tell you that Springtime is come,
For when its here, you'll say good-bye to this bum.

—By Virginia Williams.

One would have thought to witness the demonstrative reception accorded Dot Farley, when that well-known screen personage reported for work at the Sennett studios for the latest Billy Bevan picture, that she had been listed among the long lost. Miss Farley has been away from the big comedy lot for quite some time, which fact, added to the extreme popularity she enjoys, was reason for the big reception.

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EDWIN CLAPP OXFORDS

Dale Fuller, who shone so brilliantly in "Foolish Wives," admits that she is of French, Irish and Scotch descent but since prohibition came in, she has had much difficulty in finding the SCOTCH.

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PERT POINTS

Dumbbell: "Why does Sheeps-head Bay?"

Norman Taurog: Because a Horse's Neck stretches.

* * *

Martha Mattox, famous as the sinister woman in "Conflict," has an important role in support of Gladys Walton in "Top O' the Morning."

* * *

No, Lydia, they don't get lipsticks from the lumber yard. Leonard Clapham told this.

* * *

Gertrude Astor has been selected for one of the big roles in "The Suburban."

* * *

Jimmie Adams' write-up:
You can always tell a plucky girl by her eye-brows.

* * *

It has been suggested to Maurice Tourneur that he leave his Westminster Abbey "set" up on the completion of "Lorna Doone" so that some of "living dead" can sleep there, but Tourneur hasn't agreed to the proposition.

* * *

Iva Forrester admits that she was raised three months on a cereal. No wonder she succeeded in serials.

* * *

The nut house weekly by Ted Taylor:

Let's see you write thirty-three backwards.

* * *

Billie Rhoades: Do you dance?
Wise cracker: Not with my feet.

* * *

Jack Abbe, the Oriental actor who has the leading role in Gouverneur Morris' New Goldwyn picture, "Whims of the Gods," played in a previous film by Mr. Morris, "A Tale of Two Worlds."

* * *

June La Vere's paragraph:
He was a coward. He struck a pose when he knew it couldn't strike back.

* * *

Antonio Moreno, now playing in "The Bitterness of Sweets," which Rupert Hughes is personally directing at the Goldwyn studio, made his debut on the stage in "Two Women," a Rupert Hughes play starring Mrs. Leslie Carter.

"IZZY" RETURNS

Up North, when you mentioned "Izzy," it was quite sufficient; here in Los Angeles, perhaps, we must tell you that his other name is, Monte Carter. His fame as a comedian has been long established, and in the process of which he acquired a goodly portion of this world's wealth, but like the sensible man he is, he determined to go into business, but, unfortunately, he selected the wrong business—in other words, he started off on the wrong foot, which means that he entered the shoe business, and as is usual with a Tyro. His partner knew more than he did and got out, and Monte lost both his business and his fortune, but his ever ebullient nature responded to the call of renewed affluence, for on the 25th of April, he started on a musical comedy vaudeville tour, taking in Fresno, Sacramento, Stockton and San Jose, part of the chain of Loew's theatres, and he plans to leave for Honolulu in June. He will probably be away just long enough to make a new (pile), when no doubt he will return to our midst and enter another business, but this time something he is familiar with.

Good luck, Monte!

One of the "kicks" in "They're Off!", Marie Prevost's current vehicle is a highly emotional scene over a dainty little toaster. Standing over crisping slices, she enacts a vivid, dramatic scene, with three pieces of bread and two lives in the balance.

Stuart Paton is directing the filming of Bernard Hyman's original story.

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I NEVER SAW

I never saw a peachy maid
Come tripping down the street
But what I looked her in the face—
(Beginning at her feet).

I never saw a cabaret
With song and jazz and zip,
But what one-half of all the men
Kept reaching for their hip!

I never saw a gay coquette,
But what I ran away,
For I'd rather be a coward
Than to pay and pay and pay.
—Anon.

Lynn Smith offhandedly said that large natures display large stomachs.

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Under the Magnifying Glass

BY THE MAN

BEHIND 'CLOSE-UP'

A STUDY OF BEN WILSON

(By Marshall Lorimer)

There is a very old saying, "Once an actor, always an actor." Sometimes I dispute that saying. Bearing in mind as I do the knowledge that many years ago Ben Wilson headed his own stock company in Brooklyn, New York. Unlike the majority of actors at that time, he saw the future rise of the moving picture industry. Severing his connection with the spoken profession he cast his fortune with the silent drama.

It is hardly necessary to go into his activities as an actor upon the screen. I doubt if there is a home in the United States in which at least one member is not familiar with, and will recognize the name, Ben Wilson, on hearing it. His artistry showed out conspicuously during a period of several years. Having been starred in his own right, it is natural to suppose that he was capable of understanding the actors' temperament. I met him personally during those days when he wore the mask of grease paint. At that time it was my privilege to hear only the finest expressions regarding his integrity and unassumingness. He was never "too big" to help a less fortunate human being. He was more than an actor—he was a thoughtful friend. There was not any affair in which help was required that he was not the first to donate both his services and his money.

Ben Wilson is hardly a middle-aged man, in fact, to look at him one would conceive him to be in the very prime of life. His manly features are heightened by a genial, handsome personality; and yet, with all of those manly attributes which ladies admire so much, and while still in the zenith of his popularity, he became a director. It was very evident that Ben meant to understand the cinema game thoroughly, for a short time afterwards he became the founder, and president of the Berwillia Film Company.

Always thinking of the comfort of others he erected a studio which represented the last word in comfort for the individual player. Presently several units were in full blast in his Santa Monica boulevard plant. He is



a state right producer; he also turns out successful Serials, and Western Features. In the past few years Mr. Wilson has become an efficiency expert. He makes the most out of his dollar, and he gives the public and actor the benefit of it. Everyone con-



BEN WILSON
President Berwillia Film Company

nected with his studio look upon him more as a friend than a boss.

Dr. Shallenberger is a close personal friend of Ben, as well as his associate in this plant. All of the pictures turned out here are released by Arrow. It would be unnecessary to tell you the number of successful picture features released, which have brought prosperity to this company. Ben usually directs the big features. At this writing he is directing Roy Stewart, and Kathleen Kirkham, in a

J. Grubb Alexander "Original." The various trade journals are more qualified to deal with his business activities than mine. I am only attempting to show you the caliber of the man at the head of an organization. Mr. Wilson's home life is an epic of comfort, where with his wife, who was the former Jessie McAllister, and his son, aged eight years, he leads an ideal life. The artistic side of him stands out in a refreshing sense. He is a high principled man, and a great lover of outdoor exercise, and healthy sports. He is a keen appreciator of the talents of others, and is also a regular booster for California. His private and public policy is for those things which are unobjectionable in pictures. He has a keen appreciation of justice, so much so, that it stabilizes the fundamental source of his own independence. He is a (square shooter); he is proverbially loyal to his friends, although of an undemonstrative nature; he has a way of showing in particular acts his appreciation. His generosity is not flamboyant, but nevertheless it has a way of reaching the thing he has in view. So you can readily follow a man of such clean-cut characteristics into any project without the least hesitancy.

One of my greatest honors, personally, is to be considered a close friend of the gentleman I am speaking of. Knowing my own peculiarities, the above qualified statement means a great deal to the gentleman, Ben Wilson.

WHO SHALL WE PITY?

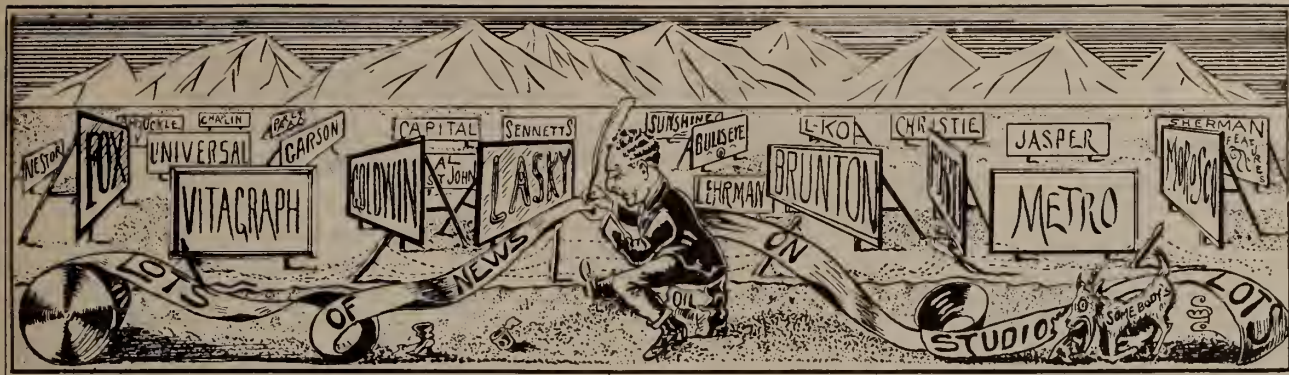
By MARSHALL LORIMER

*Why do we pity Mortals, who
Have passed beyond this Earthly
Sphere,
When Such, from Thence, just pity
YOU,
For being but Poor Mortals here?*

*The very thought of Death, we fear,
But represents a phase of thought!
Distorted so, it will appear
The very Logic that we sought!*

*By calmly facing that "UN-
KNOWN"
We overcome the Great-Unreal!
To us the Cadence will have grown
According to the way we feel!*

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UNITED STUDIO NOTES

Because of the serious illness of Gilson Willetts, production manager for Pathe, Frank L. Smith, author of several Pathe serials, is being sent from New York to United Studios to assist John W. Grey with the preparations for the two Ruth Roland serials which are being produced for Pathe by M. C. Levee, president of United. Mr. Gray, who wrote "The Riddle of the Range," which recently went into production, has temporarily taken over Mr. Willetts' work.

* * *

H. P. Bretherton of the Selznick force of cutters will be assistant director to George Archainbaud for the Elaine Hammerstein production of "Under Oath," which goes into production within a few days.

* * *

Millard Webb, who recently co-directed with Rupert Hughes the Goldwyn production of "Remembrance," will be Sidney Franklin's assistant for the Constance Talmadge picturization of "East is West," at United.

* * *

Allen Holubar, who is editing his production of "Hurricane's Gal," will start work on his next vehicle within five or six weeks.

* * *

Frank Lloyd will complete production on Jackie Coogan's "Oliver Twist" within two weeks. He will remain at United to direct Norma Talmadge in "The Mirage."

LASKY-ISMS

George Ade, on his farm in Indiana, was engaged with Alfred Green and Thomas Meighan, director and star respectively, of "Our Leading Citizen," in preparing and perfecting the titles for this, his first original screen story. Mr. and Mrs. Meighan and Mr. Green left last week for Hollywood, and the star will begin work with Cecil B. DeMille in "Manslaughter" the first of next week. This story is by Jeanie Macpherson from the novel by Alice

Duer Miller. Leatrice Joy will have the feminine lead.

* * *

Alfred Green will undertake the direction of Wallace Reid in the latter's next picture, "The Ghost Breaker," which starts the 8th of May. Lila Lee will be leading woman. The original is by Paul Dickey and Chas. W. Goddard, adapted by Jack Cunningham.

* * *

"Nice People," William de Mille's new production, adapted by Clara Beranger from Rachel Crother's play, will be completed by the 8th.

* * *

"Borderland," in which Agnes Ayres is starred, is as different from the average photoplay as was "One Glorious Day." Dale Fuller is in the cast. Paul Powell is directing this picture which was written by Beulah Marie Dix.

UNIVERSAL PICK-UPS

While the two Universal-Jewel special productions starring House Peters, "The Storm" and "Human Hearts" and Priscilla Dean's Universal-Jewel vehicle, "That Lass O' Lowrie's," are in the final phase of editing and titling at Universal City, casting has begun for two all-star specials.

King Baggot is casting for "The Suburban," Charles T. Dazey's famous melodrama of racing days. He will take the entire unit to the celebrated blue grass section of Kentucky, where the story of the Kentucky derby will be filmed in the exact atmosphere.

Hobart Henley, who directed "That Lass O' Lowrie's," is selecting prominent artists for the principal roles of Booth Tarkington's widely read story, "The Flirt."

The three historical chapter plays which were in production simultaneously at Universal City are being edited. While the first episodes of "With Stanley in Africa," starring George Walsh, and "The Adventures of Robinson Crusoe," starring Harry Myers, are receiving the praise of educators and exhibitors, "In the Days of Buffalo Bill" is being held for later release. It stars Art Acord.

Universal has finished "Trimmed and Burning," as a starring vehicle for Hoot Gibson, and the western star is snorting around the Fresno saucer as Eddie Hearne's mechanic. He will ride with the famous racing pilot for the thrill of it until his new story is ready or he breaks his neck.

* * *

Arthur Flaven, first assistant to William Craft, the director of "With Stanley in Africa," has been promoted to a directorship at Universal City in recognition of his work on the historical chapter play. He is guiding Art Acord through a series of short action features of the West.

OUT AT ROACH'S

Harold Lloyd has now finished a little over a reel of his current production, the action at present being centered on an important faction. Casting for this has begun, the types selected to represent members of various professions. Mildred Davis is playing opposite the comedian, having made her entrance in the scenes this week.

* * *

"Paul" Parrott is now engaged in a new comedy featuring the rivalry of two street car lines. The motor truck car, which first was used in Gaylord Lloyd's "Trolley Troubles" will be used in some of the action. Mr. Parrott is cast as the conductor, Jobyna Ralston is the magnate's daughter and Eddie Baker is the rival. J. A. Howe is directing.

* * *

"Billy" Dale, recently added to the Hal E. Roach forces as "gag" man, was at one time associated in New York with Jean Havez, the two collaborating on scenarios, sketches and songs. He will sit in on the stories for "Paul" Parrott and "Snub" Pollard.

"Under Two Flags" is in the fifth week of production, with Priscilla Dean supported by an all-star cast.

JUST BETWEEN OURSELVES

Marshall Lorimer
Editor and Prop.

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BUILDING—TO BUILD UP

During the filming of those scenes for "Suzanna," taken on location at Palba Ranch, near Lake Elsinore, the little star of the story, Mabel Normand, will enjoy much outdoor life. D. Sanford Barnes, technical director for the company, designed and built



MABEL NORMAND

The star of "Molly-O," is seen in the midst of a charming group in Mack Sennett's Production—

"SUZANNA"

a large portable bungalow, which was set up on top of one of the foothills on the ranch and in which Miss Normand with her retinue of attendants will live during the period of their sojourn from the studio. If she likes it, the little star has planned to remain for a few days longer than the rest of the company to rest up and incidently get a few thrills from actual experience on a real, honest-to-goodness ranch.

THE "BLACK ORCHID" LADY

If Barbara La Marr had known a few years back that some day she would be the feminine star of a Rex Ingram production, could she have prepared herself more thoroughly for the part than she has accomplished by her own intuitive, artistic talent and perception?

It was foreordained that Barbara La Marr was to shine forth some day in a stellar sense. Her artistic career shows a gradual development leading to better and higher things—as the years progressed. Her winsome daintiness as a child naturally led her to those more exquisite expressions in dancing. As a terpsichorean star she entertained many with her grace and talents. Having had the experience of appearing over the leading theatrical circuits in the United States, it became a natural sequence for her to develop pantamomically on the silver sheet, but before accomplishing this she certainly discovered that she possessed another form of genius.

She was able to interpret her soul hunger into cryptic feminine verse. She seemed to have within her all of the six senses fully developed, but she possessed another sense, of being able to depict the emotions of her psychic self. Many of her poems have been published from time to time in this

magazine. Many of you need not be told the artistic value of them. At about the same time that she discovered her poetic art, she began to find subjects which could be screened, and so it came about that Barbara La Marr became a recognized screen authoress. Some of these were written as special features for that great and sterling actress, Gladys Brockwell. Then, one day she discovered herself again, and she was asked to play a Greenwich Village type. It was not long before her talents were recognized and noised abroad; for we presently saw her playing "Milady" in the "Three Musketeers," with Douglas Fairbanks. Her next feature was in the "Prisoner of Zenda," directed by Rex Ingram, and now she has the reward given to those who strive for the higher levels in artistry, the knowledge of being leading lady in the big Metro production, "Black Orchids," also directed by Mr. Ingram, the director of the "Four Horsemen of the Apocalypse."

Barbara La Marr has an oriental nature guarded by a sane occidental temperament. She is a faddist, but her fads are as beautiful and dainty as herself. Fortunately, she has the stability and talent to rise to stellar heights. Her head will not easily be turned by good fortune as she certainly knows, and appreciates all of the emotions which go to make the finer fibre of a human being.

The cast for "Oliver Twist" now includes Lon Chaney, Gladys Brockwell, George Siegmann, James Marcus, Nelson McDowell, Edouard Trebaol, Taylor Graves, Lewis Sargent, Eddie Boland, Lionel Belmore, James H. Hazleton, Carl Stockdale, Florence Hale, Aggie Herring, Gertrude Claire, Joan Standing and Esther Ralston.

Jackie, of course, will be seen as young Oliver Twist.

Phone 63551

BROWN CALDWELL AND LADD
Photo-engravers
247 S. BDWY.
LOS ANGELES

Hand-Outs Along the Rialto

A PICTURE OUTPUT TRANSFER

One of the largest financial transactions of 1922 was consummated last week when motion picture productions representing an actual cost of \$2,000,000, four large producing corporations and the literary works of eleven prominent authors, were transferred by Benjamin B. Hampton and his associate, Hewlings Mumper, to J. E. Bowen, president of the Cosmosart Pictures Corporation. Three distributing companies figure in the deal: W. W. Hodkinson, Pathe Exchanges, Inc., and the Goldwyn Distributing Corporation, all of which have been handling the Hampton output.

The screen properties changing hands include the Federal Photoplays of California, Benjamin B. Hampton Pictures Company, Great Authors' Pictures, Inc., Zane Grey Pictures, Inc., a minority interest in the Rex Beach Pictures, Inc., and a few minor interests held by Hampton and Mumper.

These have been commonly known as Federal Productions, and a new corporation with a \$2,500,000 capitalization is to be organized by J. E. Bowen to continue the production activities of the brand.

Associated with J. E. Bowen in the purchase are Frank E. Spicer, vice-president of Cosmosart; W. G. Logan, business manager and treasurer; W. J. Reed, secretary; James Warwick, T. C. Hughes and Ernest Palmer, all three directors of Cosmosart.

The productions changing hands include "The Westerners," "The Sagebrusher," "The Dwelling Place of Light," "The Spenders," "A Certain Rich Man," "Hearts Haven," "The Gray Dawn," "Desert Gold," "The U. P. Trail," "Riders of the Dawn," "Man of the Forest," "The Mysterious Rider," "When Romance Rides," "Golden Dreams," "The Money Changers," "There Was a King in Egypt" and "The Killer."

"When Romance Rides" has just been released by Goldwyn. "Golden Dreams," "Hearts Haven" and "The Gray Dawn" are yet to be distributed, the first by Goldwyn, the last two by Hodkinson.

Federal productions will be made henceforth at the Cosmosart studios on Temple street, a recently completed plant on twenty-one acres of land.

WHY—TO NEW YORK?

It seems to me an almost unnecessary proceeding for Mr. McIntyre of Goldwyn's, to have decided to leave for New York State, for the purpose of securing new types for moving pictures!

Are there not sufficient types to cover ordinary and extraordinary requirements for this purpose here in our midst? Haven't many of our well known Actors and Actresses been without work for many months? Why, then, is it necessary to go to all this further expense, when moving picture producers have been bewailing their unnatural expenditures?

I venture to say there is more actual talent lying idle in Hollywood, and Los Angeles, than can be found in any two large states in the United States at this writing!

Won't you reconsider this idea of your trip, Mr. McIntyre?

Walter Hiers expects to disappear in time, by the ounce route.

* * *

By George McDaniel:

A motion picture press agent: The voice of the silent drama.

* * *

Bert Lytell: What's the matter with Joe?

Patsy Ruth Miller: He's got a case on a bootlegger's daughter.

* * *

Philip E. Rosen: Where did you get that cigar—in France?

Male person: No. Why?

Philip E. Rosen: Well, it certainly belongs in the ranks.

Doctor: What's your trouble?

Finis Fox (writing letter): Influenza. How do you spell it?

* * *

Funny how you seem to always get the right number on your phone bill, says Lloyd Hamilton.

Bowen announced last night that he would follow out the production of pictures from the novels of prominent authors, having taken over the Hampton interests, rights and options to the works of Zane Grey, Stewart Edward White, William Allen White, Harry Leon Wilson, Clara Louise Burnham, Upton Sinclair, George W. Cable, Norma Lorimer, G. W. Ogden, James B. Connolly and Eugene P. Lyle, Jr. The output, it is announced, will total twelve productions annually.



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

Phone
670-89

The same production and directorial staff will be busy on "Omar the Tent-maker" as assisted Tully in making "The Masquerader." Besides the star, James Young will again be the director—Wilfred Buckland, the art director (he has been busy recently with Douglas Fairbanks' "Robin Hood")—Georges Benoit, the cinematographer, A. Carle Palm, laboratory expert. Post's stage manager, Milano Tilden, will again officiate in this capacity; the office forces have been held over between productions and will, of course, remain. These consist of George Landy, publicity director; Philip Kroha, office manager, and Joan Blackmore, his assistant.

Making Moving Pictures!

Every Tuesday at 1:30 P. M.

Celebrated Stars of Screenland

in turn—show how PICTURES are made. THOUSANDS OF SEATS with a perfect view from each.

Hollywood Legion Stadium

El Centro, off Hollywood Blvd.
Phone Reservations—Holly 100

SCREENING WHERE THE SCREENING'S GOOD

Broadsides

By ARGUS

If a dollar bill carries fifty million microbes, how much will a million marks hold? This problem is put up to us by Anthony McCarthy, ye young and enduring sculptor.

* * *

Sid Grauman has a habit of adding \$1,000,000 or so to each new theatre he builds. Evidently the Metropolitan is called the \$3,000,000 house. Will Grauman's Million Dollar be a discard soon?

* * *

Harry Webb says, that if fig wine had been invented when Adam and Eve started their courtship, there wouldn't have been any necessity for apples.

* * *

Mrs. Lewis: Is she a movie actress?

Edgar Lewis: Yeh; she outstrips all the others.

Mrs. L.: Oh! She's a bathing girl, then.

* * *

Local news by George Melford:

Henry was to visit New York. He departed and became the guest of honor at a special Kelly pool game. It is necessary to state that he returned a week sooner than he expected on this account.

* * *

Minister: Do you play games of chance?

Roy Marshall: I haven't found any with half a chance.

* * *

According to Harry Garson, "Love is two-thirds imagination." It's a wonder the other THIRD isn't utilized with horse sense.

* * *

Bertram Bracken wants to know how a woman can be right, when she is usually left?

* * *

Jimmie Aubrey's Bohemian Bunk:
 bless those wonderful
 photographers what wondrous
 beauty they can add
 to your facial expression
 with but little cost to
 you but is it worth the
 money to see what you
 could have been ?

Famous "sets" we have known by William Worthington:

Society

Smart

. . . . tlements

Movie

. . . . here, please!

* * *

Wallace MacDonald arises to point out that girls may lack perfect lines, but their figures make up for the other lack.

* * *

Lydia Yeamans Titus injects this one: Children and old people should have their own way, anyway, as they usually take it.

* * *

Now that the WRITERS' CLUB have their SWIMMING POOL, let's hope they don't suffer from writers' cramps.



After her contract was over with Fatty

Logic for the pessimist by Jean Calhoun:

The possible is nothing.

Nothing is impossible.

Now: Nothing equals nothing.

Therefore: The possible is impossible.

* * *

Arthur K. Doe informs us that a certain theatre is to have a swell Woolworth organ. The admissions are to drop to 5, 10 and 15 cents.

* * *

The three rarest spirits for a cocktail, says Kathrine M. Johnston, are high spirits, imagination and genius.

* * *

She: I think Jack is a dream.

Albert Roscoe: Well, he'll probably never come true.

* * *

Gertrude Stevens: Dear, what do you think of my shoes?

The Brute: I think they are immense.

* * *

Jean Acker says that when a person puts on airs, the atmosphere is bound to change.

* * *

Allan Watt: What are the six best sellers?

Walter Long: Six quarts of bonded whiskey.

A THOUGHT

*Much as I do love you—I could love you less,
 If you but added—or refrained from one caress.*

—By MARSHALL LORIMER.

BARKER ASSEMBLES STAFF

With the selection of Percy Hilburn as chief cameraman and Walter Mayo as assistant director, Reginald Barker last week began assembling the working staff for his first independent unit production for Louis B. Mayer. Mr. Hilburn worked with the director for several years prior to joining him at the Mayer studios, having turned crank on all of the Reginald Barker productions made on the Goldwyn lot. Mr. Mayo was Rex Ingram's assistant in the making of "The Four Horsemen of the Apocalypse."

\$200,000 WORTH OF HORSES

A horse race, in which Claire Adams rides to victory against men jockeys, is one of the stirring features of "When Romance Rides," adapted from Zane Grey's novel "Wildfire." Benjamin B. Hampton, who produced the picture, says that more than \$200,000 worth of horseflesh was used and that it cost about that much more in work and worry to persuade the equine actors not to stare at the cameras when they began to click.

Submitted by Arthur K. Doe as a Cunningham remark:

Cook—I've been dressing a chicken.

Rook—I used to, but clothes cost so much nowadays.

* * *

"You are my very breath," she said to the bootlegger.

James Kirkwood got this somewhere in the studio.

* * *

Maid: Shall we give Alice a shower Friday?

Edith Johnson: If you think she needs one.

* * *

James Farley: What is all the noise about?

Little Girl: I'm combing my hair with a bang.

* * *

The latest gag by Larry Semon:
 "I'm collecting a library of kisses.
 Have you a book for me today?"

PERSONALITIES

Star Shooting

By "Hee Nose"

Kimball Fletcher, the noted attorney-at-law, remarks, "That the majority of women are like the telephone system—out of order."

* * *

"Joshua made the sun stand still," said the man, "but I can't do a thing with my boys."

King Baggot handed this in.

* * *

Eileen Sedgwick says there is one disadvantage in taking singing lessons by mail, and that is, the teachers miss all that is coming to them.

* * *

Wally Reid: How much is the room?

Hotel Clerk a la Dumbbell: We don't sell them!

* * *

There may be "Painless Dentistry" but what about twingeless dentistry? inquires Jimmie Adams.

* * *

These Japanese auctions should be placed on the same level as Chinese lotteries, exclaims Harry Carter, who fell for one.

* * *

Holly: Did you ever flirt?

Wood: That's the reason I'm married.

Submitted by Henry A. Barrows.

* * *

H. H. Van Loan says that one young author declared he would not get a shave until he sold a story.

It is hard to recognize the dear boy now.

* * *

Unknown: What do you think of the lines of the show?

Lige Conley: The blonde one on the left has the best.

* * *

Bernard Durning's latest:

"Where did you go last night?"

"Hunting."

"What did you shoot?"

"Craps."

* * *

This week's best joke, by Roy Stewart:

A certain bootlegger is about to sue a certain comedy director for past due payment.

* * *

Dwight Eversoll says that a business man's game is put and take out of the bank.

TO AN ENCYCLOPEDIA

Old folio of unmeasured wealth,
Enclosed within such tattered binding:

We need not take your gems by stealth,

For they belong to whoso finding.
Naught comes amiss within your leaves,

The humble, and the abstruse, learning,

Whoever probes your depths receives—

A legacy of past returning.

In closest comradeship they rub,
These pagans of immortal story:
All centred in that deathless hub,
Which still acclaim their ancient glory.

And as the centuries sped on,
Leaving behind historic ages,
Great Sons were born, great deeds were done,

That thrills the student of your pages.

Within your frame they live again,
Those fiery Knights, those grand old Sages,

Those Buccaneers, who swept the main,

All occupied their many stages.

The learned scholar in his turn—
Succeeded by those spartan stoics—
Close pressed by Roman, hard and stern,

To ope the way to great heroics.

Statesmen have gone, and poets too,
And arts, and science, and the muses,
While dogma, ethics in review,
Their judgment render 'gainst abuses.
And nature in its varied mood,
Finds prominence between your covers,

Whilst here and there sweet deeps intrude,

As legends of God-gifted lovers.

Phenomenon of shine and storm—
Is there. And every living creature,
Their habits, nutriment and form,
With details strange, of fauna nature.
But stay! thy eager strain, fond muse,
Language itself with all its phases,
Is circumscribed to one who'd deign
Envalue worth his heart appraises.

—By Marshall Lorimer.

Within a week von Stroheim will start on his next Universal-super-Jewel.



HELENE LYNCH
Ingenué Lead

PA COOGAN HAS PRANKS, TOO

Four coffins—all in a row!

What the heck good is a coffin unless you want to die?

The disposal of the four "narrow houses" confronted one Jack Coogan at United Studios this week. Jack don't want to die—just yet!

The coffins had been used in a scene for Jackie's forthcoming picture, "Oliver Twist."

"Give 'em to the poor," suggested big hearted Arthur Bernstein, production manager of the Coogan company.

"Nope—might insult someone," said the elder Coogan.

Dawn arrived just about then.

Four neat black cards were ordered and one tacked on each coffin.

They were inscribed to A. L. Gore, Adolph Ramish, Mike Gore and Sol Lesser. With instructions to deliver the caskets to the executive offices of the West Coast Theatres, Inc., Coogan added the following note:

"Dear boys, if we die in the attempt to make "Oliver Twist," the greatest production in picture history—at least we have our coffins."

(Signed) JACK COOGAN, SR.

Beautiful costumes are being used in George Fitzmaurice's production of the Mary Johnston novel "To Have and To Hold," adapted by Ouida Bergere, headed by Betty Compson, Bert Lytell, Theodore Kosloff, W. J. Ferguson and others.

Bright Hints For Human Beings

By "US" or "WE"

AN UNUSUAL PRODUCTION BECAUSE—

Director Frank Lloyd, making "Oliver Twist," gives us the reasons why, in his estimation, the Dickens story will be a most unusual screen masterpiece.

First, the star, Jackie Coogan.

Second, the cast—seventeen recognized artists in Jackie's support.

Third, the tremendous research work necessary to film the story.

Fourth, the story being a classic.

Mr. Lloyd claims "Oliver Twist" cannot be what is so frequently termed a "massive" production. This does not mean, however, that "Oliver Twist" will not be a screen masterpiece. It will, according to all whose pleasure it has been to witness portions of the film run off at the Coogan projection rooms.

ARRIVALS AND DEPARTURES

Frank R. Conklin, scenario head of the Christie comedies, left the studios this week to sail for France May 6th. Al Christie and his production manager, Harry Edwards, will sail on the Olympic May 13th from New York, meeting Conklin in Paris at a later date.

C. H. Christie has returned to the studios from New York after spending three days in the eastern metropolis and a few days at West Baden, Indiana.



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

A HINT

*Be you patient, be you meek,
Let them slander, sneer,
But for your part when you speak
Let but peace—appear.*

*But more wise-like—if you can,
Hold your peace, be still.
And the strongest tempered man
Submits to your will.*

—By MARSHALL LORIMER.

AND—WHY NOT?

J. L. Frothingham, who has been a motion picture producer for many years, will take his initial plunge into film direction next month. The producer will personally direct "The Vengeance of the Deep," an A. B. Barringer story with South Seas and New York City locales. Marguerite de la Motte will be featured.

Frothingham recently produced "The Man Who Smiled," a First National attraction, scheduled for early fall release. This picture is said to be the best film this producer has offered the picture-goer in ten years of producing activities.

CLEAN PICTURES!

Buster Keaton wishes the motion picture fans of the United States to know that he is going to co-operate with the Honorable Will Hays.

"I have decided," said the First National comedian, "to uphold every rule that Mr. Hays will make. I intend to make pictures of the highest standard, and I have the greatest faith in Mr. Hays. I sincerely feel that he is the one man for the position he is now holding.

"I want to make comedies that will make people really laugh. And above all, I will insist that all of the Keaton comedies will be CLEAN! To show Mr. Hays that I am in earnest I will insert a BATHING scene in every picture."

The complete cast for "Someone to Love," the Thomas H. Ince feature in production, is announced. They are Madge Bellamy, Cullen Landis, Noah Beery, Vola Val, Harry Rattenburry, Carrie Clark Ward, Bert Sprotte, Lincoln Stedman and Larry Steers.

SOMETHING NEW BY GLADYS BROCKWELL:

Mary was a shop girl.

So are a lot of other Marys, but this one had an apartment on the Drive.

But shop girls don't have apartments on the Drive, so this story got by the editor and I sold it!

HOW HE DID IT

Henry B. Walthall's entry into pictures was through the persuasion rather than the invitation of D. W. Griffith. He met the director while he was visiting James Kirkwood at the old Biograph studio, and had consented to play in a picture then being made and was on his way to the location before he fully realized that he had dropped from the stage to moving pictures—a shameful thing at that time.

* * *

Katherine MacDonald's next starring vehicle is to be "White Shoulders." The picture will be made by Preferred Pictures at the Louis B. Mayor studio.

* * *

Dorothy Phillips, heroine of many great productions, is soon to be seen in her greatest film, "Hurricane's Gal," produced by Allen Holubar and three months in making.

* * *

Miss Bradley King, staff writer, has commenced work on an original story that is expected to be one of the Ince feature releases.

MARJORIE DAW ENGAGED

Majorie Daw has been engaged by Myron Selznick to play a leading role opposite Owen Moore in "A Previous Engagement," which is now under way at the United Studios with Victor Heerman as director.

Miss Daw, who started upon her motion picture career a few years ago as a protegee of Geraldine Farrar, has rapidly gained a following of admirers and the last year has seen her play important roles in several big productions.

Allen Holubar is progressing with the editing of the production of his next First National release, "Hurricane's Gal," in which Dorothy Phillips is starred.

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

TIFFINY PRODUCTION AT LOEW'S STATE THEATRE, "FASCINATION," STARRING MAE MURRAY. DIRECTED BY ROBERT LEONARD. PHOTOGRAPHED BY OLIVER T. MARKLE. REVIEWED BY EMM.ELL.

"Fascination," played at the above theatre, and it will no doubt play for a couple of weeks in the same spot, is a very big theme woven around nothing in particular. If it is a story, it is nothing more or less than a series of incidents, and pageants, brought to our attention for the purpose of bringing out the little deviltries, of that fascinating little star, Mae Murray. As usual, before the picture terminates, you see her in every form of costume—even on one occasion almost without any. This may be a great idea to inflame our senses, but it seemed a little bit too irrelevant and crude to appear natural. It was merely one of Bob Leonard's pretenses to inform the world that Mae Murray can still dance. Personally, we knew this, but we will be hanged if we see anything in her "Bull Dance" to warrant Robert Frazer, playing Carrita, the Matador, going into ecstasies, except the fact that his Latin blood and imagination was inflamed with the desire of possession, when he saw that rounded little figure so close—and yet so far!

The story, if such it can be called, takes you from New York to Spain for no other purpose, as

is evidenced, than to introduce you to Bacchanalian festivities, bull fighting, and slum life proclivities.

The cast was perfect. These were represented by Vincent Coleman, Creighton Hale, Charles Lane, Emily Fitzroy, Courtney Foote and the aforesaid Frazer, who, by the way, is a wonderful actor, and our old friend, Helen Ware—so you can imagine that the theme did not drop from lack of acting ability. As per usual, here is a story with another anti-climax, merely to show the audience that all ends well.

Personally speaking, we would suggest that, although there are many elements worth-while in this long-drawn-out feature, pictures such as "Fascination" should be thoroughly censored and eliminated from the screen. In this issue we review another picture, played in this same theatre, which we could not speak too highly of, which goes to prove that we can all make mistakes from the artistic point of view in theatres, whereas, probably the management is fully aware that in this reviewed "Fascination," he will pack em in. This is the story, but it does not speak well for the taste of the public.

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.

THE VETERANS JOURNAL

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EDWARD JOBSON

Character Lead

A CREDIT TO THE MOVING PICTURE PROFESSION.

Mr. Jobson's experience on the Speaking Stage dates back many years. He has supported some of the greatest Stars of this decade. His experience in the Silent Drama has attested the worth of his histrionic ability. Today he is recognized as being the best in the parts he delights in portraying. Mr. Jobson has been away on a vacation, and it is very evident that the trip has improved his health and appearance to a great extent. He will shortly be seen supporting a National Star in the capacity of an irascible, eccentric Uncle. It is too bad that there are not many more high grade Performers who have the same high idealistic aspirations, integrity and sane views such as is possessed by Mr. Edward Jobson.

9/10/2005 8.55

“Close-Up”

a nearer point of view

VOL. VII, NO. 9.

LOS ANGELES, CALIF., MAY 20th, 1922

TEN CENTS A COPY



MABEL NORMAND

AS SHE IS SEEN IN MACK SENNETT'S FORTHCOMING RELEASE
“SUZANNA”

A MAGAZINE OF MOVIE-LAND

What is the Sinister, Insidious Influence?

By Emm. Ell.

About a year ago, when the general depression occurred in the Motion Picture industry, everyone more or less connected with it said, "Oh, this is merely a temporary set-back, or a little depression, that will right itself in a week or two, or probably a month," but as weeks and months have passed by, in fact almost into a year, and the industries located here in the heart of California are still inquiring, What does it mean? When will this depression pass? What can be wrong with the industry? Why do these big moving picture production Companies close, or nearly close, or those companies which are running merely attempting to do so on half a valve?

Like the majority, the writer has also asked himself these questions, and one night, as I lay awake wondering why the deuce I could not sleep, a suspicion of a solution came to me. This may be only a theory, but it seems to be worthy of consideration.

Are the same influences at work in the Motion Picture Industry which put the liquor industry out of existence? or is there a particular boycott by the Money Powers in Wall Street to discredit this tremendous business? Continuing along this line of supposition, isn't it just possible that an Industry, which is now ranked as the third largest in the world, is creating, perhaps, a justifiable jealousy in the minds of more important industries throughout the world? Could not they well reason this way—Here is an industry which, so far, has only managed to create amusement for others, holding the position of third largest in the world!—while we, representing the vitals of life, such as steel, coal, food, garments, science, telegraphy, etc., are relegated into the minor positions of being merely accepted!

Now, wouldn't it be reasonable to suppose that these various Industries have gotten together, and agreed amongst themselves that an Industry, merely created for amusement, should be rightfully placed in a minor position, and the vital Industries placed in the major?

But, what's the use? These reasonings or arguments cannot help to solve the situation, but it does seem to me that here in Los Angeles there are big enough men in the industrial world, who are governed by the investments they have made in the past, who should get into this vital question in a practical way, for, as sure as fate, if they do not do so now, just as sure as fate will this industry move to other cities that are bidding for it.

The Chamber of Commerce, and other public Organizations, it seems to me, have been backward and inefficient in exploiting to the fullest advantage an Industry that represents 40%, at least, of the present wealth of the city and county of Los Angeles.

At this time it would be worth while to make a further suggestion to the Exhibitors here, the Motion Picture Directors Association, and other like motion picture agencies, to organize a committee of 100 to feel out, in an organized spirit, the sense of the Public Purse, or the private pocketbook intent, of the financiers, who are becoming hog fat in the city of Los Angeles, without as yet doing any vital thing for the uplift and continued success of the Industry which has helped to promote their wealth.

A NEARER
POINT OF VIEW

"CLOSE-UP"

A MAGAZINE
OF MOVIE-LAND

VOL. VII, NO. 9.

LOS ANGELES, CALIF, MAY 20th, 1922

TEN CENTS

The Merely Beautiful Girl Must Give Way to Talent

By Emm. Ell.

There was a time when a girl located in Squeedunk Corner, or Tim-buc-tu, and places of such kind, who, possessing a little beauty or charm, would instantly be sicc'd into the Motion Picture colony; then again newspapers, having but larger circulation ideas, would get up contests to find out who was the most beautiful girl in their vicinity, and offer as a reward, or prize, a fling to the successful aspirant into pictures. I have seen many, many and many more of these (beauties) appearing in the various production companies, and the result has been that merely one out of a thousand manage to succeed, but the one who does succeed usually pays very, very dearly for her success.

Why, it used to be so that a beautiful girl was so common on the various (lots) that even the Assistant Director became quite bored looking at them. These charming little misses, 99% of whom possessed as much brains as a full blown lemon, have sweetly meandered from one studio to another, with their lisping, affected manners, and their lack of talent—all seeking the laurels of high art. These girls should have been sheltered within their own homes until at least they had garnered a little grey matter in their pretty, empty heads, but, No! their well meaning, doting parents, resembling very much full grown hens strutting around with their first brood of chicks, who proudly careen about the farmyard and ask all denizens within hearing distance to—Behold the beauties of their families! and these human beings have been so hasty they did not take into consideration the fact that possibly their daughters who with proper financial support, and a like degree of talent might have succeeded, but have invariably sent them into the Colony to be the Bait of certain lascivious minded gentry, who are, unfortunately, still mixed up in a glorious profession.

To gain their ends, many of these have placed these girls, temporarily, in positions where they possibly could make good, but, as I have said before, 99% of them are never heard of again in a cinema sense after six months, but many of them have been noted for "playing the game" in the lobbies of some of our best known hotels of Los Angeles; so you see their reward did not amount to very much, morally speaking.

Fortunately, I have noticed of late a certain tendency among Directors and Production Managers to employ girls possessing previous experience on the speaking stage. I am only hoping that the time will come when positions will be given to professionals, who have made acting their life study, and not to ribbon clerks, and perfume department girls! who merely possess pulchritude. The same criticism applied to the girls, in respect to talent, also holds good for the masculine (Counter Jumpers), who have managed to become leading men in moving pictures.

There will come a time when, as Chas. Froham used to say, "Talent in the profession will eventually meet its own reward."

In conclusion, I am suggesting to the Motion Picture Producers that, as a particular step to Clean House, that they will immediately start discouraging vapid-minded, or weak and innocent girls from entering a profession that requires specific talent. If they do this, the Press of the United States will have less cause to criticise the moving picture profession as a whole.

YOUR CINEMA FAVORITES



In Confidence

TULLY'S SISTER DIES

The many friends of Richard Walton Tully, stage and screen producer, who is pre-eminently the California dramatist, will mourn with him over the loss of his sister, Anne. Born in Nevada City, California, she moved with her family to Stockton, where Richard Walton Tully was born. Always musically talented, she studied first at Sayre College in Lexington, Kentucky, where she won several medals. Abroad, her teachers included such world-wide celebrities as Edouard de Reszke of Paris, Teichfuss in Vienna and Shakespeare in London. Upon returning to California, Anne Tully became famous as a concert performer and herself taught many of California's leading stage and concert singers and players.

KINEMA THEATRE

BOOKS FEATURE

Jackie Coogan's latest photo production titled "Trouble" will make it's Los Angeles bow at the Kinema Theatre the week of May 20th.

Wallace Beery and dainty Gloria Hope lead the supporting cast for this forthcoming Coogan release.

"TIMES ARE SO SCARCE"

By Lloyd Hamilton

Jerry was an artist as a pastime. He drew girls and modern women with very few clothes on—as a pastime, of course. Finally he went to work in the art department of a fashion magazine.

He still draws girls and modern women with very few clothes on.

"The Son of a Sheik" will be made under the direction of Scott Sidrey while Christie is away in Europe. Neal Burns and Viola Daniel will be featured.

This schedule supersedes the Scotch picture "Hot Scotch" which, by the way, is not a drink, and which will be made after Christie returns from Scotland.

MABEL NORMAND

Mabel Normand has achieved another triumph. She has completed her part in the production of "Suzanna."

Under the supervision of Mack Sennett, F. Richard Jones, directing one of the most prominent casts ever assembled in any picture, has laid down his megaphone after completing one of the most beautiful and historically correct cinema productions ever offered to the featured literature of the screen, "Suzanna."

With Mabel Normand, the star in the new production, Mack Sennett and Dick Jones have emerged from the banks of lights, the maze of sets and other detail which become involved when undertaking such a gigantic production, as third time vic-

tors. This same triumvirate were responsible for "Miekey" which set an epoch in the history of film production, and later followed with the now nationally known "Molly O."

With the completion of "Suzanna," Mabel Normand has added to her list of accomplishments, another triumph. By those who have been privileged to see her latest starring vehicle, it is claimed for the little star, that her work in "Suzanna" will be credited to her as the crowning achievement of her long and varied career, and that it will stand as a monument to her artistry, to the genius of the producer, Mack Sennett, and to the finished directorial ability of F. Richard Jones.

Victor Heerman wants to know: "How short is a long time?"

Chas. R. McWilliams

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NIGHT LIFE IN L. A.

(By "The Rounder")

CALIFORNIA—Betty Blythe is wonderfully featured in Rex Beach's "Fair Lady." Never saw her looking so fine. Her acting approaches perfection. The story is snappy, amusing and to the point.

MILLER'S—A William Fox production, "Footfalls," with Tyrone Powers and Estelle Taylor. Between us, I consider this to be too mediocre; the first two reels not worth consideration. Afterwards it gains strength through the novel twist in the story. On the same bill, Al St. John in "Special Delivery." Al is at his funniest.

HILL STREET THEATRE—The bill is anything but standard. The greatest fault, for such a beautiful theatre, is its lack of good music.

SYMPHONY—Harold Lloyd in "Grandma's Boy." Harold shows that he is equally as good in a five-reeler as a two-reeler. It is positively funny and logical. Mildred Davis, Anna Townsend and Noah Young lend perfect support.

CLUNE'S—"Belle of Alaska," with Jane Novak and Noah Beery. The same treadworn subject. These pictures are becoming so common that they should be eliminated. The direction very poor. The acting of Noah Beery unusually fine.

MISSION—William Fox presents "Monte Cristo." This is as nearly perfection of a favorite story as we have seen filmed. It is due for a long run.

SUPERBA—Frank Mayo and Sylvia Breamer in "The Man Who Married His Own Wife." A splendid subject and unusually well acted.

TALLY'S—Mischa Guterson is now in charge. He inaugurates himself as an exhibitor, with Owen Moore in "Reported Missing." This is a very amusing comedy.

PHILHARMONIC AUDITORIUM—Will King came down here three years ago with a wonderful show. But in his present vehicle, "Hello," he is more than disappointing. The performance starts out as if it was to be swell—but it ended like swill. Mr. King and Harry Davis should know full well that Los Angeles

are not exactly suckers, and, if they expect to take their money under false pretenses of giving a good show for it—whereas they present a lot of mediocrity and cheapness, then they are vastly mistaken and better return to their northern homes.

ORPHEUM—There is a standard of entertainment here which manages to keep up to its original high standard. Once you patronize, you are bound to continue, but even this theatre would seem bleak and drear without those perfect courtesies extended by Billy Hucknall and Monsieur Perry, who guide the destinies of your view of the stage.

CINDERELLA ROOF—Although summer has "come," the very coolness of this Roof Garden makes it a pleasure to get warm again—dancing.

THE SHIP—At last, the voyage has begun. The captain, and pilot, are aboard; the stewards are taking your orders, and although the wash of the sea beats madly against its hull, comfort and contentment reigns within. Morrie Rauch and Bill Paine are responsible for these conditions.

SUNSET INN—There was a time when moving picture people put this cafe originally on the map, so to speak. It looks as if it will have to stay on its feet, without that same enthusiastic patronage it gained heretofore. There must be a reason!

PALAISE ROYAL—The heat has not fostered added prosperity to this bedraped amusement place. Halstead's orchestra still continues to please.

VICTOR HUGO—They serve about the best lunch to be found in town.

MARCELL'S—Is to reopen. A couple of nice Jewish boys have taken it over. Will they succeed? Who knows!

WINTER GARDEN—The poor chorus girls are beginning to feel the full rays of summer. Two or three shows a night don't appeal to them very much. The show doesn't

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seem up to the same standard it started out with. This is probably the fault of the weather.

JAHNKE'S—I noticed in the last issue that Jackie Taylor was here. I will go further down and tell you that Lou Stepp handles the banjo in the same aggregation.

GREEN MILL—Isn't it too bad that the roof can't be taken off the Mill on these warm nights?

GRAUMAN'S—"North of the Rio Grande," featuring Jack Holt and Bebe Daniels. A picture that hasn't anything to it, overexaggerated and poorly acted.

RIALTO—"Beyond the Rocks." Still playing. Between us, it ought to be on the rocks.

PANTAGES—If you wish to know the folly of being bad, in a past tense, go and see All Jennings in "The Lash of the Law." Al is just as good an actor as he was a bandit. The feature, "The Call of Home," directed by Louis Gasnier, featuring Leon Barry, Irene Rich, Ramsey Wallace is poorly constructed. The furnishings were missing. The acting of Irene Rich was poor. Ramsey Wallace deserves much credit.

(Continued on Page 5.)

...Flickerings From Flickerland...

Although born in this country, Annette De Foe, who will be seen in the coming Mayer-Stahl production, "One Clear Call," could not speak a word of English until she was 10 years old. Her parents, old settlers and plantation owners in Louisiana, always spoke their native tongue, French, at home, so her own country's language was entirely foreign to Annette until she went to New Orleans to continue her school studies in a convent.

* * *

Jimmie Brennan, being out at the ball game, and while his charming wife's back was turned, mopped his fevered brow and wrote:

Come on, ye gentle zephyrs,
And cool my fevered brow.
For I'm noticing two heifers
Who're flirting with me now.
They seem so unresisting—
I cannot start the game,
And I'd find it interesting—
And my wife would say the same.

* * *

When "Ranger Bill" Miller, star of five-reel western dramas released by Independent Distributors, starts work on his newest thriller he will have a supporting cast composed of many

well-known artists, it is stated. His latest picture, "The Fighting Ranger," is ready for release, according to E. B. Hanscom, president of Independent Distributors.

* * *

"SHORT AND SNAPPY"

By Shirley Mason

"Have you ever been kissed?"
"I'll never tell."
"So have I."

NEEDLESS

Mr. Bates: "You ought to brace up and show your wife who is the boss at your house."

Mr. Meek, sadly: "It isn't necessary; she knows."

MISUNDERSTOOD

Musical host: "What about a little nocturne before dinner, eh?"

Thirsty guest, smacking his lips: "Ra-ther!"

"I think I shall go to Italy, and settle down in Venice." "Why Venice?" "Because it is the only place I know of where you don't have to keep dodging automobiles in the streets."

SOLDIERS

Soldiers are heroes when the red
Blood of their bodies must be shed
To guard their country from her
foes;

When Honor gloriously throws
Her rarest flowers where they tread.

But when war ends and peace, instead
Of pain and grief and anguished
dread,

Fills all our days—what glory shows
Soldiers are heroes?

Then on the road where Honor led
Hungry they go or beg their bread;
Then maimed and crippled where
no one goes,

On hospital beds they envy those
Who fought and died. Aye! when
they're dead—

Soldiers are heroes!

—Kansas Legionnaire.

Isidore Bernstein: Did you hear
about the ship wreck on the Sahara?

Monroe Salisbury: No, but they say
its dry on the ocean within the three
mile limit.

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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.

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Moving Along In Movie-Land

NIGHT LIFE IN L. A.

(Continued from Page 3.)

KINEMA—In our last issue, we stated that Norma Talmadge in "Smilin' Through" was good. It is now in its third week. This speaks for itself.

LOEW'S STATE—What's the use of talking about the picture in this issue. It's the vodvil that counts, and that enviable courtesy of Nate Holt, the manager; Diek McSpadden and Billy Shoup, his assistants, that counts.

MAJESTIC—"The Nervous Wreck" has certainly been a cure for nervous prostration these past few weeks.

MOROSCO—"Abie's Irish Rose" is still fragrantly holding forth. Get on the scent; otherwise you will miss a good thing.

HARLOW'S—You can say what you will, but you will have to admit that, when a man like C. Fred Harlow succeeds in popularizing himself, he has something coming to him—no matter what place or location he may be doing business in. Now, if you go to 241 South Spring, I will venture to say that you will meet some of the most important people to be found in this old burg dining with prandial satisfaction. If you go into the amusement room, you will find three young fellows trying to get along in the world! They are Carlton Coveny at the piano; John DeMon loving his violin, and Gene Allen, who syncopates and "beats it" for a living. The three of them are very refined, and desire to get along, and the pleased diners help them to do so. Add to this, that golden presence of Jesse Bond, as you enter, and the effective service of Dorothy Harrison, Cecil May and Lynn Smith also Miss Chase, then have a few words with Mrs. Harlow regarding abalones, and you will find that your evening has been well spent, indeed.

Now that you have seen as much as I have, and you have wandered homeward with a 12 o'clock idea in an 8 o'clock town, it behooves us all to get down on our knees and say our evening prayer before retiring prepa-

BEN WILSON

(By Annie Imlah)

*Ben Wilson, when you are directing,
All helpers are proud to display
The interest you are expecting
Of them, "every heart light and
gay."*

Bright stars in your pictures are shining

*Because you are one of the few
(Tact, talent and good taste combin-
ing)*

Director, and producer, too.

*Mr. Wilson, the world manifesting
Pride in you to a wondrous degree
Will find your work most interesting
As all moving pictures should be.*

*More people like you we are needing
Of your splendid work folk all say
You are really and truly succeeding
I hand you this "oral bouquet."*

*As wonderful things you're achieving
The big whirling earth seems to
pause*

*To listen as you are receiving
Well deserved "rounds of ap-
plause."*



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ratory to witnessing the baseball series between Los Angeles and Oakland, under the spiritual guidance (meaning high balls) of Charles Lockhard and (Boots) Webber at Washington Park.

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JACK COOPER
Comedian

OUT AT HAL ROACH'S

"Paul" Parrott has only a few scenes remaining on his street car picture and will then begin work on a motor cop comedy for which scenes will be taken on the main thoroughfares of Hollywood and Los Angeles. Jim Davis will direct. Jobyna Ralston and Eddie Baker will be chief support.

* * *

"Sunshine Sammy" is buying a whole town in next week's action in the current production of "His Rascals," and a good time will be enjoyed by 100 children from 3 years to 8, who will appear as atmosphere in the scenes. About ten days' work remains before the completion of the picture. Bob McGowan is directing.

* * *

Harry "Snub" Pollard's first two-reeler, "Uncle Will's Will," was shown in its first preview at the Hal E. Roach Studios this week. Screen credit in addition to Mr. Pollard and Marie Mosquini goes to Noah Young, Jack Duffy and Jack Acroyd. Charles Parrott directed.

EVERYONE'S BUSY!

The title of the feature photoplay for Tally's Theatre anniversary week, "Too Much Business," was very appropriate for everyone concerned at the theatre and with the Jess Robbins Production company, which made the picture. Tally's Theatre proved too small to accommodate the people who wished to see the popular stock leading man, Edward Horton, in his screen debut, and T. L. Tally found it necessary to give far more attention to the theatre to insure that all his patrons received the usual courteous attention.

Edward Horton, the featured leading man of the subject, is playing in scenes for his next screen picture, "The Ladder Jinx" in the mornings, rehearsing or playing matinees in the afternoons and his regular performances each evening at the Majestic Theatre. Producer Jess Robbins is tripling in brass by directing the final scenes for his production, "The Ladder Jinx" in the morning, editing the film in the afternoons and working on his next story evenings. Tully Marshall, who makes his debut as a screen comedian, is working in both the Jess Robbins production and a subject being filmed at the Fox Studio, while Ethel Grey Terry, who plays the leading feminine role in "Too Much Business" is appearing in "Under Two Flags," being filmed at Universal City, and is now leading woman for Harry Carcy in "The Combat," being filmed at the Robertson-Cole Studio. Aside from the above, the various people have nothing to do but take part in the many frivolous affairs of Hollywood night life.

George Melford and company have returned from Oxnard. "Burning Sands," his new Paramount production, will be continued at the studio with elaborate interior settings of exotic character. Wanda Hawley and Milton Sills are the featured players, which is an adaptation by Olga Printzlau and Waldemar Young from the novel by Arthur Weigall. "Burning Sands" is virtually an answer to "The Sheik," Melford's former production. Jacqueline Logan, Robert Cain, Louise Dresser, Winter Hall and others are in the supporting cast.

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

:-: Trailing Motion Picture Stars :-:

HER IDEA IS GOOD

Norma Talmadge plays two parts in her latest First National release, "Smilin' Through," a spiritualized romance by Allen Langdon Martin, that of Moonyeen, a girl of 1860, and the role of Kathleen, Moonyeen's niece, a 20th Century girl. These two parts round out an even 200 roles, in which Miss Talmadge has appeared since her fourteenth birthday.

"My first role," recalls Miss Talmadge, "way back in the old days in Brooklyn, was a tiny bit in a picture called 'The Household Pest.' I can't remember doing anything more than stand under the big black cloth of a photographer's camera. I was supposed to pop out at the wrong time, thereby causing much embarrassment to the photographer, and I tried to put realism into this first role. During the rehearsals I remember bobbing from under the cloth at least twenty 'wrong times,' much to the disgust of the director. I don't remember his name, but I do remember that he said I would never make a success in the movies.

"Since those old days I have portrayed almost every type imaginable. I have been a crook, a kitchen slavey, a misunderstood wife, a farmer's daughter, a princess, a Chinese maiden, an Indian girl, a hot-blooded and hot-tempered Spanish peasant. I am constantly being asked, 'What kind of parts do you like best to play?' But as I love variety and enjoy different types, it would be easier to ask, 'What sort of parts do you wish not to play?'

"But I do feel that I never want to play any part that is not a truthful portrayal of a flesh-and-blood person sufficiently fine to introduce to thousands of my 'fan' friends. A screen star has a big responsibility. She may influence the lives of thousands of girls growing into womanhood, who model themselves after this screen favorite."

Another picture will be filmed during Mr. Christie's European tour. This will be a comedy featuring Bobby Vernon and Vera Steadman, and will be under the direction of William Beaudine. The story is a prize fighting yarn written by W. Scott Darling.

PULSE OF STUDIOS INDICATES HUSTLE

According to existing schedules the studio city seems to be quite busy with 130 companies at work, employing approximately 20,000 persons.

Here is how the units are distributed: Universal, 18; Fox, 15; Lasky, 11; United, 10; Balboa, 5; Roach and Century, 4, and Ince, Robertson-Cole, Mayer, Fine Arts, Vitagraph and Goldwyn, 3; the rest being single or in pairs.

Including director, cast, cameramen, assistants, scenarists and writers, electricians, artificers and property men, office force, laboratory men, editors, various artists and miscellaneous workers, each company represents about 100 people. This makes the total of 13,000, and with the additional 7000 including actors, extras and others depending directly upon the film plants, brings the grand total up to 20,000. This is a rather conservative estimate, so one may readily understand that although production did slacken, it is today approaching normal, and more units are expected to start soon.

Ralph Winsor, who used to manage the Superba Theatre, is doing a like performance for the REX THEATRE in Portland, but he assures us that his work is more pleasant there, and he is really the MANAGER.

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LUCILE PINSON
Popular in Pictures

Shadows From the Silver Sheet

GOSSIP BY THE ROUNDER

Lige Conley says whoever wrote this sure worked hard.

I was born (I couldn't help it).

I was poor (so were my parents).

I didn't like school (I didn't go).

I didn't like work (so father worked).

I liked to sleep late in the mornings (so I slept).

I liked to read novels late at night (so I read them).

I was handsome (everyone said so anyway).

I thought so too (I still think so).

I turned out to be a great actor (it does happen).

I am now a great success (funny how this happened).

I'll say it was funny!

I'm giving you the laugh right now!

* * *

The latest Hollywood gossip has it that Patsy Marks, 6 years old, is seriously thinking of severing her friendship with Jackie Coogan when she learned that "the kid" had made a film offer to Alma Lloyd, 7 years of age, daughter of Frank Lloyd, Jackie's director. Alma Lloyd took her initial screen bow in Jackie's "Oliver Twist."

* * *

"Ham" Beall:

Dear Friend: I'm not interested in the affairs of Mike Klemptner. So sorry.

Yours to the nib,

"MARSHALL."

* * *

Maurice B. Flynn and Bernie Durning at their best.

My father was a great man"

"So was mine. He kept the stable for 'The Four Horsemen of the Apocalypse'."

* * *

Rupert Hughes does most of his writing between eleven at night and two in the morning, and spends the daylight hours out on the Goldwyn lot. He is now directing another of his own pictures, "Bitterness of Sweets."

* * *

Arthur K. Doe injects this joke upon the public.

"I can't understand these movie people."

"What, the stars?"

"Yes, they are over my head."

AH HA! DRAMATICS!

Mildred Davis shed the first tears that have fallen for many a moon in a comedy produced at the Hal E. Roach Studios when yesterday she enacted scenes in Harold Lloyd's current production. Miss Davis had plenty of witnesses to vouch that the glycerine bottle had nothing to do with 'em. The little comedienne made her first entrance into the new comedy with all the ingredients of heart appeal present and she infused dramatic touches in the comedy in a manner that drew forth praise from all the onlookers. The role in the comedy is decidedly to her liking for the characterization entrusted to her is full of contrast.

She appeared in the scenes yesterday with John T. Prince, cast as her father; Eric Mayne, New York physician, Norman Hammond, New York lawyer, and Joy Winthrop and Florence Mayon, trained nurses. Harold Lloyd will make his entrance into the new faction today, the scenes now having shifted to the metropolis whither the comedian is called in the story from the small town.

Those who enjoyed the artistry and general excellence of "The Three Musketeers" and "The Mark of Zorro," will have an opportunity of seeing another splendid picture by the same director when Anita Stewart's latest film, "Rose o' the Sea," is released. Formerly a star and director of international fame on the speaking stage, Mr. Niblo has proven to be a master at picture-making, and under his direction, Anita Stewart does some of the best work of her entire career.

* * *

Tom Mix is in a Mix-up over Joe, according to George Walsh.

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At an annual meeting of The Scripture Films, Inc., the following officers were elected to serve for the ensuing year: President, Francis Engel; vice-president, Rev. Holice B. White; secretary and assistant treasurer, Alfred Graham; treasurer, Edgar R. Schmitz.

The Scripture Films, Inc., are now in their new offices at 921 Loew's State building. They have engaged the services of Mabel E. Graham, an experienced secretary.

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:-: *On Strips of Celluloid* :-:

PERT POINTS

"HE LOVED HER SO"

He protested his love, yet he failed
To pay for the FLOWERS he sent!
They buried her! then he was hailed
Into court—but he hadn't a CENT
—By M. L.

ROSCOE ARBUCKLE will direct one picture for Buster Keaton, while Eddie Cline takes a much-deserved vacation. Who wants to see "FATTY" direct when his acting comedy is of greater value to the public? Get back into the game, Roscoe; the public will stand by you in the end.

* * *

Shall SCANDAL and moving pictures always be associated? The latest is the Herb Rawlinson affair. It seems that ONE follows another in this business!

* * *

What's become of that modest expression, "Look upwards, my son?" Especially when you see so many round-shouldered men, inquires Reginald Barker, as he noticed a group of young men chasing calves on Broadway.

* * *

Johnnie Walker, juvenile of "Over the Hill" fame, has just returned from the big tree country making "The Mute," directed by Cliff Smith, Bill Hart's former director. Johnnie stars in this Curwood story with Ruth Clifford opposite.

* * *

"The Golden Flame," Dick Hatton's latest starring production, now well under way, is one hundred per cent western photo drama. Written by Julian Louis Lamothe, its cast includes—in support of the star-producer—Alberta Lee, Erin La Bissoniere, Barney Furey, Frances Burnham and Garnie Walker.

* * *

Who says liquor is a curse? Here's a case where Billie Rhodes gets a divorce from William H. Jobelmann, with the assistance of "Johnny Walker." She claimed that "Bill" spirited Johnny away!

* * *

Sign Reads: "Home wrecking by men who know How".

Charlotte Marriam wants to know if they are vamps.

**PLATONIC LOVE—AND
FIRE!**

By Marshall Lorimer

*The Door of his heart you did open
He gave you the best that he could,
His kiss showed as no other token,
You'd know, and he was understood.*

*He held you a moment astounded!
He thought he would 'waken and find
The path of his Senses confounded
With fiction inspired from his mind.*

*He could not believe that the spirit
(For you soared—Alas! high above)*

*Would come to his plane—so to hear it,
And take back his message of love!*

You have it all now in your keeping—

*Yet he dare not take of the fruit;
The depth of his Nature is reaping—
The fictitious strains of a Lute.*

MAYER SIGNS LEWIS STONE

Lewis Stone, noted screen star and former stage celebrity, was this week engaged by Louis B. Mayer for the leading role in the next John M. Stahl production, preparations for which are now under way. He will start as soon as he completes his part in "The Black Orchid," which Rex Ingram is now directing at the Metro studio.

The Independent Producers' Distributing Syndicate has signed up Patricia Palmer for a number of five-reef features. She will be located at the Balboa Studios.



IVA FORRESTER
A Screenland Beauty

TOO MUCH REALISM

FOR TONY

In one of the scenes of "The Bitterness of Sweets," which Rupert Hughes is personally directing at the Goldwyn studio, Colleen Moore, as a butterfly dancer, is suspended in the air by a wire. She is supposed to register fright and illness. The first time the scene was played she acted it so realistically that Antonio Moreno shouted frantically to let her down. So Earl Metcalfe, the villain of the piece, who manipulated the wires, lowered the actress to the floor.

"What's all the shouting for?" asked Colleen as she landed, alive, well and kicking.

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Under the Magnifying Glass

BY THE MAN

BEHIND 'CLOSE-UP'

WILLIAM WORTHINGTON

Typical of the times, and especially of the vicinity of California, Mr. William Worthington typifies the sunny spirit found in this particular climate. Everybody who knows anything about moving pictures, are familiar with the name of this worthy director. He has to his credit, at least, fifty recognized successful, paying film features. He entered the moving picture industry with a varied and tremendous experience of stagecraft behind him. His knowledge of technique, creation and acting were proverbial before he entered what afterwards became his life work. During his career, especially within the past few years, he has directed pretty nearly every well known star of Note, and if he hasn't remained with any particular star for any great length of time, it was because there were other producers continuously bidding for his services as a director. Mr. William Worthington is one of those types of manhood so refreshing to any vocation he may turn his hand to. He is recognized as the spirit of geniality. His head never soars above his surrounds. He can be met with and reasoned within a spirit of amicability, in reference to the Art he is engaged in. No one could possibly say of him: "This man does not give you a chance to produce your ideas in suggestion form," for the particular bigness of Mr. Worthington is his knack of assimilating the best in others towards the success of the finished product. At this writing he is engaged with the Universal Film Company, and from the numerous successful pictures turned out under his guidance it is likely that he will remain there a long time. His home life is a complete refutation of the libelous statements made in yellow journals regarding Hollywood.

Mr. Worthington is a very proud father of a grown-up family, and invariably at any of the bigger Functions in this city, he will be seen with his very charming wife or daughter—in either case people are invariably heard to exclaim: "What a handsome couple, or group, they are."

Occasionally Mr. Worthington has gone out of his directorial province to play particular character parts requiring subtle artistry in pictures. Also, it



is a well known fact that when anyone is in trouble, they usually seek out "Bill." You can always find this worthy gentleman attending the various sporting activities, which take place from time to time in our city.

If I were to sum up the general characteristics of William Worthington, it would be to say that, he is a man the industry can be thoroughly proud of; a man devoted to his family and his art; a man devoted to higher idealism in living and generally a perfect example of a Man's Man.

TOM CAN DO BOTH

B. P. Schulberg, president of Preferred Pictures, has selected the following cast for "White Shoulders," the Associated First National attraction in which Katherine MacDonald is starred; Bryant Washburn, Nigel Barric, Tom Forman, Lillian Lawrence, Charles French, James Barrows, Fred Malatesta, Lincoln Stedman, and little Richard Headrick. "White Shoulders" is by George Kibbe Turner and was published as a serial in the Saturday Evening Post. The screen version was written by Lois Zellner.

Tom Forman, who directed the Preferred Pictures production of "The Woman Conquers" with so much brilliancy has been re-engaged for "White Shoulders," and in addition to his directorial work will also enact one of the chief roles of the story—that of Miss MacDonald's screen brother.

ARE YOU THE ONE?

There are billions of mortals that's striving

To gain the big edge over life.
But one in a million's arriving—
That ONE, overcame every strife.
Altho the percentage is slighter,
There's many a chance in between
For the one who is known as a fighter
Not the kind that's been termed a
"has-been."

The knowledge of beating the other,
As capable, maybe, as you,
Is something that's worth all the
bother
When reaching the peak, for your
view.

The ruthless—who seek to get better
Advantages, setting the pace,
Is usually known as a quitter,
He foils but himself in the race.

It isn't the man who is winning,
Who's eating out life from both
ends,
It's the man who says, "NOW I'M
BEGINNING
To value the things fortune sends."
He is ever persistent in making
His efforts count something of
worth,
He isn't a parasite-taking
From others, the Salt of the Earth.

Viccissitudes never can darken
The Hope that is urging him on,
When the right thought arrives, he
will hearken
And work 'till his purpose is won.
So get in the struggle that's surging,
And say to yourself—"I'm the one!"
Success in itself—will be urging
You straight to the Goal when
you're done.

By Marshall Lorimer

SHE SHOULD KNOW HOW!

Keeping busy all day as a paper-hanger is only one of Billy Bevan's accomplishments, as is shown in his latest two-reel Mack Sennett comedy, now in course of production at the Edendale studios. Mildred June is playing the leading feminine role and incidently is Billy's wife in the new picture, "Such is Life." She proves to know what a husband should do and makes Bevan do it.



UNITED STUDIO NOTES

An instance of Myron Selznick's policy of no lost motion between pictures is evidenced by the fact that but two days' rest will be taken by Elaine Hammerstein and Owen Moore following the completion of the productions on which they are now working. Edward Montagne is writing Miss Hammerstein's next vehicle, and it is intimated that it will be the biggest production Selznick has ever given her.

* * *

J. L. Frothingham is organizing the staff that will assist him in the production of "The Vengeance of the Deep," which he will personally direct. Camera work will commence in about two weeks.

* * *

William A. Carroll and Harry Devore have been added to the cast that is supporting Ruth Roland in "The Riddle of the Range," the serial which M. C. Levee, president of United Studios, is producing for Pathe.

* * *

Director Frank Lloyd and Irene Morra of the Coogan organization, are rapidly completing the cutting of Jackie Coogan's starring production of "Oliver Twist."

Gloria Swanson is still sojourning in Europe, but will be back at the studio by June 1st.

* * *

Philip E. Rosen finished "The Bonded Woman" last week, in which Betty Compson stars.

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DOROTHY MORGAN
A Clever Child Actress

LASKY-ISMS

Joseph Henabery, Paramount director, leaves for New York May 20th, for the purpose of directing Alice Brady in a new production at the Long Island Studio.

* * *

Clara Beranger, author of scenarios for William deMille's productions for Paramount, will arrive here in about ten days and will begin work on "Clarence," the play by Booth Tarkington which Mr. DeMille will make. It will have a powerful cast, including Wallace Reid, Agnes Ayres, May McAvoy, Kathlyn Williams and others.

This brings to mind the fact that Charles Eyton, general manager of the Lasky Studio, and Mrs. Eyton (who is professionally known as Kathlyn Williams) will arrive in San Francisco from the Orient on June 18th, so that Miss Williams will be able to start work in the production the 15th of June.

* * *

Alfred Green starts a new picture, starring Wallace Reid, entitled, "The Ghost Breaker." Walter Hiers will play the role of a colored serving man

and Lila Lee will interpret the feminine lead in this picture by Jack Cunningham, based on the play by Paul Dickey and Charles W. Goddard.

* * *

The cornerstone of "The Old Homestead," so to speak, was laid last Monday at the Studio, when James Cruze started the picture based upon the famous Denman Thompson classic. The cast, so far, includes Theodore Roberts, T. Roy Barnes, George Fawcett and Fritzi Ridgeway. Perley Poore Sheehan and Frank E. Woods adapted the play, the continuity is by Julien Josephson, and supervision by Walter Woods.

* * *

Betty Compson finished her work in "The Bonded Woman" and immediately jumped into her role of Jocelyn in George Fitzmaurice's production, "To Have and To Hold." Bert Lytell is featured with Miss Compson in this production. Theodore Kosloff has one of the strongest parts of his career in this feature.

* * *

"Pink Gods," Penrhyn Stanlaws' new production is now under way, with important scenes being made at one of the most beautiful estates in Pasadena. Bebe Daniels and James Kirkwood are featured with Anna Q. Nilsson, Adolphe Menjou, Raymond Hatton and others in extremely important roles.

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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

Editorial and Business Office:
603 Western Mutual Life Bldg., (formerly Exchange Bldg.)
321 West Third Street. Telephone 820-609.

SUBSCRIPTION RATE: ONE YEAR.....TWO DOLLARS
Advertising Rates on Contract Basis

Checks Should Be Made Payable to "Close-Up"
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ROSY DAYS AHEAD

FOR ACTORS

Joseph Schenck Makes a Prediction

This is a cheering bit of reading for the actors of Los Angeles. It is the prediction of a man who is careful about his statements, and who speaks with authority.

Joseph M. Schenck, producer of the Talmadge and Keaton pictures, is conservative enough to be also a bank director. When, therefore, Mr. Schenck says anything relating to the films, it commands both respect and confidence.

And this is what he says that is so cheering:

By next August we shall see greater production of photoplays under way in Los Angeles than ever in the history of the industry. He made it stronger—twice as much production, he said. According to Mr. Schenck, there is already a great shortage of pictures in sight for next year's theatre demand. To meet the needs of the near future it will be necessary to greatly increase the volume of output. "To illustrate the point," says Mr. Schenck, "take the requirements of the first-run theatres in Los Angeles. How many are there? Say twelve. Each one will need fifty-two feature pictures during 1923. Where are they to get them? The supply had now dwindled until there are not more than 400 all told, good, bad and indifferent, remaining. The logic of the situation justifies the prediction I have made.

"We must not expect," continued Mr. Schenck, "that the old days of wildcat picture promotion are going to return. The industry could not escape the deflation that has been going on any more than other lines of business. The readjustment and retrenchment to meet post-war conditions are

both necessary and salutary. From now on those who prosper in making pictures will be the ones who create worthwhile photoplays. By that I mean good subjects, worthily treated—generously, handsomely, intelligently. I am putting this belief into practice. On my Norma Talmadge picture, 'Smilin' Through,' which is at the Kinema Theatre, I expended over \$300,000 to make it worthy of a beautiful subject. On another, 'The Eternal Flame,' not yet released, I spent more than \$400,000. And by the way, I could not have made this elaborate picture anywhere but in Los Angeles.

"No trouble at all," said the producer. "Anyone who has good standing and a proven ability to make good pictures can get all the help he wants. The film producer has an article that appeals to the millions. The most conservative banking men know it. If picture makers lay down the same kind of cards on the banker's desk that other business men must and should, they can get help on the same terms."



GERTRUDE STEVENS
Comedy Ingenue

"I haven't done this with any foolish idea that mere prodigality of expenditure meant quality or popularity. It was done after a careful study of existing conditions. The public has stopped the reckless spending it indulged in during and right after the war. Exhibitors then, being able to fill their houses with mediocre pictures, didn't demand of us the best the cinema could do.

"Now, with the public picking its amusement carefully, exhibitors must and are willing to pay more for what we do handsomely. In other words, we have a market for the very best product we can turn out.

"Douglas Fairbanks asked me the other day what I thought of his heavy outlay on 'Robin Hood.' I told him he couldn't make a mistake if he spent his million wisely."

"What about the influx of foreign pictures?" Mr. Schenck was asked.

"No competition at all," was his emphatic opinion, and he explained:

"Out of the many foreign pictures imported into this country, only four have been successful. Only an occasional historical production, for which the Europeans are best fitted, can make an American appeal. Foreign artists are good actors, but their types don't appeal to our psychology. We demand a certain kind of personality, and they haven't it."

"And how about the financing of this promised heavy demand for films in the fall, Mr. Schenck? Is money going to be available in sufficient quantity for big productions?"

"UNDER OATH" STARTED

Filming of "Under Oath," the first Elaine Hammerstein production to be made on the West Coast, has been started by Selznick. George Archinbaud, who came to California with the company and who directed Miss Hammerstein in "Handcuffs or Kisses," "Evidence" and several other pictures, directs "Under Oath." Edward J. Montagne of the Selznick scenario force wrote both the story and scenario. Mr. Brotherton is assistant director.

Myron Selznick has engaged a strong cast of local players to support Miss Hammerstein in the piece, chief of whom are Mahlon Hamilton and Niles Welch.

Hand-Outs Along the Rialto

"FOOLS FIRST" RELEASED

Marshall Neian's newest production—"Fools First," featuring Claire Windsor, Richard Dix and Claude Gillingwater—has been scheduled for public presentation throughout the country commencing the week of May 21st.

"Fools First" was suggested by Hugh McNair Kahler's story which appeared in the Saturday Evening Post. The plot has to do with the regeneration of a young crook through the influence of a young lady, who, while apparently working with him in a scheme to make a big haul, is really paving the way for his reform.

Although the idea for the plot is based on the Kahler story, "Fools First" is practically an original story by Mr. Neilan, containing various novel situations which this producer has had in mind for some months. Prominent among these is a scene in which a dead man plays at a game of poker under the eyes of the police seeking evidence of the murder.

Others in the cast in addition to those above mentioned include Raymond Griffith, Helen Lynch, George Barnum, Shannon Day, George Siegmann and George Dromgold.

CARTER, COLORED COMEDIAN, SIGNED

Charlie Chaplin is not the only one whose feet has been his fortune, for now comes the news that Douglas Carter, ebony-hued comedian, who scored such a hit in the Owen Moore production, "The Poor Simp," has been signed on a long term contract by Myron Selznick. And it is all on account of Douglas' feet, which behave in a manner not only humorous but entirely original. But in addition to his footular capacities the dusky comedian can also perform stunts as a facial contortionist, as he proved in "The Poor Simp."

Douglas is now working under the directorial guidance of Victor Heerman in the making of some comedy scenes in the new Owen Moore picture, "A Previous Engagement," adding his fun-making proficiencies to an already capable cast which includes Marjorie Daw, Kathryn Perry, Snitz Edwards, Alice Howell and Arthur Hoyt.

GLADYS BROCKWELL SHOT AND KILLED

Gladys Brockwell is dead! She was shot on a stage at United Studios three weeks ago.

George Siegmann is responsible for the tragedy!

Siegmann is a well-known character actor of the screen. Miss Brockwell needs little if any introduction to the film fans throughout the world.

Director Frank Lloyd witnessed the shooting.

Which is another way to tell you that Miss Brockwell, playing the role of Nancy Sikes in "Oliver Twist," Jackie Coogan's forthcoming production, enacted the scene where Bill Sikes (played by Siegmann) kills her. Of course, you will say, Sikes did not shoot in the Dickens volume. No, dear reader, he did not, but Director Frank Lloyd shot the scene with Glen MacWilliams, the cameraman, turning a wicked crank.

FROM "GAG" MAN TO DIRECTOR

Perseverence has its reward in all cases!

Albert Austin's in the latest—in movie circles.

Austin was "gag" man for Jackie Coogan's production, "My Boy." So well did he do his work and his ideas were so original and clever that Jack Coogan, Senior, gave him a bigger job—that of a director. Albert Austin therefore receives credit on Jackie's latest production, "Trouble," for its direction.

Prior to associating himself with the Coogan company, Austin was with Charlie Chaplin, acting and creating "gags" as well. He worked in many of Chaplin's funniest comedies among which was "The Floorwalker" in which he played the title role.



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MACK SENNETT TO RETURN SOON

Word has just been received from John Grey, scenario chief of Mack Sennett comedies, who journeyed to New York with the Comedy King about eight weeks ago, that they might both be expected home any day. Grey went East to join Mr. Sennett in a series of conferences with the production heads of the Associated First National Pictures, and to study picture theatre audiences with a view of becoming closer identified with "what makes people laugh." Grey claims to be brim full of ideas which he intends incorporating in a new series of picture plays soon to be put into production work at the Edendale studios.

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

SCREENING WHERE THE SCREENING'S GOOD

Broadsides

By ARGUS

"That was some joke France pulled off when she presented the United States with the STATUE OF LIBERTY. We agree with Francis Ford.

* * *

Otto Lederer sent in a most illegible postcard from Ogden, Utah, saying he was playing the Rose in Abie's Irish Rose.

* * *

Franklin Farnum is "shooting" westerns at Universal, under the guidance of Phil Goldstone.

* * *

Here's an optimistic note! A totally blind man informed me: "That as soon as he had lived in Los Angeles as long as I did (six years) he'd know the city a darn sight better."

* * *

This week's best joke by King Baggot.

"I don't want any more of your lip," she said, as she pushed him away.

* * *

It's too bad the lamp posts are so tall nowadays, especially when a "dry" drunk needs something to lean against, exclaims Jack Cooper.

* * *

Rollie Asher: Have you any money?

Howard Mitchell: No, but Greenwich Village has some Latin quarters.

* * *

Iva Forrester declares that she heard this:

"Come on out, I'll dig you up a weman."

"Naw, I want a live one."

* * *

James Kirkwood says this could be sung in New York with considerable success: "I wonder who is dressing her now?"

* * *

No matter how small your hand may be, in playing a game of cards, play it to the limit! Two-thirds of life is a bluff anyhow.

* * *

Jean Calhoun's latest.

"I've just finished planting," said the undertaker.

* * *

Bessie Wurzberger claims that you get a metallic hint from the orchestra at Harlow's—if you're dancing.

Mable Normand's wit.
"I feel quite put out," said the gas, as it was turned off.

* * *

Director: I'm dragging a dame to the dance tonight.

Larry Semon: Ah, caveman, eh?

* * *

Marguerite Livingston has heard many a flapper say that divorce is the most wonderful part of marriage.

* * *

Patsy Ruth Miller writes again.
"You've got an awful line," said the fish.

* * *

Must there be two Mrs. Rudolpho Valentinos in the field?



When Overflowing with Troubles
read 'CLOSE UP,

Jimmie Aubrey's gag.

"That sure is slick," he said as he fell on the floor.

* * *

Barbara La Marr was heard to remark:

"That dentist certainly gets on my nerves."

* * *

Billy Dale, former vaudevillian, is here from New York to work as "gag" man for Harold Lloyd at the Roach Studios.

* * *

Garrett J. Crandall, D.D.S., says that Darwin made a monkey out of himself by making the monkey famous.

* * *

Jesse Lasky is on the high seas, nearing Europe. Guess he's going to sign up a few more untamed authors.

* * *

Albert Roscoe says that the place some women get their jewelry is none of our business.

* * *

Gladys Brockwell's outburst.

Some are born great, some have good press agents, and some have their love letters read in court.

Jack White sent this in.

He: I think you're an angel.

She: Oh, but I must wear some clothes!

* * *

Roy Stewart says that the corn crop will be judged by the gallons per acre this year.

* * *

Leah Baird, Ince star, is in the hospital recovering from a serious operation. She will be out in two or three weeks.

* * *

Submitted by George Wurzburger.

"You should get ahead, my boy."

"I've got one, sir!"

* * *

Bert Lytell: Your husband seems to simply adore you.

Female: Yes, he's a hotel clerk and he always calls me, suite one!

* * *

Actress: I made an awful slip the other day.

Edith Johnson: I know, I saw it the other night.

* * *

If you see a man wearing a golfing suit in a movie studio immediately set him down as a writer. No doubt they wear these outing costumes because they get into some holes mentally.

* * *

The woman's version by Dale Fuller.

A woman and her husband: The Beauty and the beast!

* * *

Production at the Goldwyn studios is on the increase. Nine new stories are now being put into continuity form for filming in the near future.

* * *

Harry Burns claims he knows a Jewish girl who always gets "Schickler" every time she wears a chic hat, as it goes to her head more quickly than.

* * *

Arthur Wenzel, the publicity "hound" at Grauman's, claims that he sums men and women thusly: Men from their chins upwards and women below the chin line.

* * *

Edgar Lewis and wife, who are now on their way to Germany to look the Rhine over, claim that some people cross over on the Teutonic to get a TONIC!

* * *

David Butler says that Baseball is sometimes ruled by pop bottles.

PERSONALITIES

Star Shooting

By "Hee Nose"

"I'm certainly going to the devil," said the old man as he passed away.

At June La Vere's suggestion we printed this.

* * *

Harry Garson says: "It's a wise man who knows his own sweetheart."

* * *

Moses Craddock, the shine philosopher of the United Studios, says: "Yose can't tell about the weather lately; it's sho a question of whether yose'll get it or whether yose don't."

* * *

Here's a mouthful from Kathrine M. Johnstone: "Wireless is a vibration of radio thought, superinduced from psychology of self."

* * *

George McDaniel notice this:

It was terribly warm. The girl powdered her nose and then moved the arm of her fur coat to take off a bracelet.

* * *

This is a hard knock says William Duncan.

Actor (in meat market): Have you any cured hams?

Clerk: I'm sorry, but the casting office is next door.

* * *

"I came within an ace of winning that game," he said as he flopped down his hand. C. L. Theuerkauf heard this at the Turkish Village.

* * *

The girl: I had an awful fright last night.

Harry Carey: Yes, I saw you with him.

* * *

H. H. Van Loan: He's not such a bad fellow.

Flapper: That's the reason I don't like him.

* * *

Fred Stanton: I have a solution to that problem.

Edward Hearn: Where, in the cellar?

* * *

Leonard Clapham told this one.

"Every one is crazy about me," said the Asylum guard.

* * *

A telephone operator can usually tell a man's number, but she never gets one, asserts NEAL HART.

SENSE—IN NONSENSE

Want to live to be a hundred?

Certainly, everybody would like to be a centenarian.

All right, then, let Buster Keaton, frozen-faced comedian of First National, tell you how it can be done.

"In the first place," Buster says, "don't die before you are hundred. This is important. Don't sleep under water; don't commit suicide; cut out strenuous sports like pinochle, parcheesa and hearts; lay off pneumonia and Bright's disease; don't work; don't worry; don't play with dynamite; don't get married over six times and don't try to go over Niagara in a barrel.

"Furthermore," continued Keaton, "don't drink anything you can't lift; run forty miles every morning before breakfast; don't drive your automobile over ninety miles an hour and don't get in the way of a speeding locomotive.

"If a person will follow these few simple rules there is no doubt that he will live to be a hundred, providing he or she doesn't die before that time."

NEW FILM WOMAN'S CLUB

The latest in protective screen organizations is a film woman's club, started by Helen Ferguson. Mary Pickford has been nominated for the presidency. Membership is to be by invitation only. The object is to protect the good names of the picture actresses. It is a commendable movement. A meeting will be held next week for the purpose of organizing and naming the club.

Helen, by the way, is looking younger than ever. When she was only seventeen she had played seven neglected wives, and now she looks too youthful for matronly roles. One director says she looks four years younger than she did two years ago. How's it figured? "Exercise," answers Helen!

Mrs. Rudolph Valentino No. 1 writes the Bohemian Bunk this time.

Doesn't it . . . make you . . . feel great . . . to tear . . . into . . . a cafe and . . . have the stiff . . . shirt dash . . . up to you . . . to get . . . the order . . . and then drag . . . it to you . . . in a . . . VERY . . . few minutes . . . ? . . .



HELENE LYNCH

Ingenué Lead

THE EPIGRAMMATIC

RUPERT HUGHES

You can't use imitation silk before the motion picture camera. The lens is even quicker to detect imitation emotion.

Horace said: "He who would make others weep, must first have wept himself." Every motion picture director should have that on his wall.

Ever since I was six years old people have been prophesying that I was going to kill myself with overwork. All the prophets are now dead.

We could make some very fine motion pictures if we didn't have to bother with cameras and lights.

The censors are going to stop crime by censoring the films. Why don't they put an end to diseases by burning the medical books which describe them?

When an actor loses control of himself he loses control of his audience.

GOODNESS GRACIOUS!

The other day. In a certain studio here. Voice yells from cutting room: "Ruth, what did you do with the two feet you cut off of 'The Baby' this morning?" Visitor being taken through. In surprise: "Goodness gracious! They even torture them in the movies!" Then from Ruth: "Oh Mabel, dear, I threw them in the ash can; I thought you didn't want that film any more." I laugh!

Eileen Sedgwick wants to know what your particular patron saint did for a living originally?

Bright Hints For Human Beings

By "US" or "WE"

100 PER CENT PURE!

Although motion picture audiences have not yet seen the first of the series of film plays starring Guy Bates Post and produced by Richard Walton Tully, they know the works of this distinguished pair on the speaking stage. For Post has been starred in three Tully productions, he spent two years with "The Bird of Paradise," four years with "Omar the Tentmaker," and over six years with "The Masquerader." The producer was also the authority of the two first named successes, but naturally also sponsored the third of these plays, as its producer. This trio, as well as every one of the many other stage successes with which Post and Tully were connected, even before their joining of forces, is notable for the fact that they are "clean plays—one hundred per cent entertainment."

WILL IT BE SUCCESSFUL?

Five famous beauties of filmdom will be seen in one picture when the new John M. Stahl production, "One Clear Call," is released. The girls are: Claire Windsor, Irene Rich, Doris Pawn, Shannon Day and Annette De Foe, and although the picture has a distinctly feminine appeal, it is probable that the tired business man will find much to interest him in this unusual array of pulchritude. Among the other members of the all-star cast in this coming Louis B. Mayer-First National attraction are: Milton Sills, Henry B. Walthall, Joseph Dowling, Edith Yorke, Donald MacDonald, Nick Cogley, Fred Kelsey, William Marion, Stanley Goethals and Albert MacQuarrie.

RADIOPHONE YOURSELF!

By Marshall Lorimer

Don't be a Piker—Kid!
Keep on goin.
If you've got talents hid
That's not showin,
You've got to cultivate
Spinal backin'
This will accentuate—
What you're lackin'
Cut out your loafin' round,
Get wise, and hep,
There's somethin' to the sound!
I'LL GET IT YET!

WAS PROGRAM BOY WHEN LINCOLN WAS KILLED

Jackie Coogan's forthcoming production, "Oliver Twist," which will undoubtedly sail through First National channels when released, contains many quaint characters in its huge cast of players.

One of the most interesting of all these artists is Joseph Hazelton, who is playing the role of Mr. Grimwig in the Dickens story. He was a program boy at Ford's Theatre, Washington. He witnessed the shooting of Abraham Lincoln and was the only one to see the shot actually fired. His stories about Booth and Lincoln are most interesting and whenever Jackie has a moment to spare, one can find him sitting on Hazelton's knee listening with great open-eyed wonderment at the thrilling tales.

THE IDEAL STUDIO

Here is a witty conception of the ideal motion picture company as suggested by Doris Deane, Clyde Cook's new leading lady at the Fox Studios. Several would be very good in pictures at that! Here they are:

Financial backer, King Midas.
Producers, Furrow Plow Co.
Scenarist, Jules Verne.
Casting director, Isaac Walton.
Cameraman, Henry Ford.
Star, the ambitious extra.
Director, Theodore Roosevelt.
Efficiency expert, Will Hays.
Art directors, Foster & Kleiser.
Publicity man, Don Quixote.
Censor, your local undertaker.

Bertram Bracken wrote the scenario for this.

Girl with face like a barber pole.
Stands near a sign: "Fresh Paint."
Cop strolls up.
"Aren't you afraid you'll get paint on you?"

The Male: I'm all tied up.
Norman Taurog: That's a good line.

* * *

Walter Hiers says that Johnny Walker comes from the best of stock.

* * *

Jimmie Adams says that Cuba is certainly a hic city.

* * *

Reno certainly has the grounds for divorce says Grace Darmond.

* * *

Max Linder sails for France on a long vacation.

* * *

Doris May wants to know if one gets hay fever wearing straw hats?

* * *

Wally Reid: I like May's dress.

Wifey: I don't see anything to it.

Wally Reid: That's the reason.

* * *

James Farley: I shall take a wife.

Funny fellow: Whose?

"YELLOW MEN AND GOLD"

Goldwyn's production of Gouverneur Morris' gripping melodrama, "Yellow Men and Gold," is scheduled for early release. The picture was directed by Irvin V. Willat, who is noted for the swift action and unusual backgrounds he infuses into his photoplays. The story concerns two rival expeditions to recover treasure sunk, centuries before, in a Spanish galleon, and is filled to overflowing with romance, adventure and strenuous living.

The cast is headed by Helene Chadwick and Richard Dix, with Rosemary Theby, Richard Tucker, Henry Barrows, Goro Kino, Fred Kohler, Henry T. Herbert and William Moran in the other important parts.

Gertrude Astor: Did you get any presents for your birthday?

Harry Van Meter: Naw, just a couple of ties!



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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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“Close - Up”

a nearer point of view

VOL. VIII, NO. 3.

LOS ANGELES, CALIF., AUGUST 20th, 1922

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REGINALD DENNY

UNIVERSAL STAR

Featured in "THE LEATHER PUSHERS"

A MAGAZINE OF MOVIE-LAND

The Difference Between a Chorus Girl and a Movie Star

By Emm. Ell.

As long as I can remember things theatrically it has always been the invariable custom to classify a chorus girl as a human being who came under the heading of Flapper, or one who usually subsisted on lobsters and chicken a la king! In fact, when you associated the name of chorus girl with normality, your friends looked askew with astonishment at you, but if in the same breath you mentioned a movie star, you suddenly became convinced that you were discussing a Diety, and—yet, as I compare the two as a class, I have arrived at the conclusion that to be a Moving Picture Star one has only to possess youth and beauty, with a little degree of intelligence, to be a successful Queen of the Movies, and in thinking these things over I have often wondered how many successful Moving Picture Stars possessed the ability to become a first-class chorus girl? One is placed on a pedestal, and the other is briefly uttered away in an exclamatory burst of indignation, and—yet, in comparing the two, I am convinced that the individual chorus girl, who up until a few years ago was satisfied to work for \$25.00 a week, was a far superior girl intellectually, histrionically, and conclusively.

To be a chorus girl one has to acquire a routine which comes only from practice. She must be versatile, as well as temperamental; her muscles must be limber, and her feet nimble, and in many instances her voice must be of pleasing quality; then, if she possesses all of these, she may after a great deal of struggle, heartache and persistence succeed in acquiring a position that will pay her barely sufficient to live half-ways respectably on. A Movie Star, on the contrary (and I have many of this class in mind, who are at this moment receiving salaries per week which their fathers had to work an entire year to possess), has only beauty, a certain personality and a great deal of personal influence; whereas if they had had to struggle to acquire this legitimate fame, they would have still been in the ranks of the Extras. I have also known many Extra girls who have suddenly blossomed forth as Stars, who

did not possess sufficient intelligence to be a first-class ladies' maid.

The reason that I am writing this editorial on this topic is because I have known, and know, many chorus girls who have had plenty of experience on the stage, who have been unable to even become a successful Extra girl in pictures. The reason being that their morals (and this may strike you as strange) were of a little higher standard than many of those who happened to succeed, who came from other pursuits in life. Before Moving Pictures had become the success that it is today, if anything happened which wasn't quite right regarding a girl's morality, she was instantly branded as being a Chorus Girl! but now strangely enough, that pictures have come into the limelight, it is considered a (*faux pas*) to mention a chorus girl with immorality. Unfortunately, for the better element in pictures, it is now customary to change the expression, "Oh, she! Why, she's in the Movies"; in other words, the approbrium given to the chorus girl in the past has now descended upon the delicate shoulders of her sister in the Silent Art of Expression. Quite recently, while visiting a well-known Studio, a certain Star said to me, "Why, how can you associate with those girls? Don't you know that they are just chorus girls?" and although the lady perhaps meant this in the right spirit for my future guidance, and to help me to avoid feminine pitfalls, she little guessed that she had started a train of thought in my mind, in which she, and others of her kind in pictures, miserably fell down in comparison to the girls she spoke of so contemptuously!

Let me try to impress upon you little ladies of Movieland that if it ever comes within the scope of your daily life to meet a Chorus Girl, who claims to be a Chorus Girl, and who can prove that she is a Chorus Girl! please take that little lady by the hand and congratulate her for being a Chorus Girl, and if you can persuade the little Chorus Girl to teach you some of her versatility and talent, then you have gained something worth while in your present, false, meaningless life.

A NEARER
POINT OF VIEW

"CLOSE-UP"

A MAGAZINE
OF MOVIE-LAND

VOL. VIII, NO. 3.

LOS ANGELES, CALIF., AUGUST 20th, 1922

TEN CENTS

THEY LIVE IN HOLLYWOOD!

Despite the sensational stories that have been broadcasted about the film folks of Hollywood, an inquiry among members of the cast in "Blind Justice," an Edward Sloman production, revealed the following:

Carmel Myers can't dance a step.

Milton Sills takes his folks out riding during his spare time.

Pat O'Malley has never touched intoxicants.

Charles Clary spends most of his time with his children.

Alec Francis has never been seen in a cafe.

Jack Mower has never been heard to utter a word of profanity.

Walter Long doesn't smoke.

Eric Mayne goes fishing in his spare time.

And again we repeat they all live in Hollywood!

THEIR FIRST BATTLE

The Scotch and the English have met in their first back yard engagement, and although hostilities were interfered with, the battle is said to have been a draw.

It was fought between "Ben," the Scottish terrier which Al Christie brought over from Dundee, and "Laddie," C. H. Christie's English bull terrier champion.

Ben is said to have given about ten pounds in weight and to have started the fight himself, which was in the nature of a grudge battle, since the two were separated when they mixed it up the day Ben got in from Europe.

All the movie canines and the pedigreed stock along Sunset boulevard are looking forward to a renewal of activities, since it is rumored that Ben passed a dirty remark about Laddie after he was withdrawn and is said to have stated that if he ever catches Laddie riding in the front seat of the limousine he'll tear his hide off.

Some of the dogs at the Ambassador have turned up their noses at the whole affair, making no comment other than a general expression from Peggy Joyce's "Grief Hound," who crisply and aptly remarked, "After all, fighting is very, very common."



MABEL NORMAND

Who is on her way back to the Land of Stars and Stripes, after a few months' tour of the principal points of interest in Europe. Immediately on arriving in Los Angeles, she will start another MABEL NORMAND FEATURE at the Mack Sennett Studios.

Jack Mulhall and Philo McCulloch staged a fight in the Harry Rapf production, for Warner Brothers, "Little Heroes of the Street," starring Wesley Barry, that makes any fracas heretofore filmed look like a series of love taps administered to the baby. As a result McCulloch has two ribs disconnected, a discolored eye and a wrecked dinner suit. Mulhall has two knuckles which won't function and a chipped ear. The property department is minus two chairs, one lamp and an andiron. The only thing left on the set that wasn't wrecked was the concrete floor and even that showed a dent or two.

* * *

Marie Prevost, who has just finished her first picture with Warner Brothers and Harry Rapf, is confined to her home with a slight attack of pneumonia. Miss Prevost contracted a severe cold while working at a mountain lodge on her forthcoming production.

HARRY GARSON

GETTING STARTED

In about a week from this date Harry Garson, the well known Producer and Director, will begin selecting cast for one of James Whitcomb Riley's famous poems, which is to be put into screen form. He is at this time, with the assistance of his efficient aides, arranging the continuity. What we gathered from him between innings at the ball park, it looks as if the American public is going to be treated with some rare sentimental humor, which it sadly needs at this time.

IT'S ALL COMPARATIVE, ANYHOW!!!

Among the sterling actors who are supporting Guy Bates Post in "Omar the Tentmaker" is Lefty Flynn, who was cast in the role of the Christian Crusader not only for his dramatic talents but also for his renowned athletic proclivities. In the course of the story, he battles his way out of prison against a veritable horde of maniacal dervishes—and it is a battle well worth seeing. In fact, Lefty says that he will work in a serial after "Omar the Tentmaker" is finished, so that he can have a quiet rest. It's all comparative, at that!

When summer comes many and unlooked for changes often take place, as has been evidenced with the completion of the latest Mack Sennett comedy, "When Summer Comes," featuring Billy Bevan and Mildred June. In this two-reel comedy, Bevan made his last appearance as a slapstick comedy artist. Hereafter his admirers will see him in "straight" make-up. Another change taking place at the same time concerns the private life of Mildred June. This young leading lady will hereafter be known to her intimate friends when off-stage, as Mrs. Edward H. Capps, having been married Saturday, August 5, to Dr. Edward H. Capps, a prosperous young Pasadena dentist.

* * *

The Eternal Feminine at the Century Comedy Factory—Baby Peggy!

YOUR CINEMA FAVORITES



In Confidence

REVOLUTIONIZE FILM INDUSTRY

The Perfect Picture Company of Los Angeles, California, announce that they have finished their all-star feature production, with such well-known players as Barbara Bedford, Elliott Sparling and Noah Beery, to be shown in conjunction with their method of stereoscopic exhibition which they have perfected and are now ready to show in a commercial way to the theatre-going public.

Their new idea of stereoscopic exhibition has been shown to several leading film factors who have been amazed at the wonderful realistic things that the screen shows with the perfect stereoscopic method. They have stated that there has never been an advancement or anything new offered to the public since the inception of the picture industry that should create the sensation that this will.

An exhibition and preview will be given for the public in Los Angeles within the next few weeks and will be road showed throughout the different states in the bigger theatres.

SHE HAS RETURNED

Maude Leslie, one of the most accomplished dramatic actresses, whose most notable work was done in support of such famous stars as Maude Adams and Sir Beerbohm Trec, has just rejoined her husband, David Torrence, the popular character actor, at their Hollywood home after a protracted sojourn in London. She declares all conditions, including theatrical, are much worse in England than they are in America and that there are more idle stage artists in that empire today than at any time in the history of the stage, according to the highest authorities. She adds that she considers it a veritable blessing to be in America these stormy days and urges all persons prone to criticise their native land of the free to think of how much worse off they could be in foreign climes before giving vent to any attacks.

BEN TURPIN IN NEW CHARACTER

In "The Shreik of Araby" Ben Turpin portrays a distinctive character, the like of which he has never attempted before. Ben is the Shreik, not only theoretically, but figure-atively speaking. Kathryn McGuire might be called the Sheikess because she falls in love with Ben's honest expression, especially the eyes, and marries him before he loses his job, which of course is only a dream job, and therefore temporary.

* * *

Neal Hart submits his usual joke: Is your granddad a farmer? Yeh.

What's he doing now.
Resowing his wild oats.

JOHN BOWERS AND ELMO LINCOLN BATTLE

John Bowers is nursing a sprained ligament in his left arm and a badly bruised elbow while Elmo Lincoln has a black eye and a sprained finger as a result of a fistic encounter in which they were the participants. The fight was staged for an important episode in "Quincy Adams Sawyer," but turned out more realistic than anyone had contemplated.

Jean Hersholt has been added to the cast of "The Stranger's Banquet," the picture Marshall Neilan is making now. Mr. Hersholt recently finished enacting the role of Ben Letts, the brute in Mary Pickford's new "Tess of of the Storm Country."

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NIGHT LIFE IN L. A.

(By "The Rounder")

MISSION — When the Universal Film Company started to produce "Human Hearts," I—like a great many others—was ready to congratulate them for doing so, and when Universal selected King Baggot to direct this Universal-Jewel Production, I felt as if the very best man had been engaged to direct it. In the latter statement, I still feel that I am right, but in my former assertion regarding the story I am inclined to believe I am wrong, for "Human Hearts" merely comes under the heading of ordinary melodrama with a morbid ending that doesn't make for the complete success of the picture. There isn't any doubt in my mind that very much good material has been cut out of this vehicle that should have remained in. The knowledge of incidents and detail are so absolutely proven by King Baggot's judgment in this production that I can easily guess that, for shortening purposes, a great deal of sequence has been eliminated to bring the feature within a reasonable distance of public patience. I would not like you to infer that this Hal Reid Feature is altogether lacking in entertaining value or merit, for such is not the case. It abounds with very clever characterizations, and a few thrills—some of them misplaced, no doubt, and quite a lot of amusement. It is bound to please many more than it will displease. It will not excel previous box office records at this theatre but, people who will see it will at least say that it is free from objectionable angles which are so often seen in pictures. House Peters played his part with a thoroughness that needs no commendation. Russell Simpson is invariably good. Mary Philbin does not do a tremendous lot, but you can see that the director has taken special pains to bring out certain talents which I did not believe her to be possessed of. This little girl is bound to be successful. George Hackrthorn gave a very sincere performance. Edith Hallor is not only a splendid screen personality but has every indication of becoming something worth while in pictures. Ramsey Wallace can always be counted upon to render the best that is in him, which he does. Snitz

Edwards is not only an amusing character but he is one of the finest actors on the screen. Gertrude Claire played her part with just the right human note, so it is very evident that the cast made good; the director made good, the photographer, Victor Milner, more than made good; unfortunately, the story didn't quite reach the level of expectations, nevertheless, as I have said before, "Human Hearts" cannot be considered a failure. But it would have been if King Baggot hadn't directed it!

ORPHEUM—About one of the worst punishments that can be meted out to any human being is to be cooped up in a box office in these particular dog days. Such happens to be the case with Signor Perry, who has had to amplify his multifarious duties by shouldering the duties of Billy Hucknall, whom I mentioned in the last issue went off dear hunting for a while. He is expected back as soon as he cools off.

PANTAGES — Will King seems to have made a home for himself at this theatre. His "Musi-Komedy" has been going over with a "bang." The vaudeville is fairly good, while Ruth Roland in the "Timber Queen" acts as the "CHASER" for an otherwise good bill. H. B. Warner was featured in "The Sheik of Araby," a splendid picture with a splendid star.

KINEMA — "The Primitive Lover," featuring Constance Talmadge, directed by Sidney Franklin. Merely a hodge-podge of nothingness, nevertheless, it is entertaining. She wanted a caveman and she got him, with quite a few entertaining episodes that follow it. The Sherwoods' tantalizing band are enhancing their artistic value from week to week. Their repertoire seems to be unending. Their revues, songs and ideas are more than captivating.

SUPERBA—After a fairly long absence, I beheld Edward Gibson in the Universal western thriller, "The Loaded Door." You get plenty of action in it and that's all you can expect when you see (Hoot) on the screen. Lee Moran in "Apartment Wanted" lives up to his high repu-



THE INCUMBENT

Re-elect George S. Richardson police judge. Vote at the primaries, Tuesday, August 29th. He stands upon an eight years' record of fair and fearless public service.

tation of a refined comedian with original angles to him. Jack Howard claims that he hasn't yet heard one patron express dissatisfaction with the bill. I can readily believe this, when I take into consideration the smile which seems to be continuously on the face of Noble Hearne, the manager.

LOEW'S STATE—Mr. Bostick, the new manager of this beautiful theatre, certainly deserves much better from California than the treatment he has lately received. He had only been here a few days practically, when he lost his helpmate and pal, and through it all he had to render his duties to amuse the public; when his heart was a-break with the loss of his wife. I earnestly sorrow with him in his misfortune. The vaudeville here is not quite up to the standard quality, although Tom Mix in "For Big Stakes" makes up for the lack of the other end of the bill. Billy Shoup is acting as Mr. Bostick's official assistant and, again, I reiterate that Mr. Bostick can be congratulated on this fact.

CALIFORNIA—"Rich Men's Wives," presented by B. P. Schylberg, a Premiere. Here is a picture that
(Continued on next page.)

...Flickerings From Flickerland...

will stand as good an acid test of excellence as any on the screen of any theatre today—in the city. It features House Peters, but why it also co-stars Claire Windsor, I don't understand, for Myrtle Stedman should be the featured woman in this vehicle. Miss Stedman is a recognized star of merit and her interpretation is so convincing, splendid and subtle that there isn't any doubt in my mind as to the feminine star. Gaston Glass is, as usual, cast perfectly. Mildred June, who is now with Mack Sennett Comedies, does a very acceptable part. Rosemary Theby lives up to her reputation as an actress, while Charles Clary, whom you will remember played the King in "The Connecticut Yankee," shows that he hasn't lost any of his splendid art as an actor. This is a picture deserving of your patronage. It is climatic with dramatic intensity. The whole gamut of emotions are swept before your vision, and you leave the theatre with the conviction that you have been delving into the heart secrets of your best friends. Go and see it!

MILLER'S—Charles Ray in "A Tailor-Made Man" has moved over to this theatre and, if you will remember, I told you in the last issue that it was his best picture, and not to miss it.

GRAUMAN'S—I think it will be just sufficient to say that Thomas Meighan in "If You Believe It, It's So," supported by Pauline Starke as the feminine lead, while Theodore Roberts and many of your favorites disport through it, should be convincing proof that here is a worthwhile picture. On the same bill Sid Grauman gives you something in the form of a little bit of old New York. He calls it "On the Bowery After Dark." It is very realistic and very well staged. The bill here this week is very entertaining.

RIALTO—"Blood and Sand" is still here, but I personally believe that it should make way for another feature, as people are getting somewhat tired of seeing the "Bull" thrown.

MOROSCO—Well, friends, two dozen weeks have passed since "Abie's Irish Rose" got mixed in all those adventures that took Solomon Levy, played by Otto Lederer, and Max Davidson and others to unravel. It looks as if it will go to a third dozen weeks, so, if you haven't seen it, see it now.

THE SHIP—Is still plowing merrily on its journey of pleasure down at Venice under the skippers' guidance, viz.: Bill Paine and Morrie Rauch.

GREEN MILL—Considering the time of the year, the business is up to the level of October weather. The music is entrancing and the dancing is a step forward as a recommendation to the music.

SUNSET INN—The Inn is still here, but the majority of would-be patrons are out elsewhere.

VICTOR HUGO—About one of the best lunches to be had in the city is served here daily. It's really worth while.

WINTER GARDEN—The entertainment here is of exceptional quality this week and the general atmosphere of fun tends to take one's troubles away—even on hot nights.

JAHNKE'S—Jackie Taylor's orchestra has made such a phenomenal success at this cafe that when a seeker for an evening's pleasure is thinking of a pleasant evening, he immediately co-relates Jackie Taylor in his mind with Jahnke's Tavern.

(Continued on next page.)

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Moving Along In Movie-Land

PALAISE ROYAL—This cafe cannot be said to be doing an overflow business of late, as I have heard many people state that they still believe the war is on, that is, judging by the prices they have had to pay at this upstairs cafe.

MARCELL'S—Eddie Branstatter has been perpetrating a lot of clever advertising to bolster up his trade here, but it seems that after one or two visits his patrons invariably become discontented for some reason or other with the place, and they journey elsewhere. What can be wrong?

KLEIN & WEISS—Of course, this Restaurant was never intended as a place to stage evening dress parties in, but if you are a gourmandizer, you will certainly appreciate the quality and variety of the food served under the personal direction of Joe Weiss and B. Klein.

LEVY'S — The reputation that Al Levy built up for himself in Los Angeles, as being one of the foremost caterers of the day, is thoroughly exemplified in his Hollywood Boulevard Cafe. Here you can order anything that comes out of the ocean, and, if you are discontented when you leave, you are indeed very hard to please. Al is assisted by his son-in-law, Ben Zeidel.

THE LITTLE CLUB—This cafe has certainly supplied a want in Hollywood. It has the real atmospheric marks of distinction and your amusement is bound to be wholesome, and lacking of that usual fatigue which comes from visiting an ordinary cafe.

HOLLYWOOD STADIUM — It seems that the more space Roy Marshall, the versatile and capable manager of this Stadium, acquires to seat the ever increasing patronage that comes to this boxing club of merit, the more space he needs to meet the demands of those who have been unsuccessful in gaining admittance. The bouts here are of such a high class order that it hardly requires any advertising whatsoever. The Legion boys can be congratulated for the clean way in which they are giving clean performances, to which you can take a lady without fear of her being insulted or subjected to annoyance.

JACK DOYLE'S—Occasionally it so happens that what looks good on paper becomes a complete failure in the realization. Poor (Wad) Wadhams in his complete experience of match-making has sometimes run into a snag but on the whole you can generally see a line of bouts put on in Jack Doyle's fistic parlors which have all the cauliflower marks of a thrilling evening.

MADISON SQUARE GARDENS—When George Brown started the Madison Square Gardens on Central avenue, his idea was to promote clean fistic sport to members of his own color who could assemble there and have a thorough evening's enjoyment. After a while, his place at Ninth and Central became what apparently seemed to be a fire trap, so that he started a promotion which carried his club to the old ball park at Thirty-second and Long Beach avenue. Here at this writing every Wednesday night, with a seating capacity of 2000 in an open-air arena, temporarily roofed with canvass, he is presenting you with six high-class bouts in which white and colored boxers participate. On the side of the ring you will see such well known men as Billy Donaldson, acting in the capacity of announcer, while Mr. Watson and young Smith, the latter, by the way, also in pictures, acting as scribes of the evening. Last Wednesday night there were **four knockouts** in five bouts! Isn't this **action**? On these Wednesday nights, you will see some of the finest people, who are inclined for sports, seated in ringside seats watching the boys left jabbing and right crossing until 10:30 p. m. If you are looking for action, you will get more here in one night than you

(Continued on next page.)

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A Comedy Director of Note

could possibly wish for ordinarily in three nights of such sport. Let's go!

NOW, AS I HAVE TAKEN YOU THROUGH THE VARIOUS PLACES TO CATER TO YOUR PLEASURE, IT SEEMS TO ME THAT A LITTLE OF THE GREAT OUTDOORS WOULD BE ACCEPTABLE; SO, WE WILL JUMP INTO OUR YELLOW CAR! AND WE WILL SEE THE ANGELS PLANT THE ACORNS IN THE WASHINGTON STREET TERRA FIRMA, TO THE EXTENT OF 5 OUT OF 7! AND, AS THE ANGELS TOOK 6 OUT OF 7 FROM THE SENATORS, AND AS I EARNESTLY HOPE THAT THE TIGERS WILL TAKE 5 OUT OF 7 FROM THE SEALS, THIS WILL LEAVE THE ANGELS WITH LESS SPACE TO BRIDGE IN THE FINAL SPURT TOWARDS THAT PIECE OF BUNTING INSCRIBED "1923." WITH THESE KIND WORDS OF CHEER TO SPUR YOU ON UNTIL THE NEXT ISSUE, I WILL SAY, AS MARK ANTHONY DID TO CLEO, ON A CERTAIN HISTORIC OCCASION (AUF WEIDERSCHEN).

Marcel de Sano will be a married man about the end of September; the lady will have arrived from the East by then; her name is Kathleen Nolan.

"BULL" MONTANA TREASURES SALAMI

Salami as it is made in Italy is no longer a mystery to Metro Studio employees. Upon his arrival at the studios after his trip to Italy, "Bull" Montana passed around a bountiful slice of the rare delicacy to all those who desired to partake of it. A suit case filled with salami was one of the rare possessions the "Bull" brought back to Hollywood with him.

* * *

Colleen Moore, who will soon be seen in the leading feminine role of Oliver Morosco's "Slippy McGee," celebrated her birthday yesterday (Saturday, August 19). Colleen's birthday cake was baked by her grandmother and was in the shape of a shamrock decorated with green candles.

* * *

Monty Banks, the popular comedian, is rapidly finishing the first of his third annual series of two-reel mirth pictures for Federated. It is announced Monte has developed something of an innovation in the way of film comedy construction in this new feature. One of the eliminations is the slap-stick element. What the additions are he has not announced.

* * *

Lloyd Hughes and Gloria Hope, who in private life are Mr. and Mrs. Hughes, have completed their first experience of playing together in the same picture. This treat was afforded them by Mary Pickford, for whom Mr. Hughes served as leading man in her new "Tess of the Storm Country," while Miss Hope played the important part of Teola Graves.

* * *

"Youth to Youth" is the final title selected for the first of the Metro special stories series of productions in which Billie Dove is featured. "Country Love" was the original title of this Hulbert Footner story which Emile Chautard directed.

* * *

Sid Smith, star of the Hall Room Boy comedies, denies he is the Sig Smith being featured in a certain musical comedy entitled "The New Hell," now playing Southern California cities. He says he has no desire to be connected with "The New Hell" or the old one either.



BARTINE BURKETT
Screen Ingenue

Alfred Green has returned to the studio from an island location to make interior scenes for Thomas Meighan's picture, "The Man Who Saw Tomorrow." This original story by Perley Poore Sheehan and Frank Condon, adapted by the latter and Will M. Ritchey.

* * *

It is known, says Roy Stewart, that a three-piece orchestra does not have to play in their bathing suits.



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HOW TO SUCCEED

IN THE MOVIES

By Edward J. Montagne
Selzn'ck Scenario Staff

TO BE AN ASSISTANT DIRECTOR—Wear riding breeches, puttees and a superior air. Raise one of those cute little twirling mustaches. Don't recognize any of your friends. And—this is important—always ride around in one of those big \$5000 cars. No, we don't know how you get the car. If we did we'd have one ourself.

...TO BE A SCENARIO WRITER

—Of course, the first hundred will come back, even though you have read all the best plays and novels. But don't give up. Next write a book on the technique of the silent drama. This will give dignity. Now start a photoplay school, teaching others how to sell their stories. Then you won't have to sell your own.

TO BE A GREAT DIRECTOR—

First, admit it yourself. Fire any of your assistants who doesn't tell you about it. Get them in the habit of saying "Yes." See only your own pictures. To look at the other fellow's would be an admission that other pictures are being made. Always talk about "my art."

TO BE A MOVIE MAGNATE—

Run up and down hotel lobbies talking to yourself. Keep going up to the Western Union desk asking for telegrams, and learn to say "five million," "ten million" without batting an eye. Always mark up the table linen with large numerals. Outsiders may think that you are Sam Bernard rehearsing a new role but insiders will know that you are a movie magnate and follow you up to your room begging you to take their money.

TO BE A STAR—Acknowledge the fact in full page ads. Organize your own company and elect yourself president. Write a few scenarios and then feature yourself in a series of super-productions. Get some real actors to support you. Then try to sell the pictures.

Monte M. Katterjohn has finished the scenario on Charles G. Norris' well known work, "Brass," and Harry Rapp, producing it for Warner Bros., will start the "shooting" on this picture in the very near future.

MISSLIZ

(By Annie Imlah)

It is really a very short time since you came

To our cosy home, and it's easy to see

I thought you were handsome. I called you by name

And felt sure you recognized me.

You looked very nice though your coat black as ink

Like the richest of silk seemed to shine.

I paused not a second, but quick as a wink

Said gaily, I'm glad you are mine.

Of course you were neat, and young, very young,

By many a one you've been scanned
In prose and in rhyme your praise has been sung

And you've always been in demand.
Folk called you rich looking, which I thought very nice.

You were wonderfully polished and fine,

And no one e're had to look at you twice

To see the perfection of each graceful line.

Well, well, now I'm leaving e're going I'll say

With you, "countless thousands have journeyed afar"

And one pleasing thought I desire to convey

We're simply delighted with you—our new Car.

Rupert Hughes has announced the selection of Gaston Glass to play the leading role in his "Souls for Sale," the production of which will be started at the Goldwyn Studios within a fortnight.

THE FINEST:

Is none too good!
And the BEST People
Know the good quality of



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The Chocolate With the
Unforgettable Taste

David Torrence, whose next screen appearance will be in support of Mary Pickford in her revival of "Tess of the Storm Country," has started a movement in Hollywood to interest motion picture artists in politics to the extent of fighting legislation he regards as detrimental to the welfare of exponents of the silent drama.

We are featuring—

NOVELTY WEAVES in STRIPES, and overlaid designs.
TWEED SUITINGS, and WHIPCORD WEAVES— that are so popular this Season.

TAILORED TO YOUR PERSONALITY

Lou Groman & Co.

Tailors

532 South Broadway

Shadows From the Silver Sheet

GOSSIP BY THE ROUNDERS

A. K. Doe's advice:

The best way to drive a car—and the safest—is to keep your head cool—and the engine also.

* * *

Grace Darmond pulls an original:

"I haven't made up my mind," said the actress, and she walked off.

* * *

Raymond Hatton has finished his work in, "Pink Gods," at Lasky's. This title takes us back to the days before prohibition.

* * *

Norman Taurcg is at it again:

A handsome can find many "dear tracks" in the mountains.

* * *

T. D. Morenc is anxious.

Man marries for a bit of freedom from the world. But does he get it at home.

* * *

Buster Keaton's newest comedy is, "Day Dreams." Wonder if we sleep through this?

* * *

Norma Talmadge's newest release is, "The Eternal Flame." No, we are quite sure this was not backed by a gas company.

* * *

"The faces that jar on your nerves, fail to live up to the curves, some ladies possess," remarks Wallie Reid.

* * *

One girl thought that Eddie Brandstratter's Marcel was a new wave. Sprung by Ira I. Levy.

Witzel

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THIS IS VAGUE, AL

Announcement was made by the management of the Fine Arts studios this week that negotiations have been practically completed for the addition of three new producing companies at the plant. Two of the new units, it is stated, are headed by directors of wide recognition who plan to henceforth produce independently.

Now in the eighth week of production on his latest Louis B. Mayer-First National attraction, "The Dangerous Age," John M. Stahl expects to finish the picture within a week or ten days. Only a few outdoor sequences remain to be shot, including the action in a wonderful big set representing a section of the upper level of the Grand Central Station which has been erected on the open stage at the Mayer Studio. "The Dangerous Age" has an all-star cast headed by Lewis Stone, Edith Roberts, Ruth Clifford, Cleo Madison, James Morrison, Myrtle Stedman and Helen Lynch.

* * *

Helene Chadwick has completed a seven-week "siege" in the filming of Rupert Hughes' "Gimme," in which she will be co-featured with Gaston Glass. Miss Chadwick was desirous of having a month's rest, but it is reported she is being persuaded to essay another stellar role in a picture to be made by an independent concern.

* * *

Forrest Robinson, the distinguished character actor, is among the thousands who were marooned in out-of-the-way places by the recent railroad strike. He was en route from New York to Hollywood, where he intends settling permanently and had to return to Gotham to await train developments.



GERTRUDE STEVENS
Comedy Ingenue

Things we'd like to know by Shirley Mason:

Where did all the cotton stockings go?

And where are all the things she used to wear?

And, please tell us, where is the girl that will go any place on a street car?

All persons who can answer these are invited to step in the phone booth and win the frog's tonsils. There will be plenty of room.

* * *

Dorothy G. Manners, who will next be seen in the Douglas Fairbanks version of "Robin Hood," has engaged a lawyer in New York to essay the task of persuading Sally Bosse, also a moving picture actress, from using the name of Dorothy Manners. A recent divorce suit in which Miss Bosse figured as correspondent is the cause of Miss Manners' action, which is based on the ground that she has a legal right to the name.

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PERT POINTS

Some girls don't go in for sports, but they get what they want elsewhere. Finis Fox does his weekly bit.

* * *

Edith Johnson does her best this time.

The clock struck one. But no one was injured.

* * *

They used to put a stick in the drinks. But it's all stick now, says Lloyd Hamilton, it's wood alcohol.

* * *

Boy, page Will Rogers!

Some people say that your face is your fortune. That's the reason some of us are so poor, exclaims Larry Semon.

* * *

Freddie Fox, brother of Virginia, just returned from Catalina. He is quite tanned and quite a bit wiser in money matters.

* * *

Some people think they are so good that they don't have to attend church. Allen Holubar is right.

IMPATIENCE

By Marshall Lorimer

*Bright stripling of the scythe, to thee
I look,*

*To sweep the days of this incoming
year;*

*Oh, tarry not in shady dell or nook,
But stride on swiftly for I have a
fear*

*That if thou stayest for an idle
whim,*

*Or dally midst the beauties of the
spring,*

*This tugging fear may turn to some-
thing grim,*

*For "Hope" of late has ta'en to
coquetting.*

*Thy vanished brothers heard my
yearly plaint,*

*And raced more swift at my solicit-
ing;*

*It seemed as if they each did each
acquaint*

*At journey's end; of one poor spirit
faint.*

*That with them raced, but, oh! of
fleeter wing,*

*Out-running them in his adventur-
ing.*

CAUSE FOR DELAY

The official brown derby should be awarded to the assistant "prop" boy out at the Fine Arts studios.

Scenes were being shot the other day for Edward Sroman's current picture, "Blind Justice," when it was discovered the property department had forgotten to install a chandelier, as called for in the script.

"Run over and get me a chandelier," said the chief property man to one of his assistants.

The company waited nearly an hour and finally the "prop" boy returned. The chandelier was nowhere in sight.

"There isn't a bootlegger in Hollywood," he said as he wiped the perspiration from his forehead.

"Bootlegger!" exclaimed the head property man. "What did you want of a bootlegger?"

"Why, didn't you say you wanted a can of beer?" seriously inquired the youth. The entire company swooned.

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 car-
ried exclusively in Los Angeles

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

Under the Magnifying Glass

BY THE MAN

BEHIND 'CLOSE-UP'

HERE'S A GOOD ARGUMENT (By Walter Anthony.)

The result of the balloting on "Salome" has just been communicated to Mme. Nazimova, the star, and Charles Bryant, the director, of the picture which recently was reviewed by the National Board of Review in New York. The results were mailed to the producers of the picture at United Studios and were received yesterday.

According to usual practices, the Review Board of Motion Pictures contents itself with looking at the productions in some conveniently located projection room. After registering its opinion as to the censorable nature of the picture, the Board's duty is done. In such a manner "Salome" was first reviewed and was passed unanimously and enthusiastically by the board. Ordinarily that would have closed the episode, but the Board's recommendations and judgments of "Salome" were so radical in approval that before giving it the unqualified endorsement it deserved, the members deemed it wise to invite an audience of representative character and submit the unusual picture to a larger jury. To each member of the audience of about 200 drawn from all walks of life, a questionnaire was handed designed to disclose the particular opinion of each "juror" on each point involved in the picture's appeal. The brilliant star and her distinguished husband were present but took no part in the ensuing discussions.

That "Salome" is an exceptional picture was the overwhelming verdict; of 172 persons voting on this point, 152 asserting it so to be, against only 20 whose opinions were, in varying degree, of a negative nature.

"Do you think that censors would be justified in arbitrarily requiring changes in the film?" was answered in the negative by 154 voters. Twenty were of different shades of opinion leading to an affirmative conclusion.

Another question was, "do you believe that 'Salome' realizes or forecasts the greater possibilities of the motion picture as a medium of artistic expression?" To this there were 151 affirmative votes with many references to individual, particular and unusual excellencies.

"A greater preponderance of favorable opinion it would be hard to assemble," says Director Charles Bryant, "and we feel confident that the symposium is characteristic and significant. The 'jury' was drawn from the same elements that go to make up the great American public of which it was, we believe, typically representative. As for the few votes that suggested the propriety of censoring sections of the picture, their verdict, too, was significant and on the strength of their suggestions the picture has been altered and, we believe, strengthened in its appeal to the artistic impulses which alone the creation was designed to excite. We have every reason to



DO YOU WANT A SCREEN CAREER? READ MARSHALL NEILAN'S "DON'TS"

Marshall Neilan, producer of "The Strangers' Banquet" at the Goldwyn Studio, recently offered to ambitious scenario writers among the public a list of helpful "Don'ts" which have been widely circulated throughout the country with the assistance of Pete Smith.

It was suggested to Mr. Neilan that he prepare another list of pertinent "Don'ts" for the thousands of persons who have ambitions to become motion picture actors and actresses. And here it is:

Don't feel that it requires stage training to achieve success on the screen—many popular players have never appeared before the footlights.

Don't believe that because you are not beautiful you have no chance—look at Bill Hart, Ben Turpin, Will Rogers—I don't dare mention some of the feminine stars.

Don't think because you are beautiful you must be a candidate for screen honors—natural acting talent, a face and form that "register" with the camera are the prime requisites.

Don't consider yourself eligible to stardom because you can ride, dive, swim or win a pie eating contest.

believe that the overwhelmingly favorable verdict of this first audience will be registered and extended throughout the world at the box offices of cinema theatres when "Salome" is released in the near future."

Athletics are useful to the movie player but secondarily—besides there are hundreds of professional stunt men available.

Don't come to Hollywood at the suggestion of friends who are not in a position to judge your qualifications. Get advice of local persons in the business. Through them get proper entree to producers and then don't come unless you have enough money and time and can stand disappointment.

Don't send photographers to distant producers. Your local theatre man, exchange manager, photoplay editor on the newspaper and other persons connected with the business can usually give you your initial advice.

Don't get the impression that brains are unessential in movie acting—you need as much intelligence in this work as in any other creative art.

Don't believe because you can recite "Gunga Din" you should become a movie actor—oratory has no place on the screen; you must forget your voice.

Don't think you have a wonderful chance because you look like one of the stars—mimics of successful screen players are usually failures.

Don't write producers asking if you are a good photographic subject. Your local photographer can tell you this.

Don't think it is necessary to take a course in a school of motion picture acting in order to "break in."

Don't feel that acting is the only field in the movies for the aspirant to movie fame. Other branches in the business offer just as many opportunities.

DO YOU KNOW THAT:

Dorothy Phillips is said to have the finest role in her screen career in "The World's a Stage," written by Elinor Glyn?

* * *

Bruce McRae made his film debut in this Glyn story?

* * *

Mme. Glyn herself appears in many scenes in "The World's a Stage?"

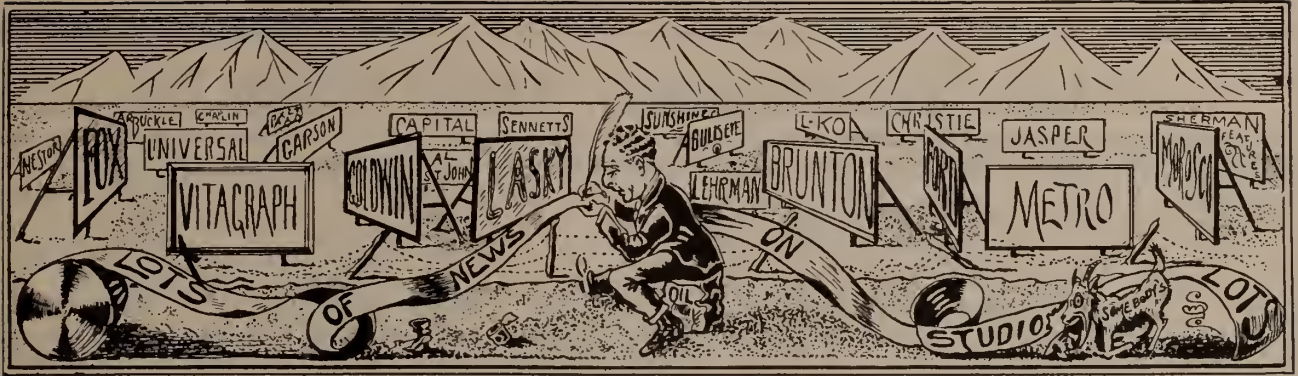
* * *

The picture will be completed in four weeks?

* * *

I thank you!

The P. A. (himself).



LASKY-ISMS

A purely farcical story, full of the type of comedy for which Wallace Reid is justly noted, will be this Paramount star's next vehicle and will be started some time this month under the direction of James Cruze, who recently completed "The Old Homestead," destined to be one of the big pictures of the year. "Thirty Days" is the title of Mr. Reid's new picture and it was written by A. E. Thomas and Clayton Hamilton. The former collaborated in writing "The World's Champion," in which Mr. Reid was previously starred. One of the most amusing pictures that was ever produced under the Paramount banner was "The Lottery Man," also directed by James Cruze and with Wallace Reid as star, so that this combination again presages splendid results.

* * *

William deMille, having completed "Clarence," which is now being cut and assembled, will start in September his new production, "Notoriety," with Bebe Daniels. This story was written expressly by Clara Beranger, as a vehicle for Miss Daniels and a cast of great strength is now being assembled.

* * *

George Melford returned last Monday to finish his production for Paramount "Ebb Tide" at the studio. This will be remembered as Robert Louis Stevenson and Lloyd Osbourne's romantic story. It was adapted by Waldemar Young and Lorna Moon. In the cast are featured Lila Lee, James Kirkwood, Raymond Hatton, George Fawcett, Noah Beery and Jacqueline Logan.

* * *

George Fitzmaurice's Paramount production of Wilard Mack's play, "Kick In," with Betty Compson and Bert Lytell, has gotten off to a good start and promises to be one of the most dramatic stories in which the two popular players have appeared.

FIRST NATIONAL NOTES

Upon the completion of his present vehicle, as yet untitled, Jackie Coogan will be taken upon an extended tour of the world. According to present plans, the little starlet will be in London in time for the English premier of his film version of "Oliver Twist."

* * *

Allen Holubar is preparing the continuity for his next attraction to follow "Hurricane's Gal." Dorothy Phillips will be the star and the story is to be of melodramatic flavor.

* * *

Upon the eve of his departure for New York last week Joseph M. Schenck announced that Norma Talmadge would begin production of the celebrated stage success, "Within the Law," immediately upon her return from foreign shores, in late November.

* * *

When Larry Trimble and Jane Murfin, producers of "Brawn of the North," departed for New York two weeks ago to make distribution arrangements with First National executives, they left Strongheart, the wonder dog and star of the picture, in Los Angeles. But even Broadway didn't thrill them without the magnificent animal as company, so Strongheart was sent for and is now being admired by thousands of Gothamites who saw him in "The Silent Call."

* * *

Director Frank Lloyd announces that the recent accident to Eugene O'Brien did not interfere in any way with the production schedule for Norma Talmadge's latest picture, "The Voice from the Minaret." O'Brien finished his scenes for this production on the same day he was struck by a passing truck on Hollywood Boulevard.

METRO-ITES

Harry Beaumont has completed the cast for "June Madness," Viola Dana's newest starring picture which he is directing. Included in the company are Bryant Washburn, Gerald Pring, Leon Barry, Eugenie Besserer, Snitz Edwards, Anita Fraser and others.

* * *

Rex Ingram, Metro's noted director, and wife, Alice Terry, have departed for New York, where a screen version of John Russell's "Where the Pavement Ends" will be made with Miss Terry in the leading feminine role. Ramon Novarro, who had the leading male part in "Black Orchids," Mr. Ingram's newest picture, will play opposite her in the forthcoming production.

* * *

Four male comedians, each a star in his own right, have been assembled by Arthur Sawyer for important parts in the S-L (Sawyer-Lubin) production of "Quincy Adams Sawyer," now being filmed at the studios. These four fun makers are Hank Mann, Billy Franey, Harry Depp and Victor Potel.

* * *

The following cast appears in the Harry Garson production of "Enter Madame" for Metro, in which Clara Kimball Young enacts the stellar role: Elliott Dexter, Louise Dresser, Lionel Belmore, Wedgewood Nowell, Rosita Marstini, Orra Devereaux, Arthur Rankin, Mary Jane Saunderson and George Kuwa. Wallace Worsley directed the production.

* * *

Phyllis Haver is on the move again. Having completed her work in "The Christian," Mack Sennett has loaned her to Buster Keaton, and she will be seen opposite the sad-faced star in his next comedy, as yet untitled.

One chap has written a story entitled, "The Lure of the Links." We don't know whether this is the "Missing," or the "bunker." Reginald Denny must have his little joke.

JUST BETWEEN OURSELVES

Marshall Lorimer
Editor and Prop.

"CLOSE-UP"

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Issued the 5th and 20th of Each Month

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BEN WILSON

President Berwillia Film Co.

(Who lost three ounces dancing at a recent birthday party.)

LOANING HER OUT

Bessie Love, the winsome screen star, has been engaged by Director Frederick G. Becker to play the leading feminine role in "Princee Courageous," the first two-reel "special" featuring little Arthur Trimble, the 5-year-old screen prodigy, which is now in production at the Hollywood Studios. Miss Love was "loaned" to the Trimble concern by the Fox organization.

According to Production Manager Clem Beauchamp, these films, which will be distributed as a series of twelve, will cost approximately \$22,000 each.

The setting of the entire series is of the romantic period of the Middle Ages.

Olga Printzlay has finished the scenario on F. Scott Fitzgerald's novel, "The Beautiful and Damned," and will start immediately on a new story, the title of which has not yet been selected.

OPERA STAR APPEARS WITH JACKIE

It took Director E. Mason Hopper of the Jackie Coogan Productions just two weeks to locate a type for Jackie's forthcoming and as yet untitled picture.

Cesare Gravina, a little old gentleman whose knowledge of the English language is very limited indeed, is the man whom Director Hopper selected. He was once an opera singer in Europe and has the honor of having been a conductor at the La Scala in Milan. This is a much coveted position and it is said that operatic celebrities sing at the La Scala for a mere trifle. It is the honor attached to their being permitted to sing in this cherished organization. Mary Garden, it is said, sang at the La Scala for five dollars.

Gravina has piloted many of our now famous opera folk over the stepping stones to success. He was a dear friend of the late Enrico Caruso and at one time was regarded as one of Italy's foremost singers.

Gravina has a young man with him at all times during his work with Jackie. Mr. Hopper tells this youth what action he desires for the scene and the youth in turn imparts the necessary information to the old gentleman.

Others taking part in this new Coogan production include Arthur Edmund Carewe, Josie Sedgwick, Bert Woodruff, and Anna Townsend, who portrayed the role of "Grannie" in Harold Lloyd's "Grandma's Boy."

The picture will not be released until after "Oliver Twist" has been presented to the world, early in the fall season.

Joe Rock does another ditty:
All is not gold that glitters, said the bunko man.

BRUCE McRAE FLITS TO GOTHAM

Bruce McRea is leaving cinema Hollywood!

Notwithstanding the fact he has a David Belasco contract in his pocket, he is indeed sorry to leave. He said so himself.

Mr. McRea has been playing a leading role in Dorothy Phillips' starring vehicle, "The World's a Stage," being produced at United Studios by Principal Pictures Corporation and written by Elinor Glyn.

When the Henry Miller-Ruth Chatterton-Bruce McRea combination appeared at the Mason Opera House a short time since, Sol Lesser and Mike Rosenberg of the Principal Pictures organization saw in McRea screen possibilities. They bid for his services—and obtained them sufficiently long enough to make the episodes in which McRea would figure in the Glyn story.

McRea is to play opposite Ina Claire in "The Awful Truth," which opens next season at the Henry Miller theatre, New York City. He states he wants to come back to the silent drama and intends doing so immediately his engagement under the Belasco banner is terminated.

"The World's a Stage" will be released this fall. It will be an eight-reel offering and is said to be classed as one of the coming season's finest.

"I had a dinner last evening," says James Kirkwood, "in eight courses. All of them were very coarse."

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Frequently!

And last—but not least—The
Price Is Just Reasonable.

Hand-Outs Along the Rialto

OMAR'S ROSES BLOOM

Guy Bates Post, star of "Omar the Tentmaker," which Richard Walton Tully is now filming, is just about the happiest man in Los Angeles these days, and all because of the gift of a rose-bush. No ordinary rose-bush is this, though, but a root from those which blossom round the tomb of Edward Fitzgerald at Boulge, Suffolk, England. It was Fitzgerald who first translated into English the Rubaiyat of Omar Khayyam, and a friend of Post's, appreciating his great interest in Omar as demonstrated by his stage and screen characterization of the Persian poet, received official permission to bring to Post this offshoot from Fitzgerald's resting place.

There is even greater sentimental value attached to this plant, however, as the rose-bushes around Fitzgerald's grave were placed there in 1898 by one W. Simpson, who had brought the shoot from the rose-trees surrounding Omar Khayyam's grave at Nishapur in Persia. It was Omar himself who begged that he might be buried where rose-petals would fall upon his grave, and it is a matter of historical record that one of his devoted students saw to it that the request was fulfilled. Naturally Post has assigned this unique gift to the place of honor in the garden of his Pasadena home.

"Omar the Tentmaker" is being directed by James Young and it will be distributed through Associated First National Pictures. The cast supporting Post includes such celebrities as Virginia Brown Faire, Nigel de Brulier, Rose Dione, Boris Karloff, Patsy Ruth Miller, Noah Beery, Douglas Gerrard, Lefty Flynn, Evelyn Selbie, Walter Long, Will Jim Hatton and others.

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'Phone Reservations—Holly 100

A MOVING SUBJECT

One of the most moving moments that we have had of late days was to notice the nervous movements of that Prince of good fellows, King Baggot, as he contemplated the future agony of moving himself and his belongings, which includes his charming wife and a manly young likeness of himself, aged 9, into new quarters, via a moving van. All these moves were taking place just at the time when he was moving one strip of film from a reel into the basket in the cutting room, on his latest Special Super-production for Universal, "The Kentucky Derby!" We hope by this time that King Baggot has made his next move to the movement of Universal acclaim, as he moved from one place and moved into the next. This is certainly a moving narrative—for, as this moving tale was being unfolded, the Editor, who was dictating to a Movie Mad stenographer, was moving nervously up and down the floor of his office to re-move the little thought from his overburdened brain.

Gertrude Astor, now playing in support of Gloria Swanson in "The Impossible Mrs. Bellow" at the Lasky Studios, has just refused an offer to star in a serial. She has been the stellar attraction in six of them already, and she says she has enough of that game for the present.



DOROTHY MORGAN
A Clever Child Actress

NOT INCLUDED IN COMEDIES

Things that happen on the comedy lot but are not shown in Sennett pictures:

Roy Del Ruth walking the floor with Roy, Jr., now three months old, but not intelligent enough to take direction or heed a paternal threat.

* * *

Louise Fazenda changes her clothes through necessity, after a few slides down a cellar door, in the making of "Bow Wow."

* * *

Boy twins were born to Lawrence and Mr. Knapp, July 27th but not yet given a title. Knapp is one of Sennett's oldest employees, installed in the property room.

* * *

Billy Bevan trying to act natural: A hard thing to do now that his grotesque make-up has been discarded.

* * *

Kewpie Morgan has at last succeeded in getting a vacation for three weeks, and has started a belated honeymoon. Kewpie deserted the bachelor ranks two months ago, but could not celebrate with a trip on account of work.

* * *

Fred Jackman and family have started on a four weeks' tour via automobile, through the western states.

* * *

Like Perry Evans, Sennett cameraman, Roy Del Ruth, one of the Comedy King's sure fire directors, spends all of his off-stage time buying, building and selling Southern California real estate.

* * *

Mack Sennett is back from New York. He spends all day and most of the night looking at pictures. Breakfast, dinner and supper are crowded into one meal and his spare time is devoted to perfecting plans for a big twelve month to come.

USED FOTOPlayer at a Bargain Price!

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.

A. B. Cox, 717 Tribune Bldg., Chicago

SCREENING WHERE THE SCREENING'S GOOD

Broadsides

By ARGUS

More Free Verse by Tony Moreno:

We can see the
Dear girls' legs
Up to their knees
But when we see
Their ears
Don't the dear
Things blush?

* * *

The city must be filled with a lot of plain girls, for I notice, remarks Charles Clary, that every murderess who lands in the county jail is branded as a beauty, and have you noticed the number of eligible young men who have been arrested lately? further emphasizes Charles.

* * *

This is a special secret to Close-Up exclusively: We just heard through William Duncan that a newly married couple are actually living happily together.

* * *

Max Linder is, through his Hollywood representative, assembling a scenario staff to go to Nice, France, to help him make an ambitious nine-reel super-production.

* * *

William Worthington hands in this puzzle:

How many pints will your spare tire hold?

As if we didn't know!

* * *

Fred Fishback is making twenty-four one-reelers, featuring Jimmie Adams, for Educational, at the United Studios.

* * *

Irving Thalberg remarks of the old days:

One might say that a comedy studio is a "happy lot."

* * *

Why is it that a woman always talks when she has nothing to say? And why is it that a man always says something when there is nothing to talk about? Jack Cooper wants to know.

* * *

Have you ever noticed that all husbands are alike? No wonder bachelors are in demand, murmurs Kathleen Kirkham.

Indignant Young Lady crossing street, to Automobile Driver: "Why don't you blow your horn?"

Sarcastic Driver: "I've worn it out on young ladies like you."

Leatha Lake is responsible for this.

* * *

Since it is becoming stylish to uncover the ears, the poor girls won't be able to evade listening to questions, suggests "Hoot" Gibson.

* * *

Al Roscoe knows all about this:

Years ago there was scandal in the air if a woman wore just one petticoat. There is now—if they wear any.

* * *



a close up

J. O. Donohue in Sydney, Australia, sends in the following advice: "One way to keep cool on hot nights, is to read about a 'Cold-Blooded Murder.'" "

* * *

By Lige Conley:

Successful press agents should make the carbon copies of their "exclusive" stories so they can be read.

* * *

Jimmie Adams again:

Jazz: Has she got strings on him?
Jazz-Bo: No; I think it's a ball and chain.

* * *

Scott Sidney arises to remark:

Cleopatra never had much on anybody at any time. No, this is not by Mark Antony, but he's the man that knew.

* * *

Henry A. Barrows says he can remember when one could get a good porterhouse steak for thirty cents. Yes, but in those days, thirty cents was harder to get. What's the answer?

She: How is the weather?

"Cooler tonight," said the jail bird. Jimmie Aubrey unreels this for Close-Up.

* * *

Some people are never in style. They are always setting new ones. Virginia Valli hands this in.

* * *

A girl is always sophisticated until she marries. You know the worm always turns, so says Irving Cummings.

* * *

Joshua made the sun stand still, but we are waiting for the guy who can make a good moonshine still.

Jack White states this.

* * *

Peggy Standing writes a bit:

A man is not a crook, just because he picks his teeth.

* * *

Gladys Brockwell presents a couple of lines.

Some people say that love means nothing. If that is so, why is the road to divorce such a traversed path?

* * *

Gladys Walton ought to know:

The only way to tell grandma from granddaughter is that the old lady's bobbed hair is gray.

* * *

A woman is expected to share her husband's joys and sorrows. But mostly his sorrows. Edgar Lewis admits this.

* * *

Someone said: "Where would a woman be without her clothes?" And Art Acord replies: "It's none of our business."

* * *

Some actresses have a hobby for hobbies—and alimony. Mable Normand discovered this during her trip.

* * *

Is Rollie Asher quoting from experience?

A husband can keep nothing from his wife. Not even money!

* * *

Phil Dunham avers that he notices that girls with coarse bobbed hair use fine combs.

* * *

Jack Mower wrote this:

Every man who wildly struggles with his collar should sing: "Blessed be the tie that binds."

* * *

The tallest man is not above criticism, remarks Slim Summerville.

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

PERSONALITIES

Star Shooting

By "Hee Nose"

Who was this bonehead that said: "Two can live as cheap as one"? We'd like to see him try it in Los Angeles, says Phil Rosen.

* * *

Bernie Durning says this song, "Three o'Clock in the Morning," should be dedicated to the flappers.

* * *

Betty Compson is appearing in a photoplay entitled, "The Bonded Woman." This sounds like a prescription, tersely sighed Dustin Farnum.

* * *

Where is the real estate agent that boasts of the very dry cellar in the house he is trying to sell? Bert Lytell wants to know.

* * *

Jack and Sam Warner are rapidly assembling the technical and directorial staff for their forthcoming production of F. Scott Fitzgerald's novel, "The Beautiful and Damned." E. Mason Hopper will direct and work is expected to start within the week.

* * *

August 14th marked the starting date of Agnes Ayres' new Paramount star picture, "A Daughter of Luxury," by Beulah Marie Dix, who wrote "Borderland," Miss Ayres recently completed vehicle. Paul Powell, who directed that picture, will also handle the megaphone for the new one.



HELENE LYNCH
Ingenué Lead

THE EDITOR'S PARTY

It is usually the custom to speak of another's party in preference to one's own, but this particular party, which I have in mind commemorating A BIRTHDAY of Ye Editor (myself), deserves a mention if for no other reason than for the honor he received in greeting so many of his friends at one and the same time.

Fortunately, the affair started at 9 p. m. on the 12th, the reason being that, if any of the guests failed to arrive on time, they would at least be there by the 13th, which happened to be THE DAY!

Although the party was intended to be informal, and with but a few present, it suddenly became one of fashionable gowns, and comfortable proportions. It would be invidious to attempt to state why everyone seemed to be in such cordial spirits, but the spirit of the evening manifested itself to such an extent that guests who were noted for their asperities in other walks of life, became lighter spirited as the night merged into dawn. There were about a dozen pairs of white trousers ambling from the breakfast room to the Patio—of course these trousers had animated limbs within. The only exception to the whiteness of the below-the-waistline, occurred in the person of Rupert Julian, he claiming that it would have been impossible for him to have recited such a serious poem as "Christmas Day in the Workhouse" in flannels! Miss Edith Johnson looked as if she had stepped out of Paquin's window in Paris. She was attired in something that resembled the lights of the northern stars, blended with the brilliance of a Kimberly Mine. She shimmered. Having had a birthday herself three days previously she was wearing A Ring set with huge diamonds presented by her noble spouse, William Duncan. Incidentally (Bill) evidently had been studying my latest double-breasted coat, for his'n and mine were alike as twin peas. Incidentally, he proposed my health in a cucumber punch, which I gratefully acknowledged in a liquid speech of thanks. Elsie Jane Wilson, keeping to the spirit of the evening, with the assistance of her famous director-husband, gave a seance in which the spirits were invoked in answering the numerous questions placed within a paper bag held in someone else's hands. Everybody was satisfactorily

answered, although no ghosts of yesterday were brought out.

Unfortunately, my best friends, Mr. and Mrs. Claude McElhaney and Gladys Brockwell, were unable to be present, although they did send a present to show that they were present in thought, if not in person. Otto Lederer dropped in after he had finished playing Solomon Levy in "Abie's Irish Rose," and evidently thought he was still down at the Morosco Theatre for he managed to keep everybody in roars of merriment. His good man, Friday, or I should have said, Ray Gallagher, managed with the assistance of a certain silver ladle to keep Otto quiet from time to time, so as to allow the other guests an opportunity of drinking their coffee in peace. Mr. Charles G. Anthony, who at one time was consulting engineer for the State of New York, and who is a chemist of note, and is at this time the gentleman who sees that your Arrowhead ginger ale and spring water is plentifully supplied to you, appeared with a very beautiful girl, Miss Leatha Marie Lake. The mere fact that this lady possesses genuine Titian hair should qualify her for any company. Unfortunately, Miss Lake is returning to her father and nine big brothers in Canada in a couple of weeks, to be gone for a couple of months, she claiming that she hadn't been petted or spoiled sufficiently of late, and that she intended to go home and fill up on this satisfactory element of feminine happiness. Two of my very good friends, Dr. Frank D. Bullard and Katherine Bullard, appeared to be enjoying themselves at a merry clip. I noticed that Frank, who is a well known Oculist, paid a great deal of attention to the various eyes in heads of the many beautiful girls present. Mr. and Mrs. C. R. Toler arrived in all their glory. Incidentally, they came in with a case of ginger ale to help enliven the party. Peggy Toler never looked prettier—sartorically and hirsutely, as she did on the 13th. James Farley, a villain in moving picture life, proved himself to be a very good fellow, indeed, in private life. He became so popular, in fact, that he had to take home three of the younger generation of ladies present. Miss June LaVere, a little brunete beauty, looked like a doll out of a band box. Her eyes sparkled keen enjoyment through every min-

(Continued on next page.)

Bright Hints For Human Beings

By "US" or "WE"

ute of the festivities. It remained for Mr. Ben Wilson to carry out a long cherished wish of reducing in a normal way some of his accumulated avoidupois. He claims that he lost at least five ounces during five hours, in fact, he had his arms around every feminine waist in the gathering before he departed; nor let it be said that Jessie McAllister was lacking for partners, for when she wasn't terpsichoring, she was busily engaged cranking up the Angelus! She became so familiar at one time as to actually admit that she was enjoying herself to the limit—anyway, she looked stunning, and one only regretted that this charming lady had been lost forever to the stage. Mr. Emile, and his more than charming wife, finally arrived—much to the gratification of myself. His exquisite joviality and general demeanor made him a favorite with the gathering. Naturally, it would not have been Miss Dale Fuller if she hadn't perpetrated some extraordinary amusement. She seems to have mortgaged every bit of originality not cornered by the scenario artists. At one time I actually caught her surrounded by nine or ten ladies, all deeply interested in something she was telling them. I afterwards found out that she hadn't been telling the story of her life, but her only fault—as far as I could see, was that she did not buy more than three gallons of gas for (Nellie) at a time, and that aforesaid Nellie has a peculiar penchant of running out of gas at the most inopportune time, much to the disgust of "Yours Truly." Mr. and Mrs. Hafer came in at an opportune time and all the ladies present were of one opinion (and this is a very high compliment) that they had never seen such an exquisite complexion as Mrs. Hafer possesses. Miss Jean Calhoun, who resembled a little piece of Dresden china, or a setting in an old rose garden, made a tremendous impression upon everyone present with her refinement and ethereal beauty. Olga Gorden, who just arrived from New York, seemed like a little cameo out of a setting of an antique ring, while Lois Rosen captivated everyone with her vampish attire and her modest demeanor. There were others present but space will

have to excuse the lack of mentioning them at this writing, but I might state in conclusion that the gracious hostess, Kathrine Lorimer, received the surprise of her life when at 8:30 on the evening of the 13th (twelve hours after the last guest had gone), Lee Moran, one of the invited guests, phoned in "to know at what time the party started?" So it is very evident that several guests including Jack Mower, must have mistaken the day and wasted the night before. A great deal of thanks is due the charming hostess for her efforts in making this birthday party the success that it was, and I am hoping, personally, that on my next cycle birthday, which will occur five years hence, I will have the pleasure of having all of these same good friends attend and surround me with their manifestations of cordiality, as they did until the last departed greeting at 6 a. m. on the 13th of August, 1922.

P. S.: Fortunately, when the birthday cake was cut, on which was inscribed "Marshall's Birthday," and a question mark in which One Candle was stuck, no one present received any harbingers of living in single blessedness for the balance of their lives, so when this invitation is renewed, it's a foregone conclusion to believe that I will be inviting the various misses as Mrs. So-and-So at that time.

P.P.S.: Everybody went home dizzily happy!!

A 20TH CENTURY COURSHIP

"In Ole Lunnon Town"

By Marshall Lorimer

Fate started them upon the way
From opposite directions,
Both wending at the close of day
Toward their home affections.

She had been shopping, tea-ing, and
Sight-seeing in the city,
While he, all day had been quite bland
In Anti-Vice Committee.

Their ages might have differed some,
But both their years well carried!
They wore the look of snug income,
Yet each was still unmarried!

They met as Fate intended them,
Just in the city's center,
When, Presto! Cupid took the helm;
Was ever such tormenter?

The Imp their meeting brought about,
(And here began the trouble)
By putting their esteem to rout
In manner somewhat novel!

Each thought their progress rather
slow,
So hailed a cab at random,
And when it came, both tried to go
Into the self-same hansom!

Indignantly with face aflame,
She prior rights asserted,
But he, as stubborn did the same—
So each to terms reverted.

The Jehu up above meanwhile,
Worn out by their discussion,
Whipped up his pony (with a smile)
Which brought about concussion!

Into each others arms they fell,
In most diverting tangle,
They drew apart, Love wove its spell!
They e'en forgot their wrangle!

Thus introduced they soon found out
They long had been close neighbors,
(Which goes to prove beyond a
doubt,
(That these were Cupid's capers?)

Their hearts enshrined the little elf,
They saw life with new meaning,
They'd found a richer thing than Pelf,
Undreamed of in their dreaming.

So interested had they been
In Psychic contemplation,
That they were not aware the scene
Was their own destination.

Till he, the Tool who shaped their
ends,
Said "he could eat his supper";
Which spread confusion, tho' amends,
Was not this just and proper?

And as the Jehu drove away,
With gold in pocket jingling,
They knew their gifts could ne'er re-
pay
The tune their hearts were singing.

LOUIS B. MAYER PRESENTS ANITA STEWART IN "THE WOMAN HE MARRIED," BY HERBERT BASHFORD. SCENARIO BY BESS MEREDYTH. PHOTOGRAPHY BY DAL CLAU-SON. DIRECTED BY FRED NIBLO, KINEMA THEATRE. REVIEWED BY EMM.ELL.

Again! A Louis B. Mayer Feature was presented at the above theatre. In the last issue it was "One Clear Call," with which we found fault; in this issue, as much as I hate to do it, my criticism is directed against Fred Niblo, a man whom I have highly respected, that he should have allowed his directorial ability to be utilized for such a presumed vehicle as "The Woman He Married." If you do not see any salacious incidents occurring, it isn't because they were not meant to be conveyed to your intelligence. Personally, I feel that this is nothing but a plain, filthy-minded picture—and I say this advisedly, and Mr. Louis B. Mayer has the privilege of suing this magazine for libel for making such a statement but the film at the same time, in such an event, will be produced in court and I firmly believe that it will be the best way to convince a jury of intelligent people that censorship is absolutely required, when producers, seeking to curry public favor, or the bad taste of low brows, will occupy a screen with vehicles that abound with scenes in which a mere child, or an artist's model, are presumably employed for no other purpose than to be seduced by the artist, as seems evidenced by the characterization of Donald McDonald playing the part of the villain.

Frankly speaking, his part was totally exaggerated and the atmospheric point of view totally distorted from what was intended. Darrell Foss, a rich man's son, fails to accomplish his own bravado meant intentions when he marries the heroine, Anita Stewart. The latter didn't fail at any time

to convince with her sincere acting but, unfortunately, she seems to be cast in dubious roles in which her beauty is the prize sought after by lascivious-minded screen characters. William Conklin, as the father, played a very thankless part, and through some point of reasoning on the part of Bess Meredyth, the scenarist, or the author, it doesn't transpire until the very end of the picture that the young girl involved in the story also happens to be Conklin's daughter, who has been away at boarding school. This little phase alone tends to show the paltriness and absurdity of the story as a whole. Shannon Day, as usual, plays the part of a ruined girl. She is positively a nauseating type to the screen, to my way of thinking. Charles Belcher looked as if he could have been cast for something much better than a soft-shoed sleuth. Charlotte Pierce, as the hero's sister, gave a fair enough interpretation of her part. She played the simpering maiden to perfection. Eliminating the cast; eliminating the photography, which was unusually fine; eliminating the direction, which showed that splendid Niblo touch for detail, I would candidly advocate severe censorship for moving pictures, if we are to accept "The Woman He Married" as a criterion of the future productions of certain producers, and the sooner these producers are made to realize that they are cutting their own throats by assembling all-star casts, and famous directors to produce a mediocre story of doubtful tendencies, then the better it will be for them to get into some other line of endeavor wherein their talents can be more fruitfully employed.



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LOUISE LORRAINE

This little Lady, who has been designated "One of the Thirteen Stars of Tomorrow," can lay claim to every requisite necessary for such a consummation—Beauty, Youth, Talent and Ambition. She has recently finished playing the Feminine Lead in "The Great Radium Mystery," a Universal Serial of Note. At this writing she is appearing in a Universal five-reel feature.

914725-655

“Close - Up”

a nearer point of view

VOL. VIII, NO. 6

LOS ANGELES, CALIF., OCTOBER 5th, 1922

TEN CENTS A COPY



C. HEIGHTON MANROE
- L.A. -

EDITH JOHNSON
IN
“WILLIAM DUNCAN PRODUCTIONS”
Vitagraph

A MAGAZINE OF MOVIE-LAND

“Remembrance”

Presented by Goldwyn at California Theater

Rupert Hughes, Author and Director

Art Direction by Cedric Gibbons

Reviewed by Ess Ess

With “Humoresque” as the pacemaker for mother pictures, Rupert Hughes started out to emulate, or excel, it with a father picture. But it’s “out of tune, above the pitch, off its hinges,” so to speak. It is well directed, and exceedingly well acted. But the premise is wrong. There is too much “how much”—no father possessing the philosophy and sound logic of Pot Grout would be guilty of bringing up a family such as is paraded in this cinema. But, as the family twigs are bent, so the family tree was inclined—and that brings us to this gruesome slice of life, “Remembrance.” They all had the “gimmies”—gimme this and gimme that—until the old man almost passed out under a delirium tremens of bills payable—and long since past due. Then—whilst on his death bed—took place the regenerative note in the picture—and Mom Grout went out into the whistling rainstorm to do penance—a drastic atonement, what?

Having that kind of a story to direct, Rupert Hughes proceeded to do what the continuity called for. And the direction was at all times consistent, logical and impressive.

Claude Gillingwater as Pop Grout walked off with the picture—first, last and all the time he was the very incarnation of Sol Smith Russell—cantankerous, impetuous, philosophical, moody and comedic. A brilliant enactment, of course, but his offsprings must have got away from him somehow and took a lot of “manners” and methods wholly at variance with his make-up. But it all turned out all right, all right.

Kate Lester, Richard Tucker and Max Davidson were very good, and Patsy Ruth Miller and Cullen Landis make about the best team of movie lovers we’ve ever glimpsed.

You’ll not soon forget “Remembrance”—not if you’re human.

“The Prisoner of Zenda”

At Loew’s Theater

Rex Ingram’s Production

Adapted by Mary O’Hara From the Edward Rose Stage Version
of Anthony Hope’s Novel

Reviewed by Ess Ess

“The Prisoner of Zenda” serves to introduce Loew’s Theater as a high class cinema center—and if attendance and enthusiasm are worth while criterions Los Angeles can chalk up another credential in support of its claim as being in the lead as a picture center. What with Don Phillipinni’s enchanting score to render musical entertainment, and the perfection of appointments inherent in Loew’s Theater, it is no wonder that big, dominating, soul-stirring pictures will be materially enhanced within its spacious portals.

Here is one of the ideally perfect pictures of the current season. Photographically it is a gem of the purest ray serene. The action is swift and sustained, the cast is faultless, and the direction intelligent and encompassing. Even in the book and the stage play this mythical kingdom and surrounding atmosphere has always intrigued your humble reviewer, but the picture—the picture—ah!

—here you have baronial castles and heroic knights and kingly and queenly personages at their very best—a transcendent and beautiful romance that grips you from start to finish.

Lewis Stone negotiated the difficult roles of Rudolf Rassendyll and King Rudolf with distinguished technique and authority—to the manor born, so to speak. Alice Terry as Princess Flavia is bringing to each successive role a fruition of histrionic efficiency that stamps her as one of the outstanding heroines of modern photoplay production. Robert Edeson as Colonel Sapt acquitted himself nobly. Stuart Holmes as Black Michael was a villyun without a fault—scheming, sagacious, sufficiency plus. Barbara La Marr was more than an eyeful as the vamping Antoinette de Mauban—as a dream of sartorial splendor she shone resplendent in gowns that evoked many an admiring eulogy.

All credit to Rex Ingram for this wonder picture.

A NEARER
POINT OF VIEW

"CLOSE-UP"

A MAGAZINE
OF MOVIE-LAND

VOL. VIII, NO. 6

LOS ANGELES, CALIF., OCTOBER 5th, 1922

TEN CENTS

The Significant Importance of Little Things

by Emm. Ell.

There seems to be a lack of human sympathy and appreciation for the lower members of the Moving Picture Industry. When I say lower members, I do not mean in intellect, sincerity or intelligence, but on account of the low positions held by these necessary members of a great industry. It is true that these individuals do not receive more than \$7.50 a day; many of these go even lower than this in the daily wage scale, but whichever position they hold, that position must necessarily be of vast importance to that particular picture in which they are employed, and for that specific reason they should be treated with all the courtesy and honesty that a producer is capable of. Some producers are so conscientiousless as to imagine that the "herd" can be disbursed, or corraled at, and without any direct monetary consideration. For these particular producers or directors there is no word in the English language base enough to describe them.

I have in mind at this particular writing a little incident that occurred the other day at a big producing studio. Two individuals, of many others, were told to be on the "lot" at 8:30, "made up." These two are experienced professionals, and, according to instructions, they appeared at this particular studio on this particular morning at 8:30, only to be informed after a little while that some particular Mucca Muck, who was directing, or assisting to direct this particular picture, was incapable of officiating on that particular day, and so these two, with innumerable others, lost a full day's work and were deprived of their \$7.50 per day, which in this case amounted to \$15.00.

Now it so happens that this particular two had refused to go to work on another picture on this same day because they were under the impression that they were to work at the aforementioned studio related above. Now, you see the individual was conscientious, that is, the employee, but the employer was basely dishonest in depriving two individuals, as well as many others, of their daily bread for that particular day. It seems to me that there should be some way in which the individual,—I mean the employee,—should get compensation for a day in which they are deprived through assinine stupidity, or circumstance, from their logical daily bread. Here in the State of California we are supposed to have the most perfect labor laws in the entire United States, but it seems to me that there is something magnificently lax in a system sponsored by the State, which does not take account, or take care of individuals who have special talent in certain forms of employment. A very good solution would be to have various members of necessary "extras" circulate a petition among themselves, who happen to be voters, and to carry said petition to the State Bureau of Labor to get necessary honest action by that department, that may be (without) authority to adjudicate a matter of labor of this particular dissatisfaction and kind without new, specific legislation.

CLOSE-UP is willing to sponsor any movement in this direction to force the producer who engages the services of any member sent out by the Service Bureau, to pay these individuals the equivalent of their daily bread, who happen to be engaged, and who for any reason—no matter what that reason may be—should appear at the studio ready to go to work, and the work is not forthcoming; so as to make these said conscientiousless producers pay the full amount stipulated upon beforehand.

YOUR CINEMA FAVORITES



MABEL NORMAND

Slang vernacular is expressive at times, hence when we say "She's a bear" it means that she must be pre-eminent in her class. Now it's up to you, friend reader, to pick out the bear, and the real bear in her class. In any case you will have selected the genuine thing. The above pose shows "OUR MABEL" in one of the scenes taken from "SUZANNA," her latest Mack Sennett multiple-reel feature. This will shortly be released, co-incident with the return of MABEL from her trip abroad.

HERE'S A MEATY BIT

Walter Long, who is playing the "dirty guy" in Warner Bros. production of F. Scott Fitzgerald's novel, "The Beautiful and Damned," which William Seiter is directing, used to be a wholesale meat salesman and he didn't sell by the pound but by the carload.

Max Linder's plans to start his next production in France have been so seriously hampered by protracted sunless weather and a lack of proper studio facilities that it is now doubtful whether or not he will undertake the task in his native land. It now seems almost certain Max will soon be resuming his mirthful antics before the camera "set up" right in Hollywood.

* * *

Katherine McElhany sends a note. After playing bridge for a year most people write a book—a check book, we mean.

* * *

Wanda Hawley appears in "Burning Sands." This ought to cause a "heated" argument.



In Confidence

A YEARLY HABIT

Every year when Yom Kippur comes around, the Day of Atonement in the Jewish calendar, Mr. Joe Weiss, of the firm of Klein & Weiss, Kosher Restauranters, gives a real feed, in conjunction with the Jewish Welfare Society, to all sailors and soldiers of the Hebraic Faith who may be in Los Angeles at the conclusion of this day of fasting. All of this merely goes to prove that Joe's heart is in the right place.

WHEN SHE COMES BACK

When Norma Talmadge returns to Hollywood this month she will find waiting for her the completed script and continuity for "Within the Law," which Director Frank Lloyd is busy with just now. He is turning the successful drama into what promises to be an equally successful picture with the stellar role splendidly suited to the genius of Norma Talmadge.

Gertrude Astor seems destined to become one of the permanent players of the Vitagraph "lot" for a while. Immediately upon finishing her work as leading lady to Earl Williams, she was signed for a special all-star production to be made by that concern and she has tentatively accepted a part in a third picture there.

A ENCO
 MADE TO SELL WITH
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Spotlights on the Kerosene Circuit

A CRUEL JOKE

About 200 years ago, it was customary to decapitate, hang or immerse by drowning, persons who played practical jokes of such character that would leave the persons, who happened to be "the fall guy," either in a paroxysm of laughter or as a fit subject for another operation.

This preface will serve as an introduction to the following incident: Frank Urson, a very well known director, incidently the man who directed "SKIN DEJ" at the Thos. Ince studios, unfortunately was taken ill. This illness necessitated an operation, which made Frank a prey to uneasy fears and movements. Incidently, his doctor had stipulated for the first four or five days a sparing, liquid diet. Strangely enough the patient, who is placed on such a diet, begets for himself a cannibalistic appetite in which, lacking the necessary victuals, he is likely to chew up the bed covers; so you can imagine the delight and gratification of Frank Urson when his immediate chief, "Micky" Neilan, arrived at the Good Samaritan Hospital with a package. Marshall Neilan entered the sickroom on tip-toe, and the special blonde nurse, Miss Hunter, vanished discreetly. After inquiring regarding the patient's health (face to face) "Micky" opened the package, and as he did so he said, "Frank, me boy, I could have brought you a photograph of myself to gaze upon while you were convalescing, but knowing how often you have seen my face, I thought I would leave you this little gift instead. It will occupy your mind while you are getting well." After saying these sympathetic lines, he placed a two-pound can of **Van Camp's Pork and Beans** on the dresser and departed as mysteriously as he entered. From the last reports emanating from said room, Frank Urson went into various forms of fits anticipating the moment that his physician will give him permission to eat this war-like food. He is resting peacefully at this moment, but is awaiting anxiously the reappearance of Marshall Neilan with a **Can Opener!** as otherwise Van Camp's Pork and Beans are useless to his future health and strength.

Someone asked if George Fawcett had anything to do with the water works.

YOU NEVER CAN TELL

Many screen directors have won their directorial spurs via the grease-paint route, having been actors before starting to wield the wicked megaphone. Larry Semon, however, has reversed the process, and was a director before he decided to woo the muse of mirth in person.

Larry was a cartoonist on the New York newspapers when his knowledge of art and sense of humor attracted the attention of Commodore J. Stuart Blackton, then the big chief of Vitagraph. Semon was placed under contract to direct comedies, and after several pictures in which he showed other people how to be funny he decided to take a fling at fun making himself, with the result that he is now one of the highest salaried comedians in the business. Sid Grauman, who has signed for the new Semon series starting with "Golf" on October 30, is said to have paid the highest rental for the Semon films ever paid for a comedian's efforts with the possible exception of Charlie Chaplin.



JACK COOPER, Comedian

JEAN CALHOUN

(By Annie Imlah)

*Some words I am lovingly rhyming,
My dear Miss Calhoun, which are true,*

*While you are so rapidly climbing
"Fame's Ladder" with little ado.*

*When at your sweet face I am gazing
I soon, very soon realize*

*That none should be censured for
praising*

Your beautiful, serious eyes.

As seeing 'tis said is believing

I know for a positive fact

*Great pleasure the fans are receiving
When seeing you cleverly act.*

I wonder if you're realizing

That many a heart you enthrall

*Your talent and grace are surprising
And pleasing to folk, one and all.*

Of course you are sure of succeeding.

"The General Public" enjoys

Watching you gracefully leading.

You've ability, beauty and poise.

Attention is given your acting,

I find many critics who are

(Considered extremely exacting)

Hoping you'll soon be a star.

*To an end this short rhyme I am
drawing,*

*Southern blossom so dainty and
fair*

*When for You movie fans are hur-
raving*

I certainly want to be there.

Colleen Moore, who has the leading feminine role in "Slippy McGee," in describing a kind friend said: "He can pick up more tramps in half an hour than the Salvation Army."

* * *

Some matches are made in a big factory, but others can be made in the front room when the light is out. Dale Fuller found this one last week.

* * *

We might say that an artist is a designing creature.

Margaret Whistler is clever.

* * *

Harry Meyers has his usual.

The hand that rocked the cradle is now putting on rouge.

* * *

Art Acord writes a deep one.

Flappers won't play golf because they have to use a brassie.

...Flickerings From Flickerland...

BOY STAR CELEBRATES BIRTHDAY

Arthur Trimble, the world's youngest screen star, celebrated his fifth birthday anniversary Monday, September 25th, in a manner that will be long remembered by the 300 odd patients confined in the general and tuberculosis hospitals at Soldiers' Home, Sawtelle, Cal., when Master Arthur and his troupe of screen players staged two surprise concerts for the "walking" cases and those of the soldiers unable to leave their beds. Besides tendering seven acts of fine vaudeville Master Arthur personally distributed cigars, cigarettes, candy, chewing gum and current magazines.

One of the features of the day's entertainment was the description of the assassination of President Abraham Lincoln, by Joe Hazleton, veteran actor, who, as program boy in Ford's Theatre, Washington, D. C., saw the actual shot fired. Gilbert Clayton acted as stage manager.

The following comprised the entertainment troupe: Monte Collins, Jr., Charles Beauchamp, Alice Wilson, William Oliver Butts, Darline Page, Frederick G. Becker, Mrs. Clayton, Mrs. Mabel Keller and Syl Prior.

They say brevity is the soul of wit. Is that why the girls bob their hair? Alan Hale wants to know.

* * *

Leading Man: Mable's heart is certainly in the right place.

Kathrine Lorimer: I don't know; she's had so many operations.

* * *

Earle Williams has started on "You Never Know."

We'll say not—we hope it's good.

* * *

A woman always wants an affair until she has one, and then it's a bit different. Jean Calhoun is right.

* * *

No, Herbert Rawlinson will not take a trip up North to look for Eskimo Pies.

BICYCLE BEATS AUTOMOBILE

Mahlon Hamilton and Nigel Barrie, who have important parts in "Peg O' My Heart," Laurette Taylor's famous stage play which is being screened at the Metro studio under the direction of King Vidor, were arguing about the speed of their respective automobiles.

"My car travels like a bullet," said Hamilton. "Why, I never even slow down at corners. I often turn them on two wheels."

"That's nothing," replied Barrie. "Even when I was a small boy riding a bicycle I always turned corners on two wheels."

Marie Prevost, Harry Myers and George Kuwa are holding a reunion at the Warner Bros. Studio during the filming of "The Beautiful and Damned." Harry and George supported Marie in her first starring vehicle about a year ago and now they are back together.

* * *

Strolling down Broadway, by Dorothy Phillips.

"The Prisoner of Zenda" saw "Strange Idols" in "The Valley of Silent Men." "The Masquerader" with "Grandma's Boy" and "The Queen of the Mculin Rouge" saw "The Sign of the Rose" which was "Manslaughter" and "Men of Zanzibar" were caught in "The Storm" "At the Stroke of Midnight."

* * *

Allen Holubar, this came from you, we hear.

We saw a fellow paddle his girl in a canoe the other night. The rough thing!

* * *

Shirley Mason does a wise-crack.

The lights went out at a party the other night and one chap found his girl by the taste of her lip-stick.

* * *

When a fellow is yung, he does a lot of spooning. Later he has to fork over.

This by King Baggot.

at the beach
~ the vivacious thirst quencher

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Moving Along In Movie-Land

A SUPERLATIVE CAST

When Bertram Bracken, one of the foremost directors in the movie game, makes up his mind to present the public with a production in which he has the clear say and a free hand, you can depend upon it that you are going to see something that will make you gasp with admiration and complete satisfaction. Now he has just finished cutting his latest multiple reel feature, "OVER HERE." It is a BERTRAM BRACKEN PRODUCTION and from present indications it will have an extended run at one of our most prominent theatres. Judging from the superlative cast, you will at once understand why the story and feature will come under the heading of masterpiece. Estelle Taylor, Gene Perry, Margaret Landis, BEN DEELY, Tully Marshall, Margaret McQuade, Wilfred Lucas, Kate Price, Edward Kimball, Snitz Edwards, Kenneth Gibson and others. Assisting Mr. Bracken in the filming was William Ehfe, while that clever cameraman, Ross Fisher, turned the crank. Have you seen anything like this for a cast lately? Hurry up, Bertram, we're anxious to see "OVER HERE."

Otto Lederer is still playing the part of Solomon Levy in "Abie's Irish Rose" and before you enter Morosco's Theatre you will get a real "Eye Full" of several photographic studies of this sterling actor in the lobby.

James Farley is busy with his pen again.

The way things are going now a man can usually tell just about how much it will take for a honeymoon. Most of us have been two or three times.

* * *

Ed Sloman is about to make one entitled, "A Honeymoon for Three." This sounds like a New York chorus girl story.

* * *

Vin Moore's unusual gag for this week:

"Ah, there is a chink in the wall."

"Say, what do you think this is—Chinatown?"

* * *

"Thorns and Orange Blossoms," Gasnier's latest, sounds like as if this might have a florist or so in it.

* * *

Mabel Normand thinks that Gambling on the Green is a gang of crap shooters on the front lawn.

"LET 'ER GO," MAL

Mal St. Clair has started production at the R-C Studios in Hollywood on the first of a series of six "Fighting Blood" stories by H. C. Witwer, as are now appearing in Collier's Weekly.

George O'Hara appears in the title role of Gale Galen, with Clara Horton playing the leading feminine role of Judy. The supporting cast includes Arthur Rankin, M. C. Ryan, Kit Guard, William Courtright, Albert Cooke, Ena Gregory and Mabel Van Buren. Each of the "Fighting Blood" series will be filmed in two reels.

WHY?

I hate this town
And its many, many idjits—
That think they're having a good time.

I hate the many jasacks who like brainless
Wimmen, and rotten booze, and think they're seein' life.

I hate something that I can't define,
perhaps—

I hate the unsympathetic world at large that

Thinks "revolution" of the globe is a grand thing,

I hate me for feeling this way and not having a great time.

My Gawd! I hate it all!
—Vergie Dubu.

Harry Garson says that the American Eagle is standing for most anything just now.

* * *

Western Arts Film Co. is producing "The Pride of the Prairies." This is dry stuff.

"I AM ASKING THE VOTERS

In the Motion Picture Industry to vote for—the man who had this picture taken!"



HOWARD R. HINSHAW
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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?")

THERE'S ONLY ONE MYRTLE!

Myrtle Stedman's tall statuesque beauty shows to splendid advantage in "The One Man," Harry Carey's third starring vehicle for F. B. O., in which she plays one of the leading supporting roles. Her stage training and camera experience, combined with her remarkable poise, ideally fit her for the role of the older sister in "The One Man."

"Eight belles and all is well," said the man as he looked at four on each side of him.

Louis Gasnier has at last weakened to the wise-crack.

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VIN MOORE

A Comedy Director of Note

COURTING THE BABY

Arrangements have been made for baptismal services for Erich von Stroheim's baby son.

Immediately after the little one and his mother are taken from the Westlake Hospital, the child will be christened St. Ritus Josef. The name is the masculine of St. Rita, Von Stroheim's patron saint, and Josef is a name that has been carried by the men of the Von Stroheim family for generations.

The director has switched his shooting schedule so that he directs "Merry Go Round" at Universal City at night and spends most of the day with his wife and baby at the hospital.

When he can take the little family home, day shooting will be resumed.

The baby is a splendid specimen of vigorous health and Mrs. von Stroheim's condition is gratifying to the medical corps in attendance.

INFANTILE SPORT

*Neither is the mother loath
To continue her sweet play,
Which gives pleasure to them both,
Mother and the Baby.*

*Where the pleasure comes, of course
She herself could not explain—
She obeys the magic will
Latent in her baby.*

By MARSHALL LORIMER.

MANLY BEAUTY CONTEST IN HOLLYWOOD

Harry Carey, famous western film star, has given blase Hollywood a real thrill. Carey has decided to hold a beauty contest strictly for men.

This decision followed a long and meek submission to the onslaughts of contest campaign managers seeking votes for prospective Proserpones, a Juno or two and a whole flock of vaunted Venuses.

George Kotsanaros, light heavy-weight grappling champion of the world, and Bull Montana, famous beauty of screen and prize ring, were the first to enter the lists, determined to look their prettiest and win the first prize.

Charming Myrtle Stedman, who plays one of the principal roles supporting Carey in "The One Man," his latest starring vehicle for F. B. O., was placed in charge of the entries by Carey, who is offering a choice line of prizes for victors, including saddle and bridle, a pair of stirrups, a sombrero, a lariat and, most valued of all, an Afghanistan nose ring of pure iron, which was presented to him by an African explorer on a visit to Stud'oland and which is to go to the winner as the palm of premier pulchritude among men.

"I don't mean to imply that the lucky boy in my contest will win by a nose," said Carey, in explaining the prize set aside for the top man, "but I think the winner ought to show appreciation and wear it."

SOUNDS LIKE COMEDY

Sid Smith is convinced his life has just been saved by a miracle. His escape from serious injury was undoubtedly unusual, for while engaged in "shooting" a scene in his latest Hallroom Boys comedy on Highland avenue, Sunset boulevard, in Hollywood last Wednesday, he slipped and fell in his eagerness to get away from a rapidly moving trolley car, rolling underneath it with such force that he cleared the opposite rail before the rear wheels could reach him. "I doubt whether or not it's ever been done before and I don't want to do it again," Sid says. He was bruised only very slightly.

"WHERE THERE'S A STILL, THERE'S A DRINK"

Parody on "Where There's a Will,
There's a Way"

(By Virginia Fox)

1st Verse.

I've been trying to make some ole
brew,

Till I'm almost in despair,
The secret I've found 'tis true—
It makes you say, I don't care.

2nd Verse.

I won't waste my time in buying,
It's money spent in vain,
This still keeps me from sighing,
Chemistry has been my brain.

Chorus.

Where there's a still, there's a drink,
Shall I make this one pink?

C'on, just one more rounder,
The recipe—I've found'er,
Every still has its own little way,
Mine's a hundred proof in a day,

Naw, not red ink—

It's just pink

Where there's a still, there's a drink.

Some one said that love was like a cocktail. Then marriage must be a hangover. Jack Cooper is a bit serious this time.

* * *

Tom Forman has just finished a picture entitled "Money, Money, Money." This sounds like a von Stroheim feature.



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FROM BROADSTAIRS, ENGLAND

Now I am very well acquainted with Mr. and Mrs. Edgar Lewis and naturally have very cordial feelings toward them, and have stated in other issues that they have sent me cards from various points in Europe, addressed to my office, but wishing to put to the proof the fact that I could be found elsewhere at any time—and no doubt having forgotten the address of the office, they addressed a postcard to me at the Washington Ball Park, and owing to the quick wit of that famous personage, Mr. Warwick Miller, I was presented with the best wishes of the Lewis' at a time when good wishes meant something to me. Incidentally, these good people are having a successful time, in a picture sense, in Europe.

THEY'LL BE AT GRAUMAN'S

Sid Grauman has contracted for the new fall series of Christie comedies for first run in Los Angeles at Grauman's Million Dollar Theatre. The first release, "That Son of a Sheik," will be given its premiere showing at Grauman's within the next few weeks.

AL CHRISTIE'S CAST

In Al Christie's cast for "Choose Your Weapons," featuring Bobby Vernon, are Charlotte Stevens, Earl Rodney, Victor Rodman, Lincoln Plumer and Maude Truax.

Gloria Hope is so far behind in answering her fan mail that she has hired two secretaries to "work like mad" until the accumulation is "cleaned up." One day last week, Miss Hope had mailed a total of 600 pictures which had been requested by her admirers all over the world.

William Duncan has a little time for free verse.

They stood.....
Talking.....
Just a flapper.....
And a cake-eater.....
Suddenly.....
The color left.....
Her cheeks.....
The next day.....
He sent.....
His suit to.....
The cleaners.....

CRUEL REPORT ABOUT "BULL"

Another cruel report has it that "Bull" Montana came to Southern California, not solely because he was unable to stand the cold New York winters but because he could not find a pair of car muffs to fit him.

Jean Hersholt, now enacting the role of Prince Otto in Mae Murray's "Coronation," has just received from his mother, Mrs. Claire Hersholt of Copenhagen, a letter in which she states it has been officially published throughout Denmark that the Danske Cinema company will discontinue producing motion pictures in the Scandinavian countries and will transfer all of its activities to Hollywood. This company has plans for specializing in producing unpublished works of several prominent native authors, including Ibsen.

* * *

"Tales of the Fish Patrol," Jack London's action stories of the sea, will be filmed by Universal in the locale of which he wrote. An expeditionary force has left Universal City for the north coast where boats will be chartered and exterior scenes made. Edward Kull directs. Jack Mulhall stars.

* * *

A small cast, but a pulchritudinous one, might be Goldwyn's slogan for "Brothers Under the Skin," the screen version of Peter B. Kyne's story. There are the beautiful Claire Windsor, Helene Chadwick and Mae Busch in the feminine roles; and Norman Kerry and Pat O'Malley—each with a fair share of good looks—in the masculine roles.

HARRIS & FRANK-CLAPP SHOES

Stein-Bloch Overcoats Have Arrived

—and they're a little bit the smartest things in coats we've shown in a long time. Great, burly garments; plain or plaid back as preferred; bold or conservative checks outside, or solid patterns; half or full belts.

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MANHATTANS FOR AUTUMN

Charles Jones is making "Shirley of the Circus."

This ought to have Shirley Mason in it.

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 ROUNDER

SOME OF YOUR FAVORITES

Ralph Graves, discovered by Griffith and developed by Universal, has been cast for the role of the boy in "The Ghost Patrol," Sinclair Lewis' vivid study of another "Main Street" through life's window.

Edith Roberts, starred in her own right by Universal in big productions and recently with Lasky, has the role of the girl.

George Nichols will play the big character role; that of the New York cop who wouldn't retire.

Max Davidson, the amusing little music teacher of "No Woman Knows," will have a serio-comic role as the cobbler of the story. Lydia Titus will appear as the irrepressibly Irish "Mrs. Murphy" while Dan Crimmins, of the famous old variety team of Crimmins and Gore, will be Murphy.

It took a month to assemble the cast for "The Ghost Patrol" at Universal City.

Production has just started. Nat Ross is directing.

The final round of "The Leather Pushers" series is being fought at Universal City with Reginald Benny winding up his career as "Kid Roberts," the gentleman pug of H. C. Witwer's sparkling set of prize ring stories. Harry Pollard is directing. West Coast heavyweights by the dozen have kept in training during the work.

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ETHEL CLAYTON BEGINS WORK

Ethel Clayton has started production on "The Remittance Woman," her second starring vehicle for F. B. O. release, at the R-C studios in Hollywood. The story is adapted from Achmed Abdullah's well-known dramatic narration of the same name, appearing in Everybody's magazine. The screen adaptation was made by Carol Warren, who also wrote the continuity for "If I Were Queen," Miss Clayton's first F. B. O. starring production.

Wesley Ruggles is wielding the megaphone. The greatest supporting cast that could be found was selected for the production.

Rockliffe Fellows plays the leading masculine role. Other players include Mario Carillo, Tom Wilson, James B. Leong, Etta Lee, Edward Kimball. Others are yet to be selected.

By mutual agreement, amicably reached, Andree Tourneur has withdrawn from the cast supporting Viola Dana in "Miss Emmy Lou" because of a change in the manuscript which made the character of the flapper type. Miss Tourneur says that while she holds no animosity for the modern girl given to so-called flapperism, she simply cannot bring herself to even entertain the feelings of one. Thus far in her screen work she has shown herself to be a decided emotional actress, notably as Bert Lytell's leading lady in "The Face Between" and as the French charmer of Rodolph Valentino in Rex Ingram's "The Conquering Power."

* * *

We might call a bootlegger a man with a bated breath. Hughie Fay says this.

* * *

Edward Locke has written a play entitled, "The Woman Who Laughed." This ought to be a "big" success, or at least a scream.

* * *

"Lightning bolt rips clothing off woman"—news item. Bet this is where the flappers got their idea of a new dress, says Gertrude Olmsted.

* * *

We might say that a poet has a "line" all his own. Mae Busch is clever.

* * *

"Well, I'm partly cast," said the actor, as he looked at his broken leg. Mahlon Hamilton handed this in.

CHASING THE BUTTERFLIES

I love to steal all the glitter
One finds in a house of ill-fame.
To taste of the sweetness that's bitter,
That lasts just as long as its name.
To hold a vision of loveliness,
Who squanders affection for pay,
To revel in my unholliness
As one would in business, or play.

To drink of the vintage that's golden,
Which bubbles within the thin glass,
That strengthens desire that is stolen
From forces that readily pass.
To feel you are Lord of Creation—
Awhile, as the clock works its hands.

And merry-make without cessation
Till staggering the whole crew disbands.

Then waken to day that came after
With head full of headaches and scum.
With a sheepish grin for the laughter
You paid for at so much a sum.
Yet strangely enough it's forgotten
The moment our pocketbooks burn,
The foolish lascivious glutton
Lives down to the name he will earn.

—By Marshall Lorimer.

She stoops to conquer now, so she picked him up.

Harvey Gates says this is a bit deep, but he hopes you get it.

* * *

Many a man flirts—in a street car—by looking "over" the paper.

We have records which prove Harry Carey wrote this.

A CHANGE IN FOOD Stimulates the "Inner Man"

Hungarian Kosher Meals
Mean Contentment!

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Refreshing Atmosphere.
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Price Is Just Reasonable.

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PERT POINTS

A LITTLE APPRECIATION

The readers of CLOSE-UP have been aware that the Editor of this magazine was lately operated upon in the Good Samaritan Hospital. It was an occasion that helped to mark a certain mental line in the Editor's life. He never realized until that time that he possessed as many friends as he discovered. He wishes at this time to thank (and he is eliminating all names for specific reasons) those of you who came to see him, and cheered many tedious hours away with your kind presence. He is hoping that you will all, individually, understand why he is thanking you without naming you, as there are many people in this little world who would find an opportunity to scandalize character—even though one of the scandalized persons should be lying on his back, but he knows that you will understand, and if at any time he is capable of rendering you good service as a token of his appreciation of your past favors, you have but to 'phone Marshall Lorimer, 820609.

Every waiter at a road-house is a member of the "secret order." The emblem is a V. Russell Simpson discovered this.

* * *

Helene Chadwick answers a question.

No, Hazeline, Lotus Eaters are not insects.

Billy from Holland why not for the movies?



STORIES WORTH WHILE

Production work on "Michael O'Halloran," the first of a series of screen adaptations of her popular novels, has begun under the personal supervision of Gene Stratton Porter, the novelist, at the Thomas H. Ince studios. James Leo Meehan is directing with Mrs. Porter's daughter, Jeanette Helen Porter, as assistant, and Tennant Wright as production manager.

So insistent has been the demand for screen presentation of her stories that Mrs. Porter finally decided to produce them herself, and for the past four years she has resided on the Pacific Coast making a detailed study of the methods and technique of picture making.

Besides "Michael O'Halloran" she plans to produce "The Girl of the Limberlost," "The Harvester," "The Fire Bird," "Her Father's Daughter," "Laddie," "Daughter of the Land," and "At the Foot of the Rainbow."

There are some things too dangerous even for the movies. Buster Keaton's balloon gag comes under this head—at least you can't persuade Lou Anger, the solemn-faced comedian's manager, that it doesn't.

The stunt was for Keaton to do a trick parachute drop, and a modest-sized gas bag was rented for the purpose. The bag was sent up recently from the studio, but it proved too small for Keaton's weight and, after rising about thirty feet, settled down toward the telephone and street car wires on Santa Monica boulevard. Unable to release his parachute, Buster had to cling to his perch, barely missing the wires as the bag dropped into a field the other side of the boulevard.

Buster was all for trying it over again, but Anger couldn't see it that way. In spite of argument and persuasion Anger held to his position that the star's life is worth more than the laughs produced by a risky stunt.

However, Buster was so insistent that he asked permission to attempt the stunt at an aviation field. This was agreed to and the stunt was photographed.

The insurance companies are resting easily as a result.

IT JUST HAPPENED!

Unusual excitement attended Lloyd Hughes' advent into the Louis B. Mayer Studios as leading man in Tom Forman's new production of "Are You a Failure?" which is planned as one of the "big specials" of the coming winter season. The first day Hughes was "on the set," someone stole the spare tire off his automobile and on the second day a sneak thief "lifted" his wallet from his dressing-room, incurring a loss of some hundred dollars to the star, who is now wondering if it's really true that the world and its people are growing better.

Walter Emerson, who will be seen soon in an important role in support of Henry B. Walthall in a picturization of "The Face on the Bar-room Floor," has just divulged the secret that he is studying assiduously with the ambition of emulating his distinguished progenitor, Ralph Waldo Emerson, the greatest of American essayists, as a writer of logic. Young Mr. Emerson already has succeeded in selling one essay to a well-known magazine and hopes its publication will bring him enough encouragement to continue.

* * *

An artist said that he would paint a modern woman, but he didn't have enough paint. William Werthington is at it again.



DOROTHY MORGAN
A Clever Child Actress

Under the Magnifying Glass

BY THE MAN

BEHIND 'CLOSE-UP'

GUY BATES POST

(By Emm.Ell.)

It is almost with blushing diffidence that I essay the task of writing something regarding Guy Bates Post, the actor and man. There have been so many diatribes, effusions and complacent articles written in the past regarding his ability as one of America's foremost representatives of dramatic art, that one must indeed possess a high courage to attempt to go further into the analysis of a man so foremost in our revelations of Dramady. About ten years ago it was my privilege to witness a splendid performance given by this great actor. At that time, I had an idea that I belonged in the same profession as the man I am writing about, but after witnessing his histrionic ability I became convinced that I would take up the art of literature. Occasionally during the years that followed, I would read with interest and enjoyment criticisms and descriptions of Mr. Post's ability in various plays. All this time, mark you, I had never had the pleasure of meeting him in person, but even an occasion of this kind transpires for, one day in my daily mail, I received a letter from his friend, Mr. George Landy, inviting me to attend a sort of get-together luncheon at the United Studios. I couldn't resist the temptation, and on the day specified, I arrived. On that occasion, for some particular reason, a Mr. Geibler, manager of the Moving Picture World, who happened to be the Doyen of the gathering—in a newspaper sense—transferred his task of responding to a speech of invitation made by Guy Bates Post, and with some little trepidation and increased nervousness I arose and started to make a few eloquent and prefatory remarks. In the midst of my dignified oration, the entire gathering of journalistic hounds (and houndesses) burst forth into rippling laughter, the reason being, as I afterwards discovered, that I had transposed, or merged, two individuals, such as Richard Walton Tully into Guy Bates Post; but, if on that occasion, I erred from dramatic eloquence into the role of comedy, it will be forgiven me when it is understood that on that day—spiritually speaking, I was present, both in spirit and in person, in which the host represented two of my



greatest ideals in dramady and literature! I will not attempt to tell you what I think of the art of Guy Bates Post, as an actor. That is something that is such a recognized factor today that when we discuss Art and Acting, we invariably associate the name of Guy Bates Post, but I should like to give you my impression of the man.

The first thing that struck me was the simplified dignity which appeared to be a natural mantle to the man. As you began speaking to him, you suddenly became convinced that you were also addressing a scholar. You also noticed that his choice of English was correct, without stultification or poly-syllables. A certain reserve prevented you from becoming quite too familiar with the man—but, yet, when you had this impression, you felt that here was a man who was quite capable of letting down the bars of reserve and entering with you into real humorous phases, which produce a form of geniality appreciated by all men. His home life (from hearsay) must be an ideal one. He is a great lover of various manly forms of sport and, yet, through his intimate knowledge of various forms of art, might also be termed a critic of Oriental and Asiatic lore.

Mr. Guy Bates Post is a worthy member of humanity; he is ideally helpful to the world, or people in serious circumstances; his is not that of empty, verbal sympathy. He is a practical doer. Strange as it may sound, and this is not an isolated case, Guy

ACROSS THE TABLE

A recent canvass of the movie ranks in Hollywood and New York has uncovered the fact that there are many happy couples who are facing each other every morning over the breakfast food.

All movie husbands are not deceived, says the report, and most of these wives are 'good cooks. In this roster of fame are found Leah Baird and her husband Arthur F. Beck, Alice Terry and Rex Ingram, Mae Murray and "Bob" Leonard, Anita Loos and John Emerson, Dorothy Phillips and Allan Holubar, May Allison and Robert Ellis, Florence Vidor and King Vidor and, of course, Allah Nazimova and Charles Bryant.

Gertrude Astor arises to remark.

The women are smoking cigarettes. That's how they soon grow cut of their nicoteens.

We suppose that every fighter keeps his press clippings in a "scrap" book. Ethel Ransome did this little bit.

* * *

Hoot Gibson says that many a picked up girl has been carried by unanimous approval.

Bates Post has bestowed his charity, and humanitarianism upon many without an inkling of these acts becoming reams of publicity. It is a foregone conclusion that the Silent Drama cannot hold this genius much longer in California. Although he has been tremendously successful in his characterization in "The Masquerader" and "Omar the Tentmaker," and possibly another dramatic vehicle to come, his First Love will draw him back, in which he can work upon the emotions of his audiences with that wonderful voice of his, and a striking personality that reaches into the depths of the beholder; but I am thankful that he has taken a year's vacation from the Spoken Drama to perpetuate in part some of his great talent into the Silent Drama as a slight perpetuation of his genius as an actor—and, so I take leave for the time being of his friend, Richard Walton Tully, and the man, himself, in the hope that at some near future date, he, and Mr. Tully may come into our midst again to elevate an art which gained immensely by their presence in Hollywood.



UNIVERSAL PICK-UPS

Getting into final sequences of a dramatic story, the Universal unit filming "White Tiger" as a starring vehicle for Priscilla Dean is passing through a phase of difficult work. The most dramatic situations of the plot are at hand, and production is slowed down to the pace necessary to maintain Universal-Jewel standards in the filming. Supporting Miss Dean in this effort at Universal City are such artists as Matt Moore, Wallace Beery and Raymond Griffith. Direction, story and scenario are by Tod Browning.

* * *

"The Summons" is the current vehicle of Frank Mayo, directed by Edward Sedgwick. It's a story by George Patullo, scenarized by George Randolph Chester. Mayo's next to the screen is "The Hot Head," written by Lillian Chester and scenarized by George Randolph Chester, and practically edited now.

* * *

Edward Gibson is working on "Kindled Courage," which Leet Renick Brown wrote and William Worthington is directing.

* * *

Nat Ross is starting on "The Ghost Patrol," a film version of Sinclair Lewis' notable novel success, with an all star cast above the average.

* * *

As Emile Chautard is winding up the production of "Forsaking All Others," based on Mary Lerner's story, George Archainbaid is prepar-

ing "The Power of a Lie," by Johann Bojer, scenarized by Charles Kenyon, famous author of "Kindling."

* * *

Exteriors for a series of two-reel lumberjack stories have been completed, upon which Roy Stewart and his directors have been busy for eight weeks.

* * *

"Around the World in Eighteen Days" is the chapter play of fact and romance which Reaves Eason is directing with William Desmond in the starring role. Laura LaPlante is the leading woman.

* * *

"The Trail Blazers" is being prepared for Art Acord and Edward Laemmle, the "Buffalo Bill" combination. It is a chapter history of the Oregon Trail.

* * *

Short subjects and comedies, the latter starring Lew Sargent and Neely Edwards, are being produced on a schedule consistent with the best results.

METRO-ITES

Actual work on "The Passion Vine" has been started by Rex Ingram in Miami, Florida. The cast will include Alice Terry, Harry T. Morey, Ramon Navarro, Edward Connelly and John George.

* * *

Lon Chaney has been signed to enact an important role in "Cold Courage," the screen version of Ben Ames Williams' sea story, "All the Brothers were Valiant," which Irvin V. Willat is directing.

* * *

The cast for "Miss Emmy Lou," Viola Dana's newest starring picture, includes Claude Gillingwater, John Bowers, Allan Forrest, Betty Francisco, Mildred June, Lillian Lawrence, Gertrude Short, Lillian Leighton and Nick Cogley.

* * *

Mac Murray has started work on "Coronation," her newest Tiffany production for Metro, which her husband, Robert Z. Leonard, is directing.

FIRST NATIONAL NOTES

Phyllis Haver is being "groomed" for a stellar career by the comedy king—maker of many stars.

* * *

Buster Keaton, accompanied by his wife and their infant Buster, Junior, left Hollywood last week for a visit to New York.

* * *

Director Frank Lloyd is taking a week off in the mountains of Southern California with Jack Coogan, Sr. They said they were going to shoot big game, but they took along a lot of fishing tackle.

* * *

A picture in two of Los Angeles' biggest theatres, running simultaneously, is a First National achievement; the pictures being "The Infidel," starring Katherine MacDonald, and "Skin Deep," an Ince production.

* * *

Mack Sennett's scenario forces are busy preparing Mabel Normand's next stellar vehicle, Turpin's next comedy and a comedy drama to serve Phyllis Haver as her first starring picture.

* * *

Madge Bellamy in "Lorna Doone" will soon justify First National's faith in her power to win and hold popularity.

* * *

The famous author of "Pigs is Pigs," Ellis Parker Butler, agrees entirely with Constance Talmadge that "East is West" and volunteers the assertion that Constance is a very great success.

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Marshall Lorimer
Editor and Prop.

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Issued the 5th and 20th of Each Month

Editorial and Business Office:
603 Western Mutual Life Bldg., (formerly Exchange Bldg.)
321 West Third Street. Telephone 820-609.

SUBSCRIPTION RATE: ONE YEAR.....TWO DOLLARS
Advertising Rates on Contract Basis

Checks Should Be Made Payable to "Close-Up"
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AT SENNETT'S

Roy Del Ruth, whom Mack Sennett has selected to direct the next Ben Turpin comedy special, is very busy with the scenario staff under the supervision of the Comedy King, preparing for Turpin's next start, which it is understood will give the cross-eyed comedian ample opportunity to be more interestingly funny than ever before.

* * *

Miss Kathryn McGuire, one of the most promising ingenues on the lot, is expected to return to the comedy home in about two weeks, when plans will be discussed for her future appearances in Mack Sennett comedies. Rumors have it that she will, owing to her recent success in "The Shreik of Araby," continue to support Ben Turpin.

* * *

John Grey, of the scenario staff, was host to Mr. and Mrs. Roy Del Ruth, Mr. and Mrs. Mell Brown, Monty Banks and Miss Ruth Holly, at a dinner party given Saturday evening. Not wishing to take too much credit for the party, Grey allowed Monty Banks to prepare the dinner, which included the best set of spaghetti ever constructed, in which effort Monty was assisted by Miss Holly. Roy Del Ruth, with his inseparable companion, a favorite old violin, contributed to the music for the evening, while Mell Brown, accompanied on the piano by Mrs. Brown, rendered several vocal selections from the repertoire of John Steele. The conversation was furnished by John Grey. After dinner the entire party visited Levey's Cafe in Hollywood, the rendezvous of cinema celebrities, to get something to eat.

Father's bootlegger does most of his business with daughter now.

Information from Lige Conley.

SKETCH FOR METRO

"Your Friend and Mine," a dramatic sketch by Willard Mack, which was also played in vaudeville under the title of "The Rat," will furnish the nucleus for the new S-L (Sawyer-Lubin) special production for Metro.

Arthur Sawyer of the S-L organization announced the purchase of this sketch following the completion of "Quincy Adams Sawyer," which was the first S-L special to be filmed for Metro. This picture will be released in the near future.

Clarence G. Badger, who directed "Quincy Adams Sawyer," will handle the megaphone for "Your Friend and Mine." Mr. Badger is at the present time working with Winifred Dunn, who is preparing the adaptation and continuity for this new picture.

Harry Carey has his eyebrows singed and his face and arms slightly seared when he rode through the mountain fire in front of a horse stampede and picked up Miss Vale while tearing along at full speed in filming "The One Man," his third starring vehicle for F. B. O. release. Miss Vale also was slightly burned.

* * *

We were held up the other night and the burglar certainly took our time. He got the watch.

This bit of nonsense from Clarence Badger.

* * *

The story of the three bares by Jean Calhoun.

Three young girls went to a dance.

* * *

Bill Desmond is making "Around the World in Eighteen Days." We'd like to see Stroheim make this.

* * *

Some people are so dumb that they think a skipper's daughter has a dancing teacher for a father.

Edith Johnson has discovered this.

WHAT'S WHAT ON

THE GARSON LOT

"An Old Sweetheart of Mine," independent Harry Garson production of James Whitcomb Riley's poem, is nearing completion.

Elliott Dexter and Helen Jerome Eddy head a cast of featured players including Lloyd Whitlock, Arthur Hoyt and Barbara Worth.

Mr. Garson is personally directing the picture and the photography by William O'Connel will bring to the screen some new effects in atmospheric lighting.

The final scenes will be made within the next two weeks.

THIS IS MEAN

David Torrence is getting lonesome because ever since coming to Hollywood he has been denied the company of lovable characters such as he has always played on the stage. In every picture he has appeared, he has been called upon to play mean characters and he says it is becoming a veritable obsession with him to long for a chance to return to his normal class of characterizations. He played the acrimonious Elias Graves in Mary Pickford's new "Tess of the Storm Country" and is just in the midst of his second "mean man" interpretation at Universal City, where he has been under the direction of Emile Chautard.



BARTINE BURKETT
Screen Ingenue

Hand-Outs Along the Rialto



HELENE LYNCH
Ingenué Lead

OPERATING ON THE GREEN

Now it is well understood that when Dr. W. H. Kiger, the famous surgeon, operates on you, you can bet your bottom dollar that you are staring easier years in the face, but when Dr. Kiger operates a golf stick thrice a week, well that's another matter! He has not created any records, although his golfing friends say he swings a wicked stroke. His operations on the green are not invariably successful, although he covers the course in a religious manner to partake of the necessary exercise, so needful to a medico whose record at the operation table stands uniquely in a book of surgical fame all its own. Those cool nerves of Doctor Kiger can be attributed to golf. Here's hoping he'll beat Dr. Paul Hunter some day.

Ralph Dixon and LeRoy Stone are working together on the cutting and editing of "The Hottentot," Thomas H. Ince's film adaptation of the racing comedy in which William Collier scored such a tremendous success for two seasons throughout the country.

* * *

"I'd like a position as floorwalker."

"Have you had any experience?"

"I'm the father of four children."

Lewis S. Stone says he got the job.

TOM GALLERY IN "GLAD RAGS"

Tom Gallery will have a leading role in "Glad Rags," the new Hunt Stromberg comedy for Metro. Mr. Gallery has appeared in two previous Metro pictures. He was Viola Dana's leading man in "Home Stuff" and also supported her in "A Chorus Girl's Romance." Mr. Gallery is the husband of Zasu Pitts.

FROM AUSTRALIA

It seems a regular thing for Martin C. Brennan, the editor of EVERY-ONES, a widely circulated weekly theatrical magazine, to discover talent, for lo and behold, a lady by the name of Elsa Granger brightened our office recently with her breezy personality, clear complexion, and entertaining individuality. Miss Granger presented a letter of introduction to your Editor, and after perusing it, and gleaning further knowledge, he became convinced that she would be a refreshing acquisition to the moving picture colony. Miss Granger has played in pictures in Australia, and has had a wide experience in light theatrical plays. She possesses a voice of rare soprano quality. Add these talents to a vivacious personality, and a face and person of photographic potentiality, then you will agree that her chances for success in pictures is assured. Let's make her welcome! Hollywood sends its collective thanks to you Martin Brennan.

Norman Taurog is again at his best. "Where in hell have I seen you?" "I don't know; what part were you in?"

* * *

Speaking one language is nothing compared to keeping quiet in five or six. Katherine MacDonald is correct this time.

* * *

Many a woman has been fooled when her husband said he wouldn't be home. George Kuwa, the popular Japanese actor, arises to remark.

* * *

Lee Moran is doing a new one, "Wedding Bells." This reminds us that he ought to know a lot about this.

* * *

By Jack Mower:

This new song, "I Wish I Knew," is probably dedicated to the home-brewer.

CHAMPIONSHIP THREATENED

Viola Dana's knitting championship is threatened. The little Metro star who has eighteen sweaters to her credit since she started the campaign last spring has discovered two formidable rivals in her sisters, Shirley Mason and Edna Flugrath.

All are film stars and by the same coincidence all are enthusiastic needle workers. Since Miss Flugrath's recent return from England after an absence of ten years spent in film work there she has been a frequent visitor at the studio where Miss Dana is engaged in making "Miss Emmy Lou." She invariably brings some piece of fancy work with her.

Miss Mason often comes with Miss Flugrath and like the latter she, too, brings needles and thread or yarn.

"It's a real 'hen party' when we three get together," declared Miss Dana. "All we do is knit and gossip."

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SCREENING WHERE THE SCREENING'S GOOD

Broadsides

By ARGUS

Kathleen Kirkham at her best.

Many a baseball player has never touched a "drop" in his life.

* * *

"My Friend the Devil" caused "Remembrance" of "Where Is My Wandering Boy Tonight?" "The Prisoner of Zenda" and "The Coast Breaker" were killed by "The Fast Mail." It was "Manslaughter." This from Tony Moreno.

* * *

Gladys Walton is finishing "The Lavendar Bath Lady." This ought to be very sweet, or else it has some purple scandal in it.

* * *

When a girl marries a millionaire, she doesn't intend for him to be one long.

Neal Hart is right.

* * *

Virginia Valli says that women are the crudest pickpockets.

* * *

Frank Lloyd remarks that romance is to blame for a lot of things. Where would furniture on credit be if it was not for that?

* * *

One poet we know of was formerly a taxi driver.

He has his meter perfect.

Gordon Hellingshead did this one.

* * *

Russell Simpson is right.

Many a cool million has been made on a hot day.

* * *

One flapper is so dumb that she thinks a golf course is something to eat.

Charlotte Merriam submitted this.

* * *

"Why do the girls call him the candy kid?"

"Because he's so fresh."

Finis Fox at his worst.

* * *

Some who play golf do not need a caddy—but do need a guide.

Louise Lorraine has done her daily bit.

* * *

Now that the females are smoking, swearing and bobbing their hair, how about shaving their necks?

A. K. Doe wants to know.

Out of every six girls who are movie struck—none of them ever get any place.

This is an encouraging remark from Rollie Asher.

* * *

Jimmie Aubrey does a bit of melodrama.

The girl was run over by a bus. Someone said that she was "stage struck."

* * *

Walter Long says that a good ex-husband is one who pays his alimony promptly.

* * *

A judge is lucky. He can try as many "cases" as he likes.

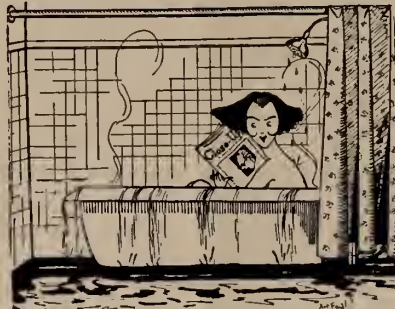
This outburst from Roy Marshall.

* * *

Gladys Brockwell says we are kind of "green" on the Irish question.

* * *

If a girl wants to be unusual now—she doesn't bob her hair. SHE IS unusual says, Jack Mower.



When Overflowing with Troubles

read 'CLOSE UP,

Some girls entertain the fellows, while others just talk to them.

Vin Moore must have his ditty.

* * *

Playing the curb market often sends one into the gutter.

Claude McElhany is right.

* * *

Bessie Love is playing in "The Purple Dawn." Hope there is no pink scandal in this.

* * *

A Jack Conway subject.

They tell us that Gilda Gray is the toast of Broadway. Who's the waffle? And the coffee that keeps you up nights?

The Treasury Department says each person has \$39.87.

Yeh, if a guy goes out with an L. A. girl one night, he's out of luck, that's all.

Maurice Flynn has been reading up on this.

Smoking and women have the same effect on a man's heart. Norman Taurag says he intends to give them both up. Like ———!!!!!! he is.

* * *

The only knockout at the fights last Friday was the blonde in the third row on the right, so says Dustin Farnum.

* * *

We heard a prize fight over the radio the other night Peggy Standing tells us. It was a knockout!

* * *

Richard Thomas Productions is making "The Silent Accuser." This is certainly sticking to the silent drama.

* * *

Monty Banks is working on "The Go-Getter." This reminds us of the bill collector.

* * *

Many a flapper does her exercising with dumb-bells.

W. Emile is responsible.

* * *

"I'm tired of being a lady, I guess I'll go in the movies," said the pretty young thing.

Bernie Durning says this is a bad knock.

* * *

It takes a pretty grouchy guy to fire the furnace.

Elsie Southern got this one out.

* * *

Grandma's marriage was a success—but she still has hopes. She is modern.

Henry A. Barrows writes once again.

* * *

"I'm gonna make the fur fly," said the girl, as she put her coat in the airplane.

Rupert Julian sends in his bit from "U."

* * *

Jack White says that the radio is a great thing. Hand the baby the receivers and let him put himself to sleep.

* * *

Lloyd Hughes again.

A guy can't go to the country for a rest any more. The girls there are as bad as the ones in the city.

* * *

We would like to see a photo of all the bathing girls with their clothes on.

Will Rogers admits this is a good hint to the press agents.

* * *

Tom Mix is making "An Arabian Knight." Everyone is having a try at the "sheik" pictures.

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PERSONALITIES

Star Shooting

By "Hee Nose"

PLANS AND PART CAST

Those who have yearned for a composite drama including the most celebrated figures of filmdom should heave a sigh of gratification at the cast assembled for the brilliant production of "Midsummer Night's Dream" in the Hollywood Bowl, October 7. The entire profession is co-operating to make this the greatest dramatic event in the history of the stage and screen.

Major Maurice Campbell, general manager of the event, and Frederic Sullivan, stage director, have enlisted the services of a group of famous players over whom they would have wept tears of joy in their days as New York stage producers.

Scores of world-renowned stars will be seen in the play. A gorgeous pageant has been interpolated that will make this the most spectacular Shakespearean production ever attempted. The famous beauties of history and mythology, the great lovers of the world, and the goddesses themselves from Olympus, will gather to felicitate the Duke and his bride at the wedding ceremony in the first act.

Major Campbell and Mr. Sullivan would almost have to call the roll of the motion picture industry to give credit to those who are lending valued assistance in preparing for this great production.



GERTRUDE STEVENS
Comedy Ingenue

However, they are particularly anxious to mention the aid given them by James Hogan, as master of production; Tom Brierly, loaned by the Christie studios as technical director; Claude Seaman, who is donating all the electrical equipment, and the Western Costume Company, which is providing costumes for the play.

The whole production will be spectacularly beautiful. Among those in the cast are Pola Negri, Charles Chaplin, Wallace Reid, Melbourne McDowell, Wallace Beery, William Russell, William Farnum, Tully Marshall, Lionel Belmore, Charles Ray, Larry Semon, Otis Harlan, Conrad Nagel, Jackie Coogan, Shirley Mason, Mary Miles Minter, Louise Dresser, Viola Dana, Patsy Ruth Miller, Marie Prevost, Gladys Walton, Agnes Ayers, Florence Vidor, Mae Murray, Priscilla Dean, Bebe Daniels, Dorothy Phillips, Clara Kimball Young, Helene Chadwick, Colleen Moore, Ethel Grey Terry, Mae Bush, Virginia Valli, Enid Bennett, Jane Novak, Kathlyn Williams, Ruth Roland, Edna Purviance, Lottie Pickford, Mabel Norman, Wanda Hawley, Anna Q. Nilsson, Lois Wilson, Gertrude Astor, Catherine Murphy, Madge Bellamy, Marjorie Daw, Marguerite De la Motte, Bessie Love, Lila Lee, Carmel Myers, Pauline Starke, Ruth Renick and Estelle Taylor.

Members of the Philharmonic Orchestra will provide the music.

George Siegmann and William V. Mong are united again. Eighteen years ago Siegmann played the "heavy" in "The Clay Baker," Mong's own play, in which he starred for several years. They played together in "A Connecticut Yankee in King Arthur's Court," "Shame," "Monte Cristo" and other pictures. Now they are together again in "Passions of the Sea," which is being filmed in the South Seas by R. A. Walsh for the Goldwyn company.

* * *

Margaret Livingston, the spectacular beauty who played the role of the Spanish girl in "Robinson Crusoe," has returned to Universal City for a role opposite Jack Mulhall in "Wolves of Society." The story will be told in chapters. Robert F. Hill will direct. It is described as a modern romantic advent to drama, taking place in the upper strata of international society and official life.



LYNWOOD CRYSTAL RAPP
Child Actress

A LOCAL PRESENTATION

From every corner of Movieland comes requests for a second preview of "THE POWER OF LOVE" in conjunction with the Fairall Process of Stereoscopic Exhibition, in order that all people of the profession, whose attendance at the first preview was impossible due to limited seating capacity, may view this remarkable advance in motion picture art, and justify the rumors that are circulating through all the channels of the industry relative to the possibility that in the near future Filmland will be revolutionized, and all pictures shown to the public with this process, enhancing the beauty of realism on the screen.

"THE POWER OF LOVE" is a romance of early California life, and will make its appearance in one of the leading local theatres soon. The cast includes Barbara Bedford, Elliott Sparling, Noah Beery, Albert Roscoe and Aileen Manning.

Pat Moore and Mary Jane Irving, two of the screen's favorite child players, who have been in many important roles, will be featured in Harry Garson's "An Old Sweetheart of Mine." Other well known children who will appear in this production are Dorothy Giraci, Turner Savage, little Edwin Hubbell and Bianca Blackburn.

Harry Carey at his best.

"How's business?"

"Stock pretty low."

"I was speaking of business—not your cellar."

Bright Hints For Human Beings

By "US" or "WE"

THE MOST EMBARRASSING SITUATION I HAVE EVER BEEN IN

(By Clara Kimball Young)

While I was in Burma a few years ago we were stopping in Rangoon, which has a very large Chinese population. I was told that a Chinese play was in progress. It had been playing continuously for a week and would last a few days longer. I was very eager to see a real Chinese play, at which few foreigners were allowed to be present. Finally, however, I was introduced to a very wealthy and influential Chinese who politely offered his box to me for the afternoon performance.

After the custom of centuries, a platform had been erected in the street with seats for the spectators placed in front of it.

At the intermission, what was my surprise and amazement when a Chinese servant appeared with a tray, which he ceremoniously placed before me. As a mark of great courtesy, a favorite native dish had been prepared to refresh me. I took one taste and nearly choked. It consisted of an oily mixture of onions, fresh nutmegs, cocoanut, fish and garlic, and over it all was a sweet, syrupy sauce.

There was no escape—I had to eat it, especially as all eyes were on me as the guest of this wealthy Chinese. After several mouthfuls, I made no impression on the amount to be consumed and realized that my only salvation was to bluff it out until the play began again. It was the most embarrassing experience I have ever had and that was the longest intermission in the history of the theatre.

Marguerite Courtot is making "The Filigreed Flask" in New York. This, we guess, is another story of hip disease.

* * *

"Money is the root of all evil," says the bunko man.

Reggie Denny perpetrated this.

* * *

Ziegfeld says the legs have it—instead of the eyes.

Jack Cooper says he's right.

* * *

If a man is so good that he can't tell if it's real beer or not—why he's not so bad off.

Phil Rosen writes with zest.

TWO THINGS AT ONCE

A certain sage once remarked, "that no one could do two things at once—and do them well." This is a serious mistake; and I hope that all future wise men will take into consideration George Kuwa, when they start presenting future generations with axioms.

At this writing, George is playing a most important part over at the Warner Brothers' studio; while doing this picture, he has been engaged by Wm. DeMille at Lasky's for another part calling for his vital personality and capable acting ability—so, to show his appreciation of doing dual things, George was presented with a Studebaker roadster by the company who sells them, at so much per car. Of course, George paid the bill!

CLEMENS BACK

Jimmie Clemens, popular film director, is back at the Christie studios assisting Scott Sidney in the staging of "Hazel From Hollywood," featuring Dorothy Devore.

Herb. Rawlinson is starring in "One Wonderful Night."

This sounds like a short and dark feature.

* * *

Any man who pretends to understand a woman is a four-flusher.

Roy Stewart is right.

* * *

The girls owe a great deal to chemistry. Just look what it did for the blondes.

C. L. Theuerkauf has written this.

* * *

Norris Johnson does a clever remark.

Some people think that ivory soap is for the head.

PASSING THE CHAIN GANG

A flash and a whirl and the motor had vanished!

The long trail of dust was the sign it had been,

Though choking, and gasping, these men who were banished,

Thought fanciful pictures from what they had seen.

Each thought in his own way, his picture the fairest,

For had he not seen a bright soul-saving smile?

In eyes which to him had a lustre, the rarest

When good women look, what they feel for awhile?

There were three in the car, but oh! what a grouping!

The hues of their scarves the gay butterfly's shamed,

And men who a moment before had been drooping,

Awoke to new life—at this vision enframed.

A moment they feasted their eyes on their beauty,

Accepting the blessing to their hearts, new stirred,

Then buoyant, more hopeful, returned to their duty,

Instilled with a rapture their tongues could not word.

God bless ye fair ladies for smiles so bewildering,

To those long denied 'twas a treasure—so rare!

Those men ye thus conquered, their souls were enriching

With gems of great value, that folk seldom spare.

—By Marshall Lcrimer.

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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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PELL TRENTON
Well-Known Leading Man

Who is vacationing at the moment in the Heart of America. Mr. Trenton up until a year ago was one of the most popular young men in the local Film Colony. Illness, and a desire for rest and study, took him from our midst temporarily. He is due to return by December.

9/10/12-2015-350

“Close-Up”

a nearer point of view

VOL. VIII, NO. 10.

LOS ANGELES, CALIF., DECEMBER 5TH, 1922

TEN CENTS A COPY



SYLVIA BREMER
A CINEMA STAR OF NOTE

A MAGAZINE OF MOVIE-LAND

WILL WE EVER AWAKEN AND HAVE A WHOLESALE SLAUGHTER?

Consider the bag of foolish tricks occasionally opened by the film producer. From this bag come the ludicrous, the annoying, and the unlikelike characters which so often mar a good picture, and make one question the intelligence of its maker.

There are the sentimental infants, for a start. Real life knows nothing resembling them. They have a perfect understanding of the emotions of their elders, and a perfect sympathy with them. They pilot the heroine into the arms of the hero, retreat with complacent smiles and an air of horrible wisdom, and give their own exhibition of cuddle-and-kiss.

Producers persist in introducing these infant monstrosities to their films. Canoodling kiddies are expected to please an audience which mostly aches to spank them, and wonders where the directors have ever seen small boys and girls perpetually tender towards each other.

Grandmotherly matrons are another outrage to probabilities. Even the sixteen-year-old flapper almost invariably rejoices in a fond mamma whose hair is snow-white, whose face is withered, and whose own time of youth is two generations back, instead of one. Where are the young or the middle-aged parents on the screen? When they don't look like the grandparents of their own children, they look like the great-grandparents.

Then there are the battling damsels who swagger round as male street urchins in the first reels of a picture, only to display their complete innocence and their fresh charm in feminine attire afterwards. Most of us would like to meet one of these young persons who show no influence of the gutter even after living in it, long and literally. Most of us are quite unlikely to meet one, except of course, on the screen.

Elderly flappers, senile college boys, caricatured Englishmen, comic French counts—these are just a few of the other characters over whom the riot act might well be read. The screen shows fewer absurdities than it once did, but it still has an undue proportion of insane types who need a millstone round their necks and a push into the nearest and deepest pond.

A UNIVERSAL SPECIAL—"THE KENTUCKY DERBY." DIRECTED BY KING BAGGOT. STARRING REGINALD DENNY. SCENARIO BY MR. HULL. PHOTOGRAPHY BY VICTOR MILLNER. SUPERBA THEATRE. REVIEWED BY EMMELL.

It wasn't so very long ago when I had the pleasure of experiencing a flock of thrills when I saw the melodrama, "The Suburban Handicap." Well, last night I tried to regain said thrills via "The Kentucky Derby," and—except in one spot, failed. Why? you ask; well, between ourselves I'm asking the WHY? too. Is it because some of the more vital sequences have been cut? Or is it because the race scene which opens the picture detracts from the strength of this Kentucky classic, which brings the characters to a fitting dramatic climax? It is just possible that this is the reason; then again I take exception to modernizing a theme of a particular period. We all know that prohibition is in full force, and we know that the Old South is a thing of the past. Then why introduce (as for instance) Mint Juleps, Faithful Darkies, and "Colonels" when in 1922 the Public is educated to the knowledge that these things are of the past? Wouldn't it have been better to have dressed, and kept the characters in the original atmospheric locale? By so doing the Public would have been in a greater position to enjoy characterizations of a certain period. Now that I have slightly indicated my position, let me tell you that from my own personal observation King Baggot was the ideal man to direct this film. If certain faults appear, I am inclined to believe that a cutter in New York thought he knew more about the picture than Mr. Baggot, and so garbled it as to take away perhaps some of the humanness and vitality from it. This picture shows tremendous thought for minute detail, and the production will certainly please, for three reasons—its lack of objectional matter, its wonderful photography, and its high spots in acting! If "The Kentucky Derby" didn't do anything else, it served its purpose when it gave the ennuied public an opportunity of seeing a future idol of the screen in the person of Reginald Denny! This young manly English actor carries such a wholesomeness in his performance that the everyday man who sees his interpretation cannot fail to gain an elation in the knowledge that he is a member of the same sex. I believe that this is Mr. Denny's first lead in a five reeler, although he had made a host of friends as the hero in "The Leather Pushers." I am asking you all to keep your eyes peeled on him, and I'll guarantee that the reputation he will build up will not so readily pass as the usual fame that vanishes over night. Lillian Rich didn't quite appeal to me in her work. There seemed too much taking it for granted-ness in her general pose. (Why is it necessary for a girl to wear a little shawl over her shoulders, when at the sewing machine, to denote poverty?) She failed to work up her big moments, and this is surprising, as I have hitherto admired her artistry. Emmett King was fair. Walter McGrail played an insipid, suave villain very creditably. Gertrude Astor as the "Sweet Villainess" didn't amount to much in an acting sense, although as per usual she looked stunning. (At this point, as a supplementary thought, to take the edge off any of my pointed criticism, it seems that everyone suffered, because it seemed as if their parts had been cut, and perhaps if this had remained, their work would have looked different to me.) Lionel Belmore is a good actor, but he didn't act like a real Kentuckian; he looked more like a circus proprietor than a "Colonel." Kingsley Benedict is a young man of great capability. His part was carried through with sincerity and naturalness. Bert Woodruff and Verne Winter were excellent in minor parts. Bert Tracy, as the jockey, overplayed himself. Harry Carter, as Bob Thurston, gave a realistic version of an Underworld "King Pin." You can always expect a finished performance when Harry Carter is entrusted with a role. Wilfred Lucas needs very little commendation from me. He is an artist of exceptional ability. Pat Harmon gloried in his character. He actually lived it, which says a great deal for his power of interpretation. Anna Hernandez is always good, and a few little "bits" were well handled by unprogrammed people. This feature will make MONEY. It will SURELY PLEASE! There won't be a bad taste in your mouth, and you will go away with the thought that you have seen a picture splendidly directed, cleverly enacted, and perfectly photographed.

A NEARER
POINT OF VIEW

"CLOSE-UP"

A MAGAZINE
OF MOVIE-LAND

VOL. VIII, NO. 10.

LOS ANGELES, CALIF., DECEMBER 5TH, 1922

TEN CENTS

WORD FROM MABEL NORMAND

Word has been received by the secretary of Miss Mabel Normand, star of Mack Sennett's latest screen triumph, "Suzanna," to instruct those in her employ about her Los Angeles home, to have everything arranged for her return, immediately.

According to her secretary, it is Miss Normand's intention to spend the holidays in the film city with her friends.

NERVOUS PROSTRATION

Cecil George, one of the best known young men of talent around "town" and incidentally a large ranch owner, and occasionally a film producer, has lately been confined in the Good Samaritan Hospital for the purpose of resting his weary bones a few days. It is presumed around the Los Angeles Club (his town residence) that Cecil broke down after the departure of his friend, Lee Moran, to Manhattan, the fear that something startling might befall him, and he, Cecil, not to be at the side of his friend at the moment, intensified his nervous trepidation, hence his present peaceful domicile—surrounded by pretty nurses!

HARRY BEAUMONT FAINTED!

Malcolm McGregor, one of the three leading men appearing opposite Viola Dana in her newest Metro starring picture, "Noise in Newboro," directed by Harry Beaumont, kept members of the company entertained with stories during the tiresome train ride to Visalia, where ten days were spent on location.

"Did you ever hear of the trip a Scotch friend of mine took?" he asked. "He went to Coney Island to spend a lot of money and have a good time. The first concession he halted at was filled with those machines where you put a penny in the slot.

"He inserted a penny in a machine where you blow into a tube and if you blow hard enough the penny is automatically returned to you.

"The next morning they found him dead, lying by the machine, with all his vest buttons missing."

RELEASED FROM SERVITUDE

By MARSHALL LORIMER

*We each enshrine a "Little God"
We worship here below,
A HE, or SHE, but what's the odd,
No matter if it is but clod,
The "GOD" we think we know?
It may be Sweetheart, Wife, or
Friend,
For whom we service to the end,
Until in time—we get the "Nod"
Bestowed by DEATH, to let us go!*

DOROTHY PHILLIPS' CAST COMPLETED

After an exceedingly careful combining of the field of available players both in the East and in the West, Allen Holubar has finally completed the selection of the cast which will support Dorothy Phillips in "The White Frontier." This picture is based on an original novel by Jeffrey Deprend and was adapted by Violet Clark. The exterior shots are now being made at Truckee, California, after which the company will go to Montreal and the Canadian backwoods, returning thence to the United Studios (M. C. Levee, president) to film the interior scenes of this stirring tale.

The male lead of the story is played by Lewis Dayton, hitherto unknown to American audiences, but established as a tremendous favorite in England, where he has been starred on the stage and screen. Mayme Kelso, one of our best-known character actresses, plays Nanette. George Siegman, soon to be seen as Bill Sykes in "Oliver Twist," plays Scarborough, the heavy.

Robert Anderson plays an important role. Ynez Seabury was a child actress in 1912, and her present part is an Indian maiden.

William A. Orlamond plays in Miss Phillips' support. Geno Corrado, who won fame as Eugene Correy in comedies, will be seen as Tetreau.

"Little Movie Ladies,
Little daubs of paint,
Make a lot of difference;
Make you what you ain't!"
—By Edith Johnson.

PLAYING "DATES" AND BURNING TIRES

Read the headline. That is exactly what they are doing. Now "they" happen to be none other than Jeanette Lorimer, formerly of the D. W. Griffith and Lloyd Ingraham forces, and Jay Eller, formerly of the Michigan State Baseball League. Probably it will be remembered that Jeanette, who is very well known theatrically as a pantomime artist, left her work to entertain the "boys" stationed near Seattle in the late war. There she met the former baseball idol, who was the victim of an unfortunate accident—being hit by a fast ball during a game. This caused his retirement after he had been bought by a major league club. Now these two met. They had little to start on, except a great deal of courage and ambition. Eller has a deep baritone voice, and had turned into a clever character man. The stage was their objective. They made the grade with an act which amused the cash customers.

Jeanette happens to be a sister of the editor, and he entertained them three years ago. Now they have been spending at least sixty cents a month on special delivery notes, of their journey towards the coast again. They are making the trip in a 1917 open Ford, and coming by way of New Mexico from New York. The two J's are making current expenses by playing "dates" as they wend their way to the Southland.

The latest report is that they will arrive here on Christmas eve. The editor is planning a grand welcome, and hoping that the new set of tires last, and of course, the car.

The name Eller may cause you to recall the fact that nearly all of them were great pitchers, but, however not all were tarred with the same brush.

Jeanette Lorimer, who was born in Paris, came to this country without learning the language, or slanguage. Her part of the act is in French dialect. They are known on the stage as Eller & Eller. They expect to reside permanently in Los Angeles and perhaps take an active interest in "Close-Up" and its editor—with an occasional fling into silent drama or comedy.

YOUR CINEMA FAVORITES



In Confidence

Jean Hersholt, who is now being hailed as a true dramatic genius because of his remarkable performance as the villain in Mary Pickford's new "Tess of the Storm Country," has, through inheritance, acquired an interest in a small match factory in Sweden. And right away he wants to trade it for a cigar factory. "I can beg matches better than I can cigars," he remarked.

* * *

Lou Anger is home again. He returned to Hollywood in advance of Norma and Constance Talmadge and Producer Joseph M. Schenck. That trio of notables with Buster Keaton, Mrs. Keaton and the boss of the Keaton family, i. e., baby Joseph, will be back on the job at the United Studios within a couple of weeks. Frank Lloyd, the director, will accompany.

* * *

There has just occurred the hearty reunion of the Hales. Alan, the actor, returned from a two-month sojourn in the wilds of Utah and Nevada, where he played the villain in the Paramount production of "Covered Wagon" and simultaneously his wife, professionally known as Gretchen Hartman, got back to the happy Hollywood home from New York, Washington and other eastern cities, where she introduced Alan, Jr., now lustily in his third year, to a lot of relatives and friends

* * *

Barbara Tennant is the young leading woman to appear with little Jackie Coogan, whose forthcoming circus picture follows "Oliver Twist," which Sol Lesser is presenting through First National.

* * *

Gloria Hope has received a letter from a native of South Africa in which the writer boasts of having fiery red hair in spite of his coal black skin. "When I was at school in Transvall I heard that you had the prettiest red hair of all actresses and I thought you would be interested in knowing about me," the letter reads. Needless to add, Gloria finds it difficult to interest herself.

NATIONAL BOARD ENDORSES TWO WARNER FILMS

Everyone of the Warner Bros. is wearing a broad smile.

The five well-known brothers have a perfect right to a big smile, because the National Board of Review last month recommended two Warner pictures in its October list.

The two films endorsed were "Rags to Riches" and "A Dangerous Adventure." "Rags to Riches" is now running all over the country, and is making a hit, not only because Wesley Barry, the young star of the story is exceptionally good, but because the offering as a whole, is really above the average, and appeals to the grown-ups just as much as the young folks.

\$400 WEEKLY FOR A FOUR-YEAR-OLD

Because of the success she scored in personal appearances at the premiere showings of "The Forgotten Law," in which she has an important role, at San Francisco, Muriel Frances Dana, the four-year-old starlet, has been offered a salary of \$400 a week to make an extensive tour of eastern cities with this film. The offer comes from Max Graf, the producer of the picture, and is supplemented with a tentative promise to star the child in a special feature to be made early next spring at San Mateo. F. V. Hall, Baby Muriel's grandfather, who acts as her business manager, is considering the offer. "The Forgotten Law" has been released as a Metro special.

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NIGHT LIFE IN L. A.

(By "The Rounder")

LOEW'S STATE—We congratulate Manager Bostick, Billy Shoup and Mr. Moore on the triple program of last week. Clara Kimball Young in "Enter Madame," Stan Laurel in a clever travesty on "Blood and Sand" called "Mud and Sand" and Jack and June Laughlin's revue, "Gypsyland." "Mud and Sand" is very good—but bad for Valentino—at this time. The revue is becoming better.

ORPHEUM—Mr. Perry, the box-office genius, has been passing out the happy pasteboards rapidly of late. Last week the show was very good and well arranged. The Marion Morgan Dancers were the hold-overs. Mr. Leo Beers and Victor Moore are the winners at a glance. The rest of the bill is running a dead heat as far as the laughs are concerned.

MOROSCO—"The Boomerang," now in its fourth week, is keeping the "Sold Out" sign in use. We are informed that there will be no more long runs at this theatre. Probably four or five weeks will be the longest. "Blood and Sand" is the next attraction and will probably be one of the largest productions ever staged at a local stock house.

GRAUMAN'S—"The Man Who Saw Tomorrow," with Thomas Meighan. This picture is a very good program feature. It is the same old story of a man who loves two women. Leatrice Joy is becoming greater with every picture. Eva Novak shows that she can act. Theodore Roberts is as good as usual. Albert Roscoe is splendid. It was photographed by Alvin Wyckoff, who slings a wicked crank. Snell, Highsmith and Conklin are good with their jazz numbers. Marcelli, the new conductor for the Sympathy Orchestra, has been well received. He composed the musical score for Madame Nazimova's "Salome."

MAJESTIC—"The Meanest Man in the World," George M. Cohan's famous comedy, has been well put over and received here. Nana Bryant and Cliff Thompson are the outstanding features of this clever stock company. George Barnes is also very good. This theatre, too, will lessen their runs in the future. This will cause a grand rush for tickets, as both houses are very

small and cannot play in two weeks to all of the steady customers.

HILL STREET—This theatre is certainly the leading fun palace of this city. The bills which have been presented here in the last few weeks have out-done the Broadway house many times. Last week was another all-star week. Percy Bronson and Winnie Baldwin have a new act which is very clever. Gordon and Day were good. Belle Montrose keeps you still for twenty minutes and you like it. Bevan and Flint tickle your ribs for twenty-two minutes and you laugh. Doris May in "The Understudy" is amusing. Joseph Dubray photographed her.

May I add a note about the week before this. Tom Calloway presented a made-in-Los Angeles act and it was well received. Charley Barton, local boy, is better than Tom, and should be given better stuff to work with. The act is clever, but should be cut and members re-cast.

CALIFORNIA—This is anniversary week and we find a remarkable program screened. "Brothers Under the Skin," directed by E. Mason Hopper, by Peter B. Kync; photographed by John Mescall. It is really a very amusing picture but the plot is old. You forget this, however, when you see Helene Chadwick, Norman Kerry, Mae Busch and Claire Windsor. Pat O'Malley does his best work in this. The music at this theatre is one of the outstanding features. Johnny Jones in a "kid comedy" completes the bill.

MILLER'S—Now we find Mary Pickford in her new "Tess of the Storm Country" making them laugh and cry at this theatre. This feature is undoubtedly in for a long run and will not be shown at any other theatre until January. The photographers were Charles Rosher and H. L. Brocning, and deserve a lot of credit. No one should miss this picture.

KINEMA—"Shadows" is good—very good, in fact. Lon Chaney is at his best in a much better story than he has had in the past. This picture was taken from Wilbur Steele's "Ching, Ching Chinaman." Harry Perry did the unusual stuff behind the camera. Marquerite De La Motte is very good and pretty as

usual. Harrison Ford is all right. Walter Long works hard and gets over his role. There are plenty of thrills. This is a preferred picture, directed by Tom Forman.

RIALTO—"When Knighthood was in Flower" is still packing them in. Marion Davies is beautiful, and the cast is splendid. Forrest Stanley and Lyn Harding are the best. It was photographed by Ira H. Morgan and Harold Wenstrom. They deserve a great deal of credit. Robert Vignola directed, but spent too much money for the results obtained.

MISSION—"Dr. Jack" seems to be dawdling better now than at first. Yet, it is not near so good as "Grandma's Boy." Harold almost forgets—at times—that he is making a comedy. Mildred Davis is not so good in this. The others are somewhat mis-cast.

CLUNE'S—"The Old Homestead," starring Theodore Roberts. This was reviewed some time ago. Why has this become a second run house?

SUPERBA—"The Kentucky Derby." Ah, may we congratulate Manager Noble Hearn and his assistant, Jack Howard, for their unique lobby display. They have a splendid picture and are putting it over nicely. King Baggott directed and Victor Milner photographed. This is extensively reviewed in this issue.

SYMPHONY—So they have gone back to the double-bill comedy stuff. Last week we found Buster Keaton in "My Wife's Relations," which was directed by Eddie Cline and photographed by Elgin Leslie. This is not good at all. Many more like this and Buster will lose his place among the coming comedians. Virginia Fox, his pretty leading lady, is missing, this is noticed and makes the comedy uninteresting. Johnny Hines in "Sure Fire Flint" has a much better comedy and saves the day. Robert Edeson and Doris Kenyon are very good in his comedy.

May I be permitted to speak about the bill of the week before? It was "something" called "AFFINITIES," starring Colleen Moore and John Bowers. The scenario was by H. Landers Jackson. This was good, but the theme was plain hoakum. Had it been labeled a travesty, or slap-stick, the public might have had

...Flickerings From Flickerland...

some excuse for seeing it, as it was intended to teach a moral and failed. I noticed a very pretty girl in the cast in a few close-ups, Miss Helaine Kerner. She wasn't programmed, but she should be, she has the makings. Joe Bonner stole the acting honors. His revue with Irene McKinney, Mary Wynn, Manilla Lemore and Louise Walker would make the ordinary revue of twenty people look foolish, which fairly indicates how good it is.

ALHAMBRA—"Brawn of the North" has been moved over here. It was reviewed in the last issue.

EGAN'S—"The Humming Bird" is still humming. This is longer than we were informed that it would run. There has been a great demand for Maude Fulton and her clever play. Curtyne Engler, one of the cast, is certainly coming up in the world.

EGYPTIAN—"Robin Hood" is drawing better now than before. The matinee's are becoming more popular and it has become the fashion to give parties at this unique theatre. Arthur Edeson, who did the photography, is receiving congratulations.

GARRICK—"Forget-Me-Not" is a good picture for this theatre. That should be their motto.

MASON—"Six-Cylinder Love" is a fast, knockout comedy, chuck full of laughs. It is well worth seeing, even though the prices are a bit high.

PALAIS ROYALE—This high priced food trough is above our heads, that is to say, speaking of second story stuff. They always have a great crowd, and to dance, one must get a spot on the floor and guard it by kicking the other chap's shins. This is a little game that even the flappers enjoy. The music must be the cause.

JAHNKE'S—They are getting better with their revue even if they change only every two weeks. "Jazz" Klein is back, this means variety, and Babs Arnold, the soubrette from Frisco, is knocking 'em cold with jazz songs. Sylvia Ray is the prima donna. The music is not as good as usual. They need a little pep. Maybe they could learn a few tricks.

THE CASINO—This place has had a hard time, but now we needn't worry any more, for it is a "regular nose-bag and amusement palace." And another thing, the entertain-



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ment is something that grabs the headlines in this village of the so-called revues. Here we find the clever lady, Miss Marian Sleeman, who is the possessor of a remarkable mezzo-lyric soprano voice with dramatic possibilities. She was formerly a member of a number of eastern productions, and is now rehearsing a few new numbers. Now this place is visited by the well-known Gus Haritas, who is also known as a "California Product." We see him casting his orbs in the direction of light-haired beauties, sometimes known as blondes. We understand that he has a remarkable collection of blonde 'phone numbers and addresses. May we add a line for the manager who immediately surrounds you with an air of a very pleasant time.

CINDERELLA ROOF—As we understand it, when one or more are ejected from places of amusement, they are to have their admission price refunded. This rule, however, means nothing to this money-grabbing dance hall. Recently two well-known professional dancers were asked to leave the floor. They did so, and requested their money back because they only had three dances. They were insulted and refused their money. An argument arose and others came to the aid of the dancers. These were also asked to leave the hall and did not receive their money back. Speaking of ill-manners, this place takes the cake.

COCOANUT GROVE—This dimly lighted hall of fast feet is becoming the movie stars hang-out. The music is good, and they won't throw you out unless you are very bad, because a number of law suits have resulted from the hastiness of some waiters. You can have a good time, but be careful, the prices are high.

THE LITTLE CLUB—Gone forever! This is its last press notice.

THE SHIP—This musical hall of the dancers' delight is making so good, and now has so many friends that they don't advertise any more. This proves that the name is established and we can expect a good time there until about 3 a. m.

THE GREEN MILL—Due to an accident in the kitchen some time ago, this place is passe. This is the last press notice until the new one is built.

Moving Along In Movie-Land

WEISS & KLEIN—We've talked a lot about the food these boys serve, and we just gotta talk some more, because they win the cat's corsets for having the real, honest-to-goodness Eats. Try them once and you never forget the address. But be careful about the old \$1.00 bills Joe Weiss hands out in change. A law should be passed to disinfect them, before they are passed out of his till.

WINTER GARDEN—We have a nice Jewish boy who insists on singing a flock of parodies. Another female, Al Jolson, who will ALWAYS sing a jazz song with razzle dazzle motions. A number of clever chorus numbers which embarrass the customers in a number of ways. Bert Fisk, who from now on will be known as "The Sheik of Spring Street," and his orchestra sling out a line of musical hash a la cafeteria. Outside of a cover charge—for no good reason—there is nothing much here.

PLANTATION—Now we have this place of movie stars and eastern orchestras. The Knickerbocker gang of music hounds is very good and well worth hearing. The cool nights are not causing any slack in business.

HOLLYWOOD STADIUM—Frank Crowley is trying hard to give us good bouts, but some of the boys surprise him, and don't live up to his expectations when they start punching. We hope that Roy Marshall will find some way of heating the place before any more cold nights go by. P. S. Roy has installed the heat!

CLUB ROYALE—This place is to be the jinz for fights. Everyone that goes there gets in some kind of a scrap. Even the waiters fight once in a while. Max Fisher still makes the patent-leathers and satin slippers glide smoothly over the polished hardwood. The orchestra is very good. Earl Burtnett, the popular composed, is the wizard at the piano. The music here is worth a cover charge.

MARCELL'S—Between Mah Jongg teas and Jack and June Laughlin, this place is causing Eddie Brandstatter to spend a lot of money. "The Whirl of New York" is nothing but a copy of some of the best acts in large productions. Din-

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The juice of fresh raspberries blended with famous Arrowhead Spring Water makes

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ner hour is becoming crowded and the tension of failure is passed.

VERNON—Chinese noodles by the yard are becoming popular at this "exclusive" road house. Outside of a clever dancer, such as Claire Cortelyou, there is nothing much doing.

Now, I am tired handing check girls tips for this week. Tomorrow I will find you all back where we started last week. It's a lot of fun chasing you other "rounders" around this village of yellow cabs and long dresses. I get a lot of laughs just because the second street tunnel isn't finished, and then because folks are sorta funny to me anyway.

Next week I will add two new cafes to the list and maybe some more surprises. Here's hoping we don't go color-blind riding in taxis.

CODDLING THE HEAT

We all know that it has been rather cool these past few days, and in consequence the Old Coke Stoves have been in full blast—especially on the set where Stuart Paton is directing that all-star feature, "The Attic of Felix Bavu" at Universal. Well, it just so happened that we perceived that well-known star, Sylvia Breamer, hugging one particular stove, she was dressed very shabbily in keeping with the character she is portraying in this Russian story. Our sympathy went out to her and in a fit of generosity we approached and offered the Editorial Overcoat — "EVERSOLL'S LATEST" politely—but firmly she declined our woolen offering, exclaiming the while in a "Tete e Tete" voice, "Why should I take your overcoat, when I am supposed to be shivering from cold in darkest Russia? Great Scott! If I thawed out now, my cold refusal of the villain (Wallace Beery) would be misunderstood." Her argument proved conclusively in our mind, that this noted beauty believes in actually living her parts in the "Silent Drama."

Gertrude Astor has shaken the dust of Hollywood from her feet and for the next twelve weeks will be globe-trotting with Alice Brady in whose support she is going to play the role of Mrs. Van Cortland in "The Ne'er Do Well," the various scenes of which will be filmed in New York, Cuba and various South American countries.

With Comedians in Comedy Lane



VIN MOORE
A Comedy Director of Note

MONTE BLUE STANDS IN BATH TUB TO KEEP DRY!

Here's a parody for you. Did you ever hear of a man getting in a bath tub to keep out of the water? Well, here's a man who did that very thing. It was in a scene for "Brass," which Sidney Franklin is directing, with an all-star cast headed by Monte Blue, Marie Prevost, Frank Keenan, Irene Rich and others.

The company was at work on a river bank, where icy water from the melting snows was passing. The scene necessitated Monte Blue standing knee deep in the stream.

"I simply can't stand this, Mr. Franklin," wailed the actor.

"Well, Monte, if you can endure it for a little while, we'll send the property boy to get something to keep your feet dry."

Half an hour later the man returned with an old-fashioned country tin bath tub which they weighed down in the water so Monte could stand in it and play his scenes.

And thus he stood knee deep in the bath tub all morning to keep out of the water.

Isola Williams, sentenced to five days in city jail for reckless driving, is like Ben Turpin—if you know what we mean. The judge should have given her a pair of glasses instead of a jail sentence.

IDENTIFYING "ROBIN HOOD"

"Bull" Montana, who is starring in the Hunt Stromberg comedy production for Metro, "Rob 'Em Good," a travesty on "Robin Hood," has a hazy idea regarding the legend of the famous legendary chieftain. During one of the waits between scenes "Chuck" Reisner, who has the part of the king, opened the discussion.

"Who was this Robin Hood?" he inquired.

"Why, Robin Hood was—that is, he was, well anyway—" and Dot Farley, who has the leading feminine role, paused for breath.

"Robin Hood was Shakespeare's non de plum," volunteered Jimmy Quinn.

"Wrong again," declared Billy Elmer. "It's just a nickname for Douglas Fairbanks.

George Meadows said he wasn't sure but he thought it was a name of a bird, a cross between a humming bird and an ostrich.

"What league did he play in?" asked Billy Gilbert. "I can't remember farther back than 'Pop' Anson."

"Aw, he was the guy that carried the morris chair for Sitting Bull," said "Broken Nose" Murphy. "Although some do say," he added, "that he was the first guy to push the water over Niagara Falls."

"Robin Hood was a hostler for Jesse James," announced "Spike" Robinson in a tone that made it clear the argument ended right there.

"He was a Ku Klux Klan a long time ago over in England," suggested Max Davidson.

"I think he was a middleweight, but I'm not sure," said "Bull" Montana. "What was his ring name?"

WHY LET HER REST?

Many producers are aware of the sterling bright intellect and business acumen of Lillian Greenberger, especially her knowledge of vital statistics regarding moving pictures and its colony, yet here she is resting and squandering her valuable time, when she should be placed at the head of a department in which her talents could be utilized to great advantage of the producing company or unit. Why let her rest?

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ANOTHER COMEDY GRADUATE

Helen Kesler has just affixed her signature to a contract which gives her an important role in the Goldwyn cast being engaged for Rupert Hughes' next production, "Souls For Sale." This will be Miss Kesler's second appearance in a Hughes picture, she having played a part in "The Bitterness of Sweets." For a year prior to entering the feature field, she was Jimmy Aubrey's leading lady in Vitagraph comedies. She is listed in the offices of casting directors as "a dramatic ingenue," said to be something of a rarity nowadays.

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

:-: Trailing Motion Picture Stars :-:



GERTRUDE ASTOR

Who is at present in New York City playing an important picture engagement.

ALLA NAZIMOVA

By ANNIE IMLAH

*The people bless the day you came
(And after aently knocking)
A door the busy World calls Fame
Quite easily unlocking.*

*I'm sure you're dainty and petite,
Each picture plainly showing
That you are very, very sweet,
Your face with good health glowing.*

*The "movie fans" you fascinate,
Each scene with charm portraying.
No wonder people call you great
And laud your splendid playing.*

*Your acting praised in language terse
And any one inquiring
Would learn the entire universe
Your beauty is admiring.*

*"Fame's Ladder" — on the highest
rung
Most gracefully you're standing,
And every land and every tongue
Each wondrous film demanding.*

*How cleverly you do your part
No one is hesitating
To call your pictures "gems of Art,"
Folk are appreciating.*

*Your pictures always interest
With other films comparing.
"Salome" is considered best,
All critics are declaring.*

TWO ASSISTANTS NAMED FOR DIRECTOR

Two assistants have been assigned to aid Director Victor Heerman in the filming of the big Myron Selznick special, "Rupert of Hentzau." They are J. M. Voshal and L. B. Fisher, both of whom have been connected with the making of several big productions.

"FIGHTING BLOOD" SERIES STRIKES GAIT AT POWERS STUDIO, WITH SECOND EPISODE NOW FILMING

Mal St. Clair has started production at the Powers studios on "The Knight in Gale," an adaptation of the second of the well-known series of "Fighting Blood" short stories by H. C. Witwer, appearing in Collier's Weekly.

In "The Knight in Gale," George O'Hara is again featured in the role of Gale Galen, with Clara Horton appearing in the leading feminine role of Judy. The supporting cast includes William Courtright, Arthur Rankin, M. C. Ryan, Kit Guard, Albert Cooke and Mabel Van Buren.

Lee Garmes is behind the camera, with David Merine officiating as assistant director. Beatrice Van, who wrote the continuity for "The One Man," Harry Carey's third starring F. B. O. vehicle, is preparing the continuity for all the "Fighting Blood" series.

H. C. Witwer, author of the stories, is being daily consulted by St. Clair in his endeavors to faithfully reproduce the characteristics of the Witwer types. That he is succeeding admirably seems attested by early "rushes" just viewed. Emil Offeman, general manager of the Powers studios, was so well pleased with the results of the first of the series, which has just been completed, that arrangements for the extension of the series of twelve productions contracted for has been taken under advisement by him.

"The Knight in Gale" is replete with the wholesome humor, the glorious romance and the trivial tragedies of youth. The hero, after "beating up" the snobbish juvenile "heavy" and then saving him from being killed by a fire engine, is charged by the latter with assault and battery. He saves himself from serving a jail sentence by signing up as a prize fighter and winning the purse, which enables him to pay his fine.

MURDOCK FEATURED IN "HAZEL FROM HOLLYWOOD"

Henry Murdock, who has been playing comedy roles in Christie pictures for two years, will be seen opposite Dorothy Devore in the forthcoming "Hazel From Hollywood," and will then be featured himself, according to Al Christie's recent announcement.



KATHLEEN CLIFFORD
A Great Stage Favorite

"I'M IN EPISODE 12!"

The addition of new players of feature rank to the cast of "Around the World in Eighteen Days," the Universal chapter play of travel and romance starring William Desmond, indicates that it will be one of the most pretentious serials the market has yet seen. Those added in the latter episodes now in production include Emm. Ell., Lucille Ricksen, Bertram Johns, Frank Lanning, James B. Leong and George King. Laura La Plante is the leading woman opposite Desmond. Robert F. Hill is directing the final chapters, having just completed "The Social Buccaneer" and taken over "Around the World."



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GOSSIP BY THE ROUNDER

STELLAR CAST IS SIGNED FOR FILM

Actual filming of "Your Friend and Mine," the Metro-S-L (Sawyer-Lubin) screen version by Winifred Dunn of Willard Mack's sketch, has started at the Metro studios under the direction of Clarence G. Badger.

Enid Bennett has been selected to appear in the leading feminine role. Mr. Mack himself will play an important part. Huntley Gordon enacts the part of the husband.

Rosemary Theby will have the role of the playwright's wife in this picture. J. Herbert Frank has been engaged to play the part of an artist.

Otto Lederer, well-known stage and screen character actor, will also appear in this picture. Mr. Lederer recently completed an eight months' engagement as Solomon Levy in "Abie's Irish Rose," a play that enjoyed a 36 weeks' run in Los Angeles.

The screen version of "Your Friend and Mine" is an elaboration of Mr. Mack's stage sketch, which was also produced in vaudeville under the title of "The Rat." While the latter was able to touch only the "high spots," the picture will render a complete story.

Pauline Toler, who started out to be a dramatic actress, is about to settle in the groove of comedy. "It's just life, this never having what you want," she observes.

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BERT LYTELL

BLEACHES HIS HAIR

When John Barrymore appeared along Broadway a few seasons ago bedecked with a regulation prison haircut in the place of his usual sleek trim, New York City gasped in astonishment. He did it for the prison scenes in the stage production of Galsworthy's "Justice," proving that actors will at times make great sacrifices for the sake of their art. Now Bert Lytell has followed his worthy example for the Myron Selznick production, "Rupert of Hentzau," and has dyed his hair a light blonder shade so as to be in keeping with the character of Rudolph in Anthony Hope's novel. Bert might have worn a wig as so many other actors have done, but after a conference with Director Victor Heerman, it was decided that the public would be pleased to see one costume picture in which the players did not wear obvious-looking wigs, and the star consented to make the sacrifice.

"One of the reasons for the disfavor with which the public held the old costume picture was ill-devised crepe-hair mustaches and false wigs. It spoils the illusions and takes much of the glamour and romance out of the production." Upon the completion of "Rupert of Hentzau" Lytell will allow his hair to regain its natural shade. Others in the case are Irving Cummings, Hobart Bosworth, Bryant Washburn, Lew Cody. Among the feminine stars are Elaine Hammerstein, Marjorie Daw and Claire Windsor.

BOY ALWAYS RELIABLE

Hunt Stromberg, who produces "Bull" Montana comedies for Metro, believes he has the most reliable office boy in the world.

"If I tell that boy to do a thing he'll accomplish it in spite of every obstacle," said Mr. Stromberg. "Not so much on speed, but very reliable. If I send him out to get me a couple of sandwiches for lunch so I can remain at my work, he'll get them. He may not come back until midnight, but he'll bring the sandwiches with him."

* * *

The state closed a make-up school. We see that they "made-up" their mind at last. Thanks to Ted Taylor.



BETH KOSIK

Who Faces a Promising Picture Career

We were told that Doraldina, the dancer, just "wiggled" out of a contract.

Saturday Night Banking

IS THE FIRST STEP
TOWARD ECONOMY
OF TIME AND
MONEY

Resources
50 Million Dollars



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PERT POINTS

LEAH BAIRD PRODUCTIONS

At last there is hope of settling the more or less burning question of "what is the biggest punch in a movie?"

Leah Baird, in her production of "When Civilization Failed," is going to put the matter right up to the public, first hand. This picture, which is now being cut and titled at the Thomas H. Ince Studio at Culver City, will have in it four of the biggest punches possible to human nature. So says Arthur F. Beck, its producer, and also, husband of the star.

What do you call the biggest punch you ever saw in a movie? Well, here are the four Baird punches, and you can judge for yourself: First, the eruption into a roaring destroyer of a somnolent volcano; second, a hand-to-hand battle under the sea of a man and a man-eating shark; third, an actual shipwreck off the coast of South America; fourth, the bursting point of a tropical typhoon with all of its devastating horrors.

The "punch" D. W. Griffith put in "Way Down East" was, of course, the breaking up of the ice pack and the rescue of Lillian Gish by Dick Barthelmess in the storm. The fury of Nature contains the greatest possibilities of "punch" because human beings feel so powerless before it—a volcano, a typhoon, an earthquake—they are inevitable. We shall watch Miss Baird's "four-punch picture" with a great deal of interest and see if it really leaves anything unpunched!

* * *

David Torrence, one of the hits of Mary Pickford's new "Tess of the Storm Country," has received a fan letter in which he is denounced roundly for treating Mary so roughly in this picture. But, he should not complain, because this thing of being taken seriously while only playing is a compliment.

* * *

No, Joe Bush is not Mae Busch's brother.

* * *

Shirley Mason discovered this news item: "Perfume should match your temperament." We're glad that some of the "hard guys" don't use the stuff.

JOE FISHER, FAR EAST FILM MAGNATE, VISITS F. B. O.'S BIG WEST COAST STUDIOS

Joe Fisher, foremost film impresario of the Middle and Far East, has landed at San Pedro from Singapore, where are located the headquarters of the Middle East Films, Ltd., of which he is general manager.

Mr. Fisher is paying his annual visit to New York for the purpose of making booking arrangements for a period of a year for approximately 600 theatres whose projection programs are in his charge.

Mr. Fisher made the journey from the Orient on the Matsonia and at Honolulu met Ralph Lewis, the noted screen actor, who boarded the vessel there for the American port after a month of motion picture activity in Hawaii.

Mr. Fisher upon the insistence of his friend cancelled through passage to New York and remained in Los Angeles for a day, devoting his time mostly at the Powers studios, formerly Robertson-Cole, where he had luncheon and spent the afternoon meeting officials of the concern and screen stars aside of glimpses of the big busy stages.

Mr. Fisher as general manager of the Middle East Films, Ltd., books all the principal cinema houses of the Federated Malay States, Siam, Java, China and the British East Indies. By arrangement with the African Theatres, Ltd., and the India Films, Ltd., he also books the foremost chains of theatres in South Africa and India generally.

Mr. Fisher while in New York will make his headquarters at the International Variety Theatre Agency, Inc., 218 West Forty-second street.

TOO BAD, KING, TOO BAD!

The false report that King Baggot, Universal director, recently won \$120,000 in a gambling game is causing him considerable embarrassment. While wishing that the story was true, Baggot states that he won nothing; neither did he gamble.

"I hope that the income tax collector doesn't believe everything he hears," said Baggot.

Why did Edyth Sterling get 5 days, when she was so weak—that day?

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And She Eats Them.

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Soloman's dance hall has vaudeville for the dancers. We presume that this is hard on the dancers, says Dale Fuller.

* * *

"Cast-off bride demands \$15,000—news item. Probably wants to go into pictures, says Phil Rosen.

* * *

Jerry Decker, noted artist, arrived Monday from San Francisco to do a number of the stars' portraits for the newspapers.

* * *

Fred Datig said that an old stage actor said that there were no Amateur Knights in ye old dage.

* * *

One lady asked if the Knickerbocker Orchestra wore golf suits. This is Mabel Normand's laugh.

* * *

"Warn against selling fake bonded booze"—news item. Can it be that the officials have just found this out. Grace Darmond is anxious.

Under the Magnifying Glass

BY THE MAN

BEHIND 'CLOSE-UP'

"MORE ABOUT MOVIELAND"

By Observatus

Now with the jails full of speeders and the streets full of long skirts and the court calenders full and overflowing with divorce cases, what's to be done?

Everyone has the habit of suing one another, when, at one time, we were chums and dining together. Again I ask, what is to be done?

Nothing!

All right, if that is the case, just let me show you what has happened lately and what is about to happen.

Let's go!

At present we have just TEN divorce cases to take care of and just NINE law suits to be settled in court. Probably by the time this goes to press there will be many more.

Just compare this statement with the records of three and four years ago. Film folk must be very short of cash, or have been victims of something or other, to act this way.

Remember these nineteen cases are just film folk!

Mrs. Mona L. Funk, who is Jeanette Lazuenesse on the screen, was granted her divorce.

Tommy Jacobs, owner of the Log Cabin Inn, is being sued by a young Hollywood man for a beating he gave his guest.

Gouverneur Morris is suing United Artists, Inc., for infringement of copyright. The amount is just one million.

Emilie Johnson is suing Goldwyn for \$500,000 for using ideas from her book.

Jackie Saunders' divorce case has gone to court.

Ruddy Valentino is being sued for commission by Robertson and Webb, agents, for \$15,125.

Myrtle Lind, former Sennett beauty, was granted her divorce.

Dorothy De Vore fired her husband and he was granted a divorce.

Jimmy Callahan, actor, is in court charged with obtaining money under false pretenses.

Ward P. Dobson, actor, tried some comedy gags on his wife and she is suing him for divorce.

Gouverneur Morris is having trouble securing his divorce.

Jean Acker is suing for the name of Valentino.



William Desmond is being sued by Robertson and Webb for \$338.33, claimed to be back commission.

Hope Hampton lost the suit against her for \$166.95, due for repairing her home.

Seena Owen and George Walsh are still fighting in the divorce courts.

Zane Grey, author, is suing B. B. Hampton and E. F. Warner for money due him for rights to his books.

Mr. Carlyle Blackweil is suing for divorce.

Edwin Carewe's wife is suing him for divorce.

Tommy Little, of Hollywood, is suing his chorus girl wife for divorce.

And—

Well, that's all we can think of up to this instant.

But, don't you honestly think that this is a pretty bad situation?

Now, this is what Hollywood is laughing at, as this goes to press:

Wig Rental

Wigs
to Order

Toupees

Hair
Dressing

Marcelling

Shampooing

NEW YORK



Charles De Roche calling Valentino "just a pretty boy."

Charley Chaplin's denied engagement to Pola Negri.

The studio bootlegger who was caught at the Horsely Studio.

Fred Palmer being arrested for driving a car after he had been drinking.

Dorothy Clark appearing in second-class theatres.

Wesley Ruggles' fight for his wife's gown.

Arthur Jasmine's idea of a beautiful woman.

Pess agents who get mixed up with the police.

Fights at the Club Royale Cafe.

Priscilla Dean's temperament.

The rumored engagement of Lew Cody and Jean Acker.

The closing of Mike Lynch's make-up school.

Louise Fazenda as an art model.

The way some people talk about Charles De Roche.

Stars who get excited when they appear on the Radio.

Stars who "pass out" at the Plantation Cafe.

Directors who sell oil stock.

Stars who stand up for bobbed hair.

Stars who stand up for long hair.

And—

Well, that will be all for this issue, but we promise some surprises soon.

Leon Barry has completed a ten-week engagement with Betty Compson in the Paramount production of "The White Flower."

* * *

Each of us who thinks himself a Mite, Is greater to himself than Infinite:

His import to surroundings in his sphere,

Makes him aware he is important here.

—By M. L.

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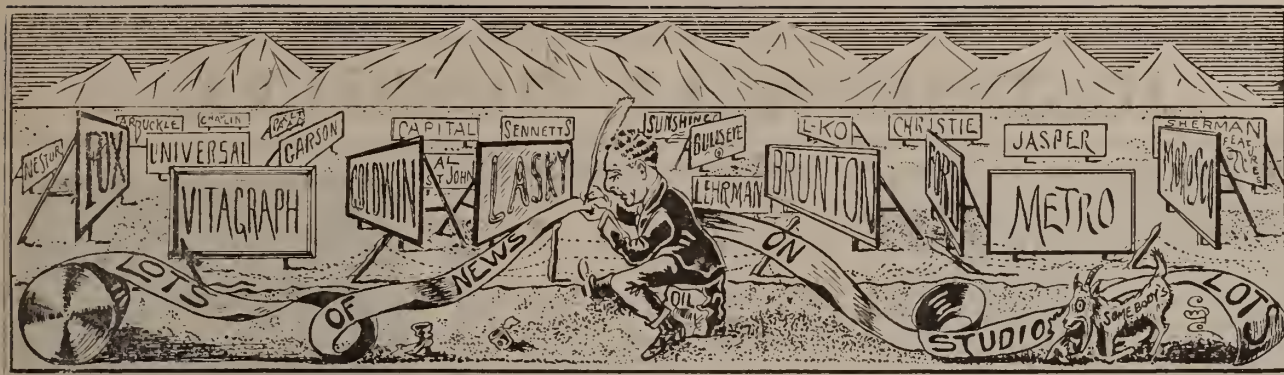
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WASHINGTON, D. C.



HINTS FROM INCE

Four companies are now engaged in active production work and a fifth is just preparing to begin shooting on the lot of the Thomas H. Ince Studios. In spite of the tremendous activity, the studios are only running at fifty per cent capacity, however, as they are equipped to handle the work of ten companies.

* * *

Under personal supervision of Ince, John Griffith Wray is directing an original drama of American life, written by Bradley King and starring May McAvoy with Lloyd Hughes heading an all-star cast.

* * *

Frank Borzage is directing a Cosmopolitans Productions picture of Fanny Hurst's "Nth Commandment," featuring Colleen Moore and James Morrison, while Arthur Beck has just begun work on the second of the Leah Baird special productions starring Miss Baird. An adaptation of her novel, "Michael O'Halloran," has just been completed by Gene Stratton Porter while a fifth independent company expects to begin production work on the Ince lot in a few days.

* * *

Roy Stone is completing the cutting of "A Man of Action," a novel mystery comedy directed by James Horne from an original story by Bradley King. Douglas MacLean, Marguerite de la Motte and Raymond Hatton head a splendid cast.

* * *

Sitting on a broken bottle is worse than cutting corners! William Duncan cuttingly remarks.

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UNIVERSAL PICK-UPS

Activities in the editorial department include the final polishing of "The Gentleman From America," starring Edward (Hoot) Gibson; "The Prisoner," a George Barr McCutcheon story starring Herbert Rawlinson; "The First Degree" and "The Bolted Door," starring Frank Mayo; "The Power of a Lie," with an all-star cast headed by Mabel Julienne Scott, Maude George, David Torrence and Earle Metcalf, and "The Ghost Patrol," with an all-star assemblage of favorites, including Bessie Love, Ralph Graves, George Nichols and others.

* * *

Preparations are being made for the most elaborate picture ever made. The sets alone will entitle it to this standing. The cast is headed by Lon Chaney. Wallace Worsley will direct. It is Victor Hugo's masterpiece, "The Hunchback of Notre Dame," considered by Universal the finest screen material of all the older classics, and written into screen continuity by a team of widely-known scenario experts—Perley Poore Sheehan and E. T. Lowe, Jr. The Cathedral of Notre Dame will be reproduced and will be the most impressive structure ever built for the screen.

* * *

Stuart Paton is directing an all-star cast with Wallace Beery, Estelle Taylor, Forrest Stanley, Nick de Ruiz, Nell Craig, Sylvia Breamer, Josef Swickard, Martha Mattox, Vera James and other famous players in "The Attic of Felix Bavu," a foreign play by an American, Earl Carroll. This will be a Universal-Jewel special.

* * *

Rupert Julian is entering the last sequence in his filming of "Merry Go Round," the dramatic story of changing fortunes in the most colorful old world capital, Vienna. Norman Kerry, Mary Philbin, Maude George, Dale Fuller, George Siegman, Maurice Talbot, Caesar Gravina, and other noted artists have the principal roles in this Universal-Jewel production.

Hobart Henley is well into the direction of "The Abysmal Brute," Jack London's pen picture of the prize ring and a "cave man." Reginald Denny is featured in this Universal-Jewel special, with Mabel Julienne Scott, Hayden Stevenson and others in support.

* * *

George Archainbaud directed Grace Darmond, Mahlon Hamilton and Clyde Fillmore in an all-star production, "Flesh," which pictured the conflict of optimism and cynicism in the fight to save a beautiful criminal from the reward of her past life.

* * *

W. Emile passed the best part of turkey day chasing Holly in Hollywood. Would you?



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PALATIAL PULLMAN TRAIN HOUSES CINEMA COMPANY ON DESERT SIDING WHILE SCENES ARE FILMED

A special train consisting of seven drawing compartment cars, five baggage cars and two diners was used by Director Val Paul and Harry Carey to convey members of the Harry Carey company, actors, cowboys, the technical forces, horses and equipment to the Mojave desert, where the big dam-break scenes for "Canyons of the Fools," Carey's fourth starring vehicle for F. B. O. release, were staged.

For two weeks the entire company lived on the train while filming these scenes for the production, not the least among which was the dynamiting of a three-story frame building, which figured as a hotel in the play. This building, a landmark and the sole reminder of the mushroom mining town that once occupied the site, was purchased outright by the Carey company and was repaired for the scenes of its dramatic demolition. The train occupied a siding that was especially built for it on one of the wildest sections of the desert.

Among those who made the trip were Harry Carey, Marguerite Clayton, who plays the leading feminine role opposite Carey; Fred Stanton, Joseph Harris, Carmen Arselle, Jack Curtis, Charles J. Le Moync, Vester Pegg, Murdock MacQuarric, Mignonnie Golden, W. L. Heywood, art director at the Powers studios, where "Canyon of the Fools" is being filmed, twelve cameramen, Director Val Paul and his assistants and a host of workmen and "extras."

Those who are left are those who think it just right to be offered a drink, by a friend. This comes under the heading of a "Wright Act," murmurs Myrtle Stedman.

PREVIEWED

Louise Fazenda was the occasion of riotous joy Friday night when "The Pest of the Storm Country," a Jack White Mermaid comedy for Educational in which she is featured, was previewed at the Strand Theater. From the moment the comedienne was introduced on the screen by the subtitle "she was the belle of the fishing village and so magnetic that even the smelts couldn't resist her," the house was in gales of laughter. The new vehicle is essentially a "gag" comedy, Miss Fazenda sustaining the bulk of the action in her inimitable manner. Much of the photography, which is excellent throughout, was taken in Coast towns near Los Angeles.

Miss Fazenda was supported by Jack Ackroyd, who put over some funny business, Otto Frces, Harry Gribbens and Jack Lloyd. Bob Kerr directed, "Chick McGill was responsible for the photography, while the clever titles were done by "Bob" Hoppe. The comedy will be released as a two-reeler.



HELENE LYNCH
Ingenué Lead

"SUZANNA" ALL READY

Miss Mabel Normand is soon to be seen again in her deliciously human portrayal of a new screen character. A character bewitching—fascinating—lovable. It is the character of SUZANNA, the titular role in a big screen classic recently completed by Mack Sennett, adapted by him from the novel of the same name.

That "Suzanna" will shortly be given its premier is best evidenced by the fact that the production has been cut and titled and the prints made ready for distribution, awaiting only the announcement of a definite date for general release.

Kathleen Kirkham's ditty:
"Darn, I've been framed!" cried the picture on the wall.

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Hand-Outs Along the Rialto

CAST FOR "BRASS" FROM ALL OVER THE WORLD

Even as the component minerals for brass are gathered from all parts of the world, then melted and merged to make this metal, so was the cast for the picture "Brass" gathered from distant points and collected at Warner Bros. Studio, where Director Sidney Franklin is merging them into the absorbing photoplay from the book by Charles G. Norris.

For instance, Monte Blue arrived in Los Angeles the other day from Porto Rico to play the leading male role. Harry Meyers returned from Berlin to play a leading part in this picture. Vera Lewis left Honolulu, likewise to play in the picture, while Frank Keenan came from San Francisco, Miss Dupont from Boston, Margaret Seddon from New York, Marie Prevost from a vacation and Helen Ferguson says herself, that she just came from West Hollywood.

Estelle Taylor at her best:

One girl said, "I know just 'gobs' of sailors."

HE COULD NOT VAS

Isaac Ben Krauss, a small Yiddish boy,

Came to Los Angeles for work;
Oi, oi, oi!

He walked south on Spring street,

But no work could he find;

All that he saw was a horse that was blind.

The horse was a scream, a regular fit—

But that bothered not Isaac,
He said, "A fine horse ain't it?"

Off he went prancing away out West,

But the old gray mare was in need
of a rest;

She stopped on some train tracks.
And would she go? No!

Poor little Isaac heard car whistles
blow,

He yelled and yelled, but the horse
moved none:

Isaac heard angels singing, "Ain't
we got fun?"

—Virginia Williams.



JOHN DAVIDSON
A Clever Actor

Many a man promises to give the girl of the evening before, a "Ring" the following day! Unfortunately they can't be soaked, remarks Gordon Hollingshead, who is assistant director to Harry Pollard.

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 car-
ried exclusively in Los Angeles

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

SCREENING WHERE THE SCREENING'S GOOD

Broadsides

By ARGUS

Bob Hayes is appearing in "The Alley Sheik." Garbage!

* * *

Mary Miles Minter is making "The Trail of the Lonesome Pine." This is a "wood"-be picture and they will probably use Holly Wood as a setting.

* * *

Lefty Flynn's gag:

When a woman says, "I'll see you later," you might just as well make up your mind to see her—and make it late.

* * *

William Fairbanks is starring in "Spawn of the Desert." What, another Sheik?

* * *

They say Fate is a fiddler. Well, I've been treated pretty bad lately, so let's put on a new record. Quite apropos, Flo Melrose.

* * *

Faire Binney is working on "Wife in Name Only." We've lost count on the number of times this has been done.

* * *

Lige Conley's wise wheeze:

They say a woman pays. Yeh, the wealthy ones do, if their husbands are wise guys.

* * *

Bebe Daniels is working on "Glimpses of the Moon." There must be moonshine in this.

* * *

This is probably Dustin Farnum's joke:

We know a joke about knots in a motorboat, and when the ocean is tide, but there's something missing. It must be the joke.

* * *

Alice Calhoun has started on "One Stolen Night." She'd better put it back.

* * *

Claude McElhany at it again:

We've had so many jokes (both good and bad) on Radio waves, ocean waves, crime waves, and permanent waves, that we have decided to wave away all the waves from jokes, both permanent and crime.

Jane Novak is starring in "Rock of the Ages." This sounds like an insurance ad.

* * *

Frank Mayo is making "The Man From Outside." Tell him to come in.

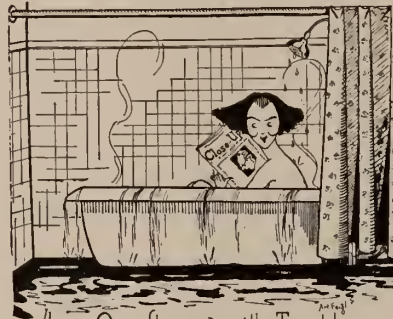
* * *

The best way to keep from waking up with a hangover is either not wake up, or don't go to bed. Arthur K. Doe, of the Cunningham Cars, handed this advice in.

* * *

Lillian Gish is appearing in "The White Sister." We might say that there was not much "color" to this story.

* * *



"Expect War on Alaskan Bill"—news item. What's the matter, strike in the Eskimo Pie factory? Bertram Bracken wants to know.

* * *

"Says girl can dress on \$117 per annum"—news item. Not and look like a million dollars, she can't, says Jean Calhoun.

* * *

Maybe Harry Garson did this: "I'm mad at all my girl friends. Christmas is near."

George Evans says that taking the wrong overcoat in cafes is a habit with some people.

* * *

Prohibition has not kept the aviators from taking a drop. This is a deep one by Reggie Barker.

* * *

Stuart Paton is directing "The Attic of Felix Bavu." There must be "dust" in it!

* * *

T. Roy Barnes is making "The Go-Getter." This ought to "pick up" some business.

* * *

Martha Mattox discovered this: Sign in garage reads: "Strickly Cash." And then another, "We Charge Batteries."

* * *

Marion Davies is working on "Little Old New York." Where do they get that "little" stuff?

* * *

Louis Gasnier at his best: My, but times do change. Why, now if a guy stays out all night, wifey thanks him for it.

* * *

One girl wants to know if this new dance, the Shuffle, was invented in the "ante"-room. Art Ricks says, "No."

* * *

William Werthington would like to know:

What's the use of talking pictures when we have dumb-bells who read the sub-titles aloud?

* * *

Our Weekly Scenario by Jimmy Aubrey:

The girl turned red in the face. She was standing on her head.

* * *

One way to make a girl tell you something is to squeeze it out of her. This is Harry Webb's suggestion.

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

PERSONALITIES

Star Shooting

By "Hee Nose"

Outside of directing a few comedies at the Fox Film Co., Norman Taurog each night caresses—OH-MA! at the Rubaiyat Apartments.

* * *

Jack Mower is steadily employing his manly talents in the Cinema Game as Leading Man, at other times he is figuring out just which style of new machine he contemplates owning for the New Year.

* * *

A Publicity Camera Man, aided and ABETted by a Speedway Official, asked the writer to kindly remove himself, while he cranked-up on a few celebrities, as Mae Murray, Bob Leonard, Frank Mayo and Dagmar Gadowsky, just before the Thanksgiving race deceived itself—into a Flivver. We mention the incident to prove to the entire world that we can be really accommodating at times! Kathrine M. Johnstone will be glad to read this—eh—what?

* * *

George J. Sullivan may know a great deal about handling boxers, but we'll be darned if he knows anything about Loehr Harmon's F-COUPE.

* * *

WE SUGGEST SENDING YOUR EASTERN FRIEND THIS MAGAZINE FOR A YEAR, AS A XMAS GIFT.



DOROTHY MORGAN
A Clever Child Actress

HARRY MEYERS

SIGNS WITH WARNERS
FOR "MAIN STREET"

The latest addition to the all-star rooster of the Warner Bros. Studio is Harry Meyers, who is at present working in the Rapf production of "Brass."

Mr. Meyers last week signed a contract for a number of years and will be one of the celebrated players in "Main Street," which Julien Josephson is adapting from the book by Sinclair Lewis.

Harry Meyers is of course well remembered for his famous "Connecticut Yankee" picture, which stamped him as one of the foremost screen players of today. He played more recently in "Turn to the Right," in which he did clever characterizing as one of the crooks. He was also featured in the Robinson Crusoe serial, and has played prominent parts in many other recent photoplays.

Mr. Meyers was born in New Haven, Conn., on September 5th, was educated at the Philadelphia public schools, and has spent his entire life on the stage and screen, never having engaged in any other vocation. His father was an antique furniture collector and dealer and the only interest Harry took in his father's business was in arranging the furniture and bringing in his young friends to play stage. At an early age he started on his theatrical career and has played in all kinds of dramatic productions, including a long stock engagement at Philadelphia.

After being a short time in California, he bought a ranch in the fertile San Fernando Valley, where he lives in fine style, and for diversion tends to his own crops, and as a hobby, does wrought iron work at the forge, which he learned at manual training in high school. He is quite an adept at this and has many many artistic things for his home.

His first screen work was as the lead in a Lubin picture in 1907 at Philadelphia, called "White Eagle's Love Affair," in which says Mr. Meyers, "We went on location in a trolley car and all the actors helped arrange the set, and I remember one time having painted scenery, cooked lunch and washed dishes, in addition to carrying a heavy camera part of the day."



BARTINE BURKETT
Screen Ingenue

Edward Sedgwick is starting "Heads Up," an original story by himself in which he will direct Edward (Hoot) Gibson. He just completed "The Gentleman From America" a short time ago.

* * *

Carter de Haven is working on "The Waggin' Tale." Sounds like a dog story.

* * *

This being the football season, we've noticed many old friends making successful touch-downs into the old reliable jeans, says C. L. Theuerkauf.

* * *

Lloyd Hamilton's clever cut-up: "I certainly stick to the subject," said the glue.

A CHANGE IN FOOD
Stimulates the "Inner Man"
Hungarian Kosher Meals
Mean Contentment!

Klein & Weiss

(Caters for you, and to you)

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Refreshing Atmosphere.
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and large semi-private booths.

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Frequently!

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Price Is Just Reasonable.

Bright Hints For Human Beings

By "US" or "WE"



GERTRUDE STEVENS
Comedy In *venue*

CLARA KIMBALL YOUNG STAR IN "THE WOMAN OF BRONZE"

Actual filming has been started in Hollywood of "The Woman of Bronze," Clara Kimball Young's newest starring picture to be produced by Harry Garson for Metro release.

This feature was translated by Paul Kester from the French novel by Henry Kistemaecher and was adapted for the screen by Hope Loring and Louis Lighton.

King Vidor directs this picture. He recently completed the direction of Laurette Taylor in "Peg O' My Heart."

The supporting cast for Miss Young in "The Woman of Bronze" is headed by John Bowers, Katherine McGuire, Lloyd Whitlock, Edwin Stevens and Edward Kimball.

The photography will be in charge of William O'Connell. Joseph Wright is art director. The latter was responsible for the "sets" in "Enter Madame," which played at Loew's State last week.

Orlando Gertez, talked about as a possible successor to Rodolph Valentino since he is exactly of that star's type, has issued a denial of the rumor to the effect that he is engaged to wed Claire Windsor. "Yes, we are friends—good friends—but that does not justify such extreme rumors," he says.

* * *

Gladys Walton is working on "Carey Came to Town." Is this one on Harry?

LOSING A FRIEND

By Marshall Lorimer

Oh yes—I CRIED! I'm not ashamed
To own up that I Cried;
When her lithe body lay all maimed
Before me—E're she died—!
I lost the truest Pal I had:
She analyzed each mood,
When I seemed happy—she was glad,
My Friend, just understood.

How many friends have you, who feel
Your grief, straight to the heart;
Who stand by you, and won't conceal
Their humanizing art?
If you had One, and that ONE d-i-e-d!
I'm wond'ring what you'd do;
Would you restrain your tears—through pride,
To pay your Friend—his due?

It seems to me, One's friends are few,
That is the KIND I mean:
The KIND who always stick to you,
In any kind of scene.
Great God! your heart would be of stone,
If you could see him—PASS;
And knew that you would be alone—
To face each day—Alas!

Now you can understand just why—
I'm in this sorry plight.
My TRUEST FRIEND has gone; and I,
Feel lost—somehow, Tonight.
But Yesterday, she licked my hand,
Her Tail wagged when I gave
Her Morsels, then she learned to stand,
And showed how Dogs behave.

She'd give each Paw, and yawn, and speak
As human as you please;
Then rolled, and showed me how to seek
A few fictitious fleas.
She knew a heap of tricks, and tried
To learn more every day,
Her Tricks, and she, are laid aside—
I'll miss her pranks, I'll say.

Dear little Friend! you've gone to mix
Where Doggies go—who are
True Pals. Perhaps Some-one, will fix
Your Soul—into a Star (?)
The Firmament is plenty wide
To have a DOG-*.STAR there;
Good-Night Dear Pal, I'm glad I CRIED !
You're worth the tears I spare.

Max Linder's next picture will be an elaborate production on the order of "Robin Hood," excepting it will be a travesty instead of a serious drama.

Wallace Reid has practically recovered from his recent illness and will soon be back at the Lasky studios making another picture.

Balloon
DYE WORKS Inc.

HARRY GARSON PRESENTS CLARA KIMBALL YOUNG IN "ENTER MADAME," A METRO RELEASE, DIRECTED BY WALLACE WORSLEY. PHOTOGRAPHED BY WILLIAM O'CONNELL. SCENARIO ADAPTION BY GILDA CARESI AND DOLLY BYRNE. LOEW'S STATE THEATRE.

REVIEWED BY EMM. ELL.

Those who think that Clara Kimball Young belongs to the past of the picture world had better change their views. Never before in her remarkable career has she been seen to better advantage than in the Metro presentation of "Enter Madame," produced by Harry Garson. Never before has she appeared as beautiful, and although her role is difficult, she carries it with high honors that only inimitable Clara Kimball Young is capable of doing. She appears as a prima donna and portrays a creature of temperamental proclivities and living a bohemian life that only a true artist can feel. Elliott Dexter, the leading man, is one of the superfine cast. He is truly an actor in every sense of the word, and was wisely chosen to play opposite the marvelous Clara. Louise Dresser, who is "the other woman," is a trifle off color. However, she is a very clever actress and did finely. Lionel Belmore as Archimede, the Chef, could not have been better chosen. He and George Kuwa, the clever Oriental actor, get in some of the finest comedy seen in many a day. Wedgewood Nowell as the Doctor is not quite convincing in his part. In fact he anticipates action. Parts in this splendid story might seem a bit risqué if the hero and the heroine were not married. Another spicy bit is added by Rosita Marstini, who is the prima donna's maid. This, however, just adds zest to the plot and is not obnoxious. Orra Deveraux as the Secretary holds herself far too stiffly and caricatures a fine type of womanhood.

Arthur Rankin as the Son gives a splendid, youthful and manly performance. He is proving to the theater-goers that he is an actor. Mary Jane Saunderson as Aline Chalmers—well, really we would like to know just why she is in the picture. The direction by Wallace Worsley proves just why this gentleman is at the top of the ladder. The photography is a thing to talk about. O'Connell deserves compliments. All the scenes are clear, concise and well lighted. There has never been a cleaner, better acted picture on Broadway! Those of you who have not seen Miss Young recently will be surprised and charmed beyond words with her personality. Had this attraction been billed without a star, you wouldn't have had trouble finding out just who it was! Another creditable thing is the perfect adaptation of the story; it is a gem and a work of art. There are no ragged edges and misplaced scenes; it is a flawless continuity. "Enter Madame" will undoubtedly go down as one of the greatest entertaining film features of the past season. Congratulations to Harry Garson, Wallace Worsley and Metro.

A PRE-VIEW

"THE BEAUTIFUL AND DAMNED," BY F. SCOTT FITZGERALD. SCENARIO BY OLGA PRINTZ-LAU. DIRECTED BY WILLIAM A. SEITER. PHOTOGRAPHED BY FRANK GOOD AND ED DUPAR. A WARNER BROS. PRODUCTION. REVIEWED BY 'CLOSE-UP JUNIOR.'

Kenneth Harlan, leading man, started the picture after a long sub-title. He was looking at himself in a mirror. (No rehearsal was needed for this.) The story follows the book very well and is interesting. The Warners are to be congratulated on this picture. Marie Prevost is pretty in the close-ups and wears some very charming gowns. She did not have a heavy part and she suited this very well. Harry Myers is very clever. Louise Fazenda "steals" the picture for laughs. Harlan had some good gags but failed to get them over. He only acted in one part—a short scene near the end. Tully Marshall has a small and difficult role. He is perfect. The sets—well, some are beautiful, and others as bad as the good ones are beautiful. The underworld scene is a farce. Cleo Ridgely has a small part, but plays it well. Charley McHugh gives a splendid performance, and has a role which only a well trained actor could take care of. The one big thrill is cleverly arranged but impossible at the end. The storm scenes are not the best. Miss Prevost is gay, flashing, very kissable and captivating. Clarence Burton does a "heavy" and is good. Walter Long does very well indeed, and provides a few laughs as a comedy relief. Marcel's Cafe is advertised greatly in one scene. So is the Morosco Theatre and "Abie's Irish Rose." Then in a close-up of some bills we see one from Siegle-Meyer. Wonder what Meyer Siegle had to do with this? Mrs. Warner's wedding ring was in a close-up. In the first three reels the titles are very long, and then they suddenly shorten. George Kuwa, the Oriental actor, is great. He provides some of the best laughs of the feature. The art work on the sub-titles is good, but we found a lot of them jammed down in one corner and rather hard to read. Kenneth Harlan's tears were not convincing. Kathleen Key was in the picture, but does very little. Some of the gags are very old. Especially the burlesque on Cleopatra's snake dance. Tom Kennedy also had a small part and was not given screen credit. A bit of color photography was bad. The picture, when ready for the exhibitor, will probably be shortened at the end, and it needs it. That is the only place which drags. This will be a good box office attraction and will undoubtedly be a success. The Warner Brothers are learning fast, and if they keep up the good work they will soon be at the top again. By all means see "The Beautiful and Damned," even with a few mistakes. It is well worth the admission price.



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It can be stamped out

Buy the Tuberculosis Christmas Seals where you see them sold. (A picture of one is below.) The revenue from these sales is devoted to a great organized campaign against Tuberculosis. This campaign gives the service of doctors and nurses to millions of the stricken. It organizes local associations. It carries on educational work in schools and offices and factories. You cannot help in a nobler work. Join it. Buy the seals.



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with Christmas Seals*

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“Close - Up”

a nearer point of view

VOL. VIII, NO. 11

LOS ANGELES, CALIF., DECEMBER 20TH, 1922

TEN CENTS A COPY



MABEL NORMAND

WISHES ALL HER MANY FRIENDS IN LOS ANGELES A MERRY CHRISTMAS AND A PROSPEROUS NEW YEAR

A MAGAZINE OF MOVIE-LAND

METRO PRODUCTION—"TRIFLING WOMEN." DIRECTED BY REX INGRAM. ALL STAR CAST. SCENARIO BY MARY O'HARA, FROM THE STORY BY REX INGRAM. PHOTOGRAPHY BY JOHN SEITZ. LOEW'S STATE THEATER.

REVIEWED BY "CLOSE-UP JUNIOR"

"Trifling Women" is a very good title... Trifling is quite the word to use for this production of an unbelievable story. It is, however, portrayed in such a manner that the average audience would not notice the unbelievable part until the final fadeout. Remon Novarro is very handsome on the screen. We find him quite different from his appearance in "The Prisoner of Zenda." It seemed to us that Ingram has tried to outdo many of the greatest pictures of the year in one production. Some of the biggest scenes seem a bit crowded. But his "little" touches are successes; which are, the cat playing with the gold fish, and his unusual lighting effects. Evidently he spent much time with John Seitz on the lighting, as it is perfect. Joe Martin, the Universal monkey, has an absurd part, and leaves with a distasteful vision before your eyes. The three dwarf servants is a trifle overdone. Lewis Stone is always good. We found him so in this. Edward Connelly is amusing and does splendidly with his role. Now, Barbara La Marr is a very charming person and she has done a well-remembered performance. She acted. Even though she did create a new sort of vampire on the screen, we shall not hold that against her, as she has great ability and proved many times over that she should be a star in her own right, if she could stand the pace without becoming big-headed.

A GOLDWYN PICTURE—"BROKEN CHAINS." DIRECTED BY ALLEN HOLUBAR. FEATURING COLLEEN MOORE. THE \$30,000 PRIZE WINNING STORY BY WINIFRED KIMBALL. CALIFORNIA THEATER.

REVIEWED BY "CLOSE-UP JUNIOR"

First, may due credit be given Allen Holubar for making Colleen Moore act. And thanks for giving her the part. This is the first time she has acted so well in a "straight" role. She is the wife of a brutal outlaw ranchman, played by Ernest Torrance, and we were surprised as well as pleased at her ability. Mr. Torrance plays the villain role to a T. Never has there been a better villainous role portrayed. Miss Kimball surely must have had him in mind when writing her story, which is really an unusual affair. Mr. Holubar has placed some very good thrills in some unexpected places. This is pleasing—very much so. Claire Windsor as the heiress is good, but does not have enough to do. Malcolm McGregor does very well as the young hero, but he does not let himself "get in and act." He seems to be holding back—sometimes. However, a few more parts and he will be O. K. He has ability; that can be seen—in spots. Beryl Mercer and James Marcus have small bits, but do them to advantage. There was plenty of room for more well-known faces. Was the production cost kept down on account of the high-priced scenario? Then why pay so much for a good story, and put on an inferior cast to play it? I'm not saying that every one was inferior, but this seems to be the age of All Star Casts, or two big stars, and both were lacking in this production. Why?

A GOLDWYN PICTURE—"HUNGRY HEARTS." DIRECTED BY E. MASON HOPPER. ALL STAR CAST. SCENARIO BY E. MASON HOPPER, FROM THE MAGAZINE STORY BY ANIZA YEZIERSKA. CALIFORNIA THEATER.

REVIEWED BY "CLOSE-UP JUNIOR"

Although Helen Ferguson was billed as featured—she did not feature—much. That is to say, Rose Rosanova, as a struggling immigrant mother, "stole" the picture. Miss Ferguson does some very clever acting and has a great deal of dramatic ability, but it seemed—at times—as if she hesitated to act. She has far too many close-ups, for really no good reason. E. A. Warren is unsurpassable as the father of the family. His characterization is one of note. We should like to see more of him. He IS an actor. Bryant Washburn did not come up to our expectations as the lover. He was unusually slow. Probably not his fault, though. It is plain to be seen that every effort was put forth to make this story sad, and full of pathos. They certainly succeeded. We were glad when it was over. E. Mason Hopper was the director, and did—as he always does—his best. We can't complain about his work. The author, Aniza Yezierska, writes very good magazine stories, but let's not have any more of these drab things on the screen. A remarkable part was taken by Otto Lederer, who always plays a lovable role. He should be given much larger parts. His acting in this was flawless, although there was much room for over-acting. George Seigmann had a very difficult role, but did his best. In one or two places we might say that he either over-acted, or else the part was unnecessary. Let's not detract from a great story. In novel form it's unbeatable, but in film—well, why add to the misery of nations?

"Who's What—and Why Not?"

(With Apologies to No One)
(By Observatus)

Well, guess I'll slip you the real low down this week. Got to strut my stuff, you know. Hollywood has been pretty busy, too, with the slogan, "Santa Says Shop in Hollywood." I was doing just that little thing, when I happened to pick up this patter, which I am gonna hand out.

Here goes nothing—much.

It is rumored that Flo Hart, formerly Mrs. Kenneth Harlan, will become the wife of Lowell Sherman, famous screen villain.

* * *

Louis Sherwin stands a good chance of getting Mary Miles Minter, now that she has lost her Lasky contract.

* * *

Harry Gribbon, comedian, has realized that it doesn't mean much to accept an oral contract with Hunt Stromberg. He is suing Hunt for \$1400.

* * *

Fred Niblo, director and famous master of ceremonies, and his wife, Enid Bennett, leading lady, gave a successful charity dance at the Alexandria Hotel on December 15th.

* * *

Mary Carr, famous for her "mother" roles, stepped out of her placid role, and is suing Alex Carr for \$18,000 back alimony.

* * *

Mrs. Ethel Chaffin, costumer for Lasky, is suing for divorce. Seems as though she had a "misfit" this time.

* * *

Harriet Hammond, former Sennett beauty, claims that she received burns and a nervous shock while making "The Fast Mail" for Fox. She is suing them for \$118,000 damages. Which proves that she has some of her "nerve" left.

* * *

Ora Carew Marries Mr. John C. Howard! Ora won't have to worry about Salad Dressing for a long time. She is a GREAT GIRL, and a credit to the INDUSTRY. Everyone knowing her are all voicing their thoughts for a long, happy life to her, and congratulating him for winning her.

* * *

It is rumored that Katherine McDonald might marry Jack Morrel, wealthy business man. Her press agent claims that she is a good business woman. Well?

* * *

The betting on Charley Chaplin and Pola Negri marrying is now two to one that they do.

* * *

Harry Myers failed to get any newspaper publicity when he was arrested for speeding. Another press agent out-fumbled.

* * *

Gaston Glass was awarded \$3500 for injuries received in a street car accident. He is now ready to tackle another one.

* * *

Someone claimed that Joe Martin, famous monkey, was temperamental. It is not true, but his press agent is.

* * *

Louise Fazenda is acting as a model for a fountain group entitled "Morning, Noon and Night." This will probably be an "all day" affair for her. Just like a sweet song.

* * *

Someone said that Reno has grounds for divorce. Please page Eugene V. Brewster.

* * *

Jackie Saunders is having a run of bad luck. Just as her divorce case becomes interesting, she gets arrested for speeding!

* * *

Conrad Nagel and his father, Dr. Frank Nagel, have been requested to do their "Thanatopsis" again. Sounds like a duck and wing.

* * *

Kid McCoy says that he's busted—just 9000 iron discs in the hole. Well, bootleggers make darn good money, Kid.

* * *

Art Acord is being sued for \$75,000 damager by Art McLaren. Mack claims that Art was driving while intoxicated. "One of us is crazy," says Art, "and I'm glad it's not me."

* * *

Monte Blue is being sued for divorce. Wonder if this will make him any "bluer"? They have been married for twelve years. Some record!

(Continued on Page 3)

YOUR CINEMA FAVORITES



In Confidence

"NOTHING LIKE TRYING"

By Norman Taurog

It was at the rush hour and in the street car. More were standing than sitting. Anyway, the car was crowded. The conductor struggled on collecting fares, stepping from one foot to another (seldom his own). The passengers said nothing, but thought much. A mild little man with sad eyes touched the conductor on the arm and spoke in a low voice:

"See that big woman up front—with the porcupine hat?"

"What dye mean—porcupine?"

"Well, with the hatpins bristling—that's my wife—ask her for the fare, will you?"

With a nod the conductor struggled on through the car.

Minutes passed.

The conductor returned; an eager "Get it?" greeted him.

"Naw; I argued with her for about five minutes and I couldn't get a cent."

The mild little man with sad eyes looked even more so.

He surrendered ten cents to the conductor.

"I never have either," he sighed, "but there's nothing like trying."

* * *

AFTER XMAS

By M. L.

I'm going where the land is trackless,
Where things you eat and drink are
taxless;

Where joy may be, without restraint,
Without the murmur of complaint.

Where Maiden Fair can love, and test
The spirit of the truth at best.

Where others, of the mind that you
are in—

Can if they wish it, share with you the
sin.

Then should contention happen to
your bliss

You may seek out the waste, and
never miss

The agony, and joy you used to feel
As you surrender to a new appeal.

Nick de Ruiz' idea.

Saving something for a rainy day is all right. But to have something for a dry day is better.

* * *

In "East Is West" with Constance Talmadge there is a love boat. George Kuwa says that's nothing, out at Westlake Park there's a lot of them.

* * *

As you go to press, I have received one, "Do Not Open Until Christmas" package and five C. O. D.'s, sadly murmurs Jack Mower.

* * *

After following some of these roads for a nice drive, we begin to think that the guy who made them was lost. Lillian Rich has been driving again.

PULLS FROM THE ANCHOR

Hal C. Norfleet, former Southern states exhibitor and producer of short subjects, has joined the Anchor Film Distributors, Inc., as general sales manager.

* * *

Grace Darmond's latest starring vehicle, "The Wheel of Fortune," will be state righted.

* * *

Frank Cavender has been made assistant to the president, Morris R. Schlank.

* * *

Anchor has contracted with the Morgan Lithograph Company of Cleveland, O., for two million sheets of "paper" for next year, according to Morris R. Schlank.

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

His Master's
Boots

Boot Shops
6th and OLIVE
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NIGHT LIFE IN L. A.

(By "The Rounder")

LOEW'S STATE—"Trifling Women," reviewed elsewhere in this issue. "Quincy Adams Sawyer," to be reviewed later.

ORPHEUM—Glad to see Williams and Wolfus back again. They are worth the admission price alone—any time—anywhere. Val and Ernie Stanton are back with us again and better than ever. These two "wonders" made a big hit in the East, and know how to "strut their stuff." The Letter Writer is a clever sketch. The rest of the bill is nothing extra, but there's enough good acts for the most jaded of would-be critics. "Smiling Mr. Perry" is still smiling his smile at the box office.

MOROSCO—Ah, "Blood and Sand!" This is a big production and will probably stand a long run. Of course the stage play was very difficult to do, but it is done splendidly, and he would like to see more big plays like this. It will, of course, attract nearly all of those who saw the film version.

GRAUMAN'S—"The Young Rajah," with Valentino. Something "entirely different" has been attempted. Rudy has been undressed and garbed in strings of beads, and placed among exotic settings with a

remarkable cast. After seeing "Blood and Sand" we cannot say much. However, we might blame it on the story, "Amos Judd," by John A. Mitchell, adapted by June Mathis, and directed by Phil Rosen. Mr. Rosen has directed a beautiful picture, and it runs smoothly, but we can't find the reason for filming it at all. Wanda Hawley, as the sweetheart, shows merely a contrast against the dark "sheik." Pat Moore is Valentino as a boy. This little actor is surely a comer, and we expect to see him in bigger parts very soon. Two old-timers are also in the cast, and give good characterizations. They are Edward Jobson and Spottiswoode Aitken. Charles Ogle is good. Robert Ober (Maude Fulton's husband) is the other man in the story. This production will undoubtedly please the feminine side of the audience, but please do not undress Rudy again.

MAJESTIC—"East Is West" again, but this time produced by a clever stock company. Now we've seen it done by three different producers. First the Fay Bainter troupe, Constance Talmadge in the film version, and now we have Katherine Wallace as Ming Toy, Cliff Thompson as

Charlie Yong, Tom Chatterton as Lo Sang Kee, and George Barnes as Billy Benson. If you have seen any of the other productions, don't fail to see this production.

HILL STREET—Good bill this time. John Hyams and Leila McIntyre take first place. Bailey and Cowan come second, and Jack Norton third. Alice Lake in "The Infamous Miss Revell" is the photoplay. Cullen Landis plays opposite. It is an average program picture. Nothing to rave over. Chapter 10 of "In the Days of Buffalo Bill" is fascinating. The rest of the bill is just so-so.

CALIFORNIA—"Broken Chains," reviewed elsewhere in this issue. "Little Heroes of the Street," to follow.

MILLER'S—Mary Pickford in "Tess of the Storm Country," still running, and from all appearances will continue for some time.

TALLY'S—"The Jilt," directed by Irving Cummings. R. Ramsey's story adapted by Arthur Statter. Marguerite De La Motte is again in a role which she portrays perfectly. Mr. Cummings is proving with every production that he is a skillful director in every sense of the word. Ralph Graves is the hero,

"WHO'S WHAT—AND WHY NOT?"

(Continued from Page 1)

Edna Pennington, picture girl, was riding with Norman Manning, beauty shop owner, when his car overturned and injured her. She is asking for \$26,000 damages, and Norman has had quite a visit in the hospital himself. Rather unreasonable, don't you think? But she was not the one who thought of the idea!

* * *

A casting director didn't recognize Louise Glaum, and asked her if she had ever worked in pictures. She said, "Once!"

* * *

Looks as though Edwin Carewe and his wife will stay out of the divorce courts now. The idea of paying alimony does give one a sickening feeling.

* * *

Udell S. Andrews, scenario writer, asked for a cut in his alimony rate, but the judge slipped him a rejection slip until he paid his back dues. Sounds kind of clubby.

* * *

Jean Riley wanted some more publicity, so she started to sue her husband for divorce again. This idea is getting old now. Try and think of another one, Jean.

* * *

Irene Dalton has been named in the divorce suit of Mr. and Mrs. Ray Owens of Toledo, Ohio. I say, who is this chap with the large yellow car that she rides around with?

* * *

What's happened to the Doris Deane, and Jack Dempsey gag?

* * *

Irving G. Thalberg, manager of Universal, gave a show for the Masons recently.

* * *

Will the correspondent for "Whiz Bang" mind his own business, or get things straight if he must write that stuff?

* * *

Mr. and Mrs. Thomas Meighan entertained the orphans here recently.

* * *

Now that Grace Darmond is Grace Darmond in a legal sense, having gained this right through Justice Willis's decision, let's hope that Grace Darmond will have time to answer to this name when we telephone her.

....Flickerings From Flickerland....

and is interesting. Matt Moore is calm but effective. Now why was such a good picture placed in this theater? This film surely needs better exploitation and modern show places.

KINEMA—"East Is West," reviewed elsewhere in this issue.

RIALTO—"When Knighthood Was In Flower" is now near the end of its long run. Coming: "To Have and To Hold," with Betty Compson, Bert Lytell and Theodore Kosloff.

MISSION—"Dr. Jack" with Harold Lloyd seems to be taking better than expected. Coming: "Suzana," with Mabel Normand. It's great!

SUPERBA—This is its last press notice. J. W. Tait, cafe owner, is watching the wreckers from a front seat. C. L. Theuerkauf, Jack Howard, Irving Thalberg and Noble Hearn are to be congratulated on the manner in which they treated their former employees at the closing of this theater. The box office proceeds for the last day, December 11th, were equally divided between them, thus giving each sufficient funds until able to find other means of employment. Former manager, Noble Hearn, will be sent to Denver to handle that territory for the releasing of Universal Pictures.

SYMPHONY—Buster Keaton in "My Wife's Relations," and Johnny Hines in "Sure Fire Flint." Hines is the best and worth seeing.

ALHAMBRA—Rudy Valentino in "All Night," with Carmel Myers. If you want to see a punk picture, and Rudy as a comedian, be sure and see this. The story, by Edgar Franklin, is rather risqué. Paul Powell directed. This is a reissue with bum sub-titles.

EGYPTIAN—"Robin Hood" is going good in Hollywood.

GARRICK—Something for a dime. Worth it.

CLUNE'S BROADWAY—Running as a second run house Paramount pictures, but the answer is \$\$\$ and cts. J. Haas knows what he's doing.

EGAN'S—Walter Hast's "Suspicion." Like thrills see this. Marjorie Meadows, former comedy girl, is pleasing. Wedgewood Nowell better on the stage than in pictures. Theodore von Eltz is good. It is something like "The Bat" which has been so successful in New York.

MASON—Willard Mack again! It's "Red Bulldogs." Highest seat two

FURS

A good chance to
save real money.

I have 600 Coats,
Wraps, Dolmans,
Neckpieces, Foxes,
Martens,

—and the new

Jacquettes

of all new Furs and
Models.

Salesman's sam-
ples.

Must sell at once
for cash.

Jack Muneve

721 Knickerbocker Bldg.

Between 6th and 7th on Olive

bucks! Might be worth it if you like Northwest Mounted Police stuff on the stage.

PALAIS ROYALE—Let me explain something about Henry Halstead's Orchestra. You know we've always thought it good. Now listen: Billy Daimond, saxophone slave, is the only one doing the "slap tongue" or reed popping. It's great! And then they have all these new pieces for you: "Will You Always Love Me?" by Henry Halstead and Lou Traveler. "Somebody Stole You From Me," by Roy Fox and Jake Lax, two of Halstead's boys. "I've Got a New Mama," by Roy Fox and Jake Lax. "Tomorrow Will Be Brighter Than Today," by Henry Halstead. They know their stuff! And we find Helen Virgil, late of the Orpheum time, there giving us some real jazz dancing and a very picturesque number in batik. She is a new style for us rounders and we like her—very much!

JAHNKE'S — Well, this submerged lunch tray, with musical attachment, is still holding some cash customers. Of course if you don't want much—? There is an orchestra which passes out tootsie trots.

CASINO—A very interesting place where interesting people go to see interesting things. This is interesting, ain't it? As your Papa Rounder, I suggest that all my little rounders visit it once.

CINDERELLA ROOF — Dancing every night. A good place to spend the evening when you can't get in any other place. Herb. Wiedoeft's Orchestra with a red-haired saxophone player.

COCOANUT GROVE — Why has this upstage indoor sporting musical hall, taken to featuring \$100 dancing prizes and famous movie stars? Is not Abe Lyman's music enough? Be sure and bring your check book—and please have money in the bank.

WINTER GARDEN — Well, look what WE did! Got Grover Frankie back with a knockout revue called "The Gaities of 1923." What could be sweeter? Couldn't be any happier! Now, we all gotta get together and welcome this real producer of revues back with gusto (or whatever you drink. I don't think he likes Ko-Fan.) Bert Fisk is still pounding out melodies and making subtle cracks on the side. We also saw Toots Snyder and Genevieve Hays in the revue.

Moving Along In Movie-Land

PLANTATION—As we understand it, the Knickerbocker Orchestra (without golf socks) is not making the hit it expected to. The management got sore because we asked if Valentino used one of their tablecloths to frighten the bull in "Blood and Sand." It's a good place to look the stars over and see some midnight aristocracy at play.

CLUB ROYALE—Can you imagine it? Have to stop dancing at midnight! Say, something will have to be done. This can't go on. I mean everybody dashing out at eleven and hitting it for the hay! Now, if Max Fisher would get a little pep.

MARCELL'S—A nice place to dine and look over some of the Elite dressed for "uncomfortable purposes," which is society. The food is the main attention with an orchestra and dancing as a side dish. Very tasteful.

TURKISH VILLAGE—Due to the fact that Lucille has departed with all her "exotic" atmosphere, we are mentioning this place again. Pcte Manos is the manager, and has been providing his "hanger on's" with a most splendid menu a la Turkish. If one wishes to sup "slow" coffee, cat weird concoctions and smoke many cigarettes, this is the place for him. Hookah! A la Pasha!

WEISS AND KLEIN—We recently received the announcement of "A Special Chanuka Dinner" to be served on Sunday, December 17th. We attended this "Candle Light Supper," which is an ancient custom and orthodox among the eclat, and enjoyed such dishes as Kachkas, Hindikes and Kugel. This very delightful supper proved to be the "drawing card" for the many regular customers of this famous eating house. We were pleasantly crowded and happy. Congratulations, boys!

ITALIAN VILLAGE—This is one of the new cafes on our list. The opening, December 12th, was a huge success, even though rainy and a bit messy for cafe lovers. It is advertised as "A secluded niche in a roof garden of old Italy." It is that and then some. We remember this as formerly the Apollo Cafe, but the atmosphere is entirely changed and most pleasing. Another thing of importance is Lee Bergstrom's Dance Orchestra. Lec, on the piano, is better than ever; Don Igoe, a



Gift Suggestions

for

The Holidays

Imported Novelties

Pearl or Crystal Necklaces,
Beaded Hand Bags,
Hand Made Silk
or Linen Under-
garments, Novelty
Handkerchiefs,
Lace Neckwear,
Silk or Wool
Sweaters.

THE UNIQUE

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LOS ANGELES



tricky drummer, is very clever; Jack Fineberg, violinist de luxe, is fine; Billy Blankenkaker, saxophone artist, is amusing; Johnny McDonnell, another "sax" player, is great.

CALIFORNIA CAFE—Of course it's understood that you eat and dine well, especially if you're in a hurry to keep a date, but the big thing—physically and otherwise—is the knowledge that GUS HARITOS—but known to thousands of movie celebrities as—GUS, is the proprietor and good fellow you meet before your departure. I think Gus is the original discoverer of BLONDES. He has an uncanny knack of spotting one a mile away, although he has the enviable reputation of knowing many, and keeping their friendship, which speaks highly for his sense of humor, and honor.

VERNON—Was out this way the other night and found a young chap doing a double for a dope fiend. Very clever little act, but not just the thing for a cafe, do you think? The music is nice and peppy—once or twice during the evening. Rather a thin crowd.

HOLLYWOOD STADIUM—Rainy nights can't keep the "gang" away when Frank Crowley is pulling a good card. He does that very often now. Thank goodness. Roy Marshall has been busy keeping the cruel cold drafts from entering and spoiling your evening. His method is a success.

ENOUGH—I think you will agree with me when I say that. We have "dodged" rainy nights in a Cadillac, and went over the same route with a few new places as surprises, which lead us to believe that this will be a tough winter. I'm a tough guy, so that is all right. We've skidded through a lot of laughs, due to the fact that everyone is saying, "Laugh that off." Now you do it and the laugh will not be on you but off you. Ha! Ha!

Jack Mulhall has won the distinction this time. He will be Norma Talmadge's leading man in the forthcoming Schenck production of "Within the Law." In this pleasant capacity, Mr. Mulhall succeeds Eugene O'Brien and Conway Tearle as the brilliant Norma's heroic lead.

* * *

The only difference between a fish and a fool is the spelling. Dale Fuller has done her best.

With Comedians in Comedy Lane

Helaine Kerner says the true Christmas spirit is to write home for money. If you have one—if not, don't write.

* * *

Window shopping is all right, but there is always a pane (pain) between you and the articles. Lige Conley does this stuff with deep feeling.

* * *

Gaston Glass is starring in "Spider and the Rose." Ah, we suspect some sort of vamp web somewhere.

* * *

Lee Moran says that long dresses are a "sweeping" success.

* * *

A polite driver, after running over a person, should always ask what hospital he prefers.

This suggestion by Barbara Tennant

* * *

"The Prisoner," a George Barr McCutcheon romance starring Herbert Rawlinson; "The Love Letter," starring Gladys Walton; "The Bolted Door," starring Frank Mayo; comedies starring Neely Edwards, the inimitable hobo impersonator, and other fun-films, and Lewis Sargent, the messenger boy here, are among the attractions being given final polishing in the editorial department. To follow the "Exploits of Yorke Norrey" series of detective tales in which Roy Stewart starred and which will be released shortly, the handsome star is being directed by Duke Worne in "Tales of the Old West," smashing two-reel dramas of the West that has passed.

SPELLING CHANGES DECORATIONS

It happened during the filming of one of the scenes of "Your Friend and Mine," the S-L (Sawyer-Lubin) production for Metro, which Clarence G. Badger is directing.

Mr. Badger turned to one of his assistants.

"Don't forget that basket of chrysanthemums," he said. "We need it tomorrow. You'd better make out the order right now."

The assistant started to follow instructions and paused. "How do you spell chrysanthemums, Mr. Badger?"

"C-h-r-y-s-a-n-t-, c-r-y-s-, why, I haven't got time, ask Willard Mack."

So Mr. Mack, in addition to writing the play is playing a leading part in it, was approached.

"Chrysanthemum?" he said. "That's easy. You spell it just like it sounds. Phonetic spelling, it's called. C-h-r-i-s-a-n-t-h-e-m-u-m. That's it."

"You're wrong," chimed in J. Herbert Frank, the villain of the play. "I can understand how you happened to make the mistake though. A person who just writes and acts can't be expected to be up on such things. It's a botanical word, taken from the Greek, 'chrysos,' meaning gold, and 'antheon,' meaning flower. Of course that makes the spelling a simple thing. C-h-r-y-s-a-n-t-h-e-m-o-m."

At this point Otto Lederer, also a member of the cast, spoke.

"If you want to know the correct spelling of the word, I'll tell you. C-r-y-s-a-n-t-h-m-u-m. That settles that argument, I guess. Now what else do you want to know?" All this in a triumphant tone.

"If women are permitted to enter this discussion, I'd like to venture an attempt at the spelling of the word," began Enid Bennett, the leading feminine player, when the strong bass voice of Director Badger broke in, silencing all others.

"I think it's about time we made this next scene," he suggested. "We're not going to use chrysanthemums tomorrow anyway. We're going to use roses. Put that down, Eddie," he said, turning to the puzzled assistant, who still stood pencil raised over his notebook. "Put that down, roses, r-o-s-e-s."

EDWIN CLAPP SHOES

You Don't
Give Any More
For A
Stein-Bloch
Suit or
Overcoat—
But A
Stein-Bloch
Suit or
Overcoat
Gives You
A Lot
More

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

STETSON FELT HATS

Our short story by Anthony Stanislaus McCarthy.

We were out hunting and one of us passed the buck.

* * *

California peaches are wrapped in long dresses this year. This is Vin Moore's latest remark.

* * *

"He is a man of large caliber."

"All right's let's shoot him," said the director.

King Baggot writes this.

* * *

Frank Mayo is appearing in "Scarlet Shadows." Is this just "red" stuff or Bolshevik?

* * *

It's nice that football season is during the Christmas rush. A lot of us get in a great deal of training. Walter Long has been shopping.



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

:-: Trailing Motion Picture Stars :-:

WHY WHEELS GO BACKWARDS

Marshall Neilan, who began his career delivering newspapers at the age of nine, and who, although now at thirty-one has made a name for himself as one of the greatest motion picture directors, says he is going to realize his boyhood ambition and go to Boston "Tech" in two years to become a mechanical engineer. He was entering the Goldwyn studio in Culver City, Cal., the other day, when he was putting the finishing touches on his latest production, "The Strangers' Banquet," when an acquaintance asked him why wheels on automobiles usually look as if they were revolving backwards on the screen.

As he is both a director and a student of engineering, the question was twice as easy for Neilan as it might otherwise have been.

"Suppose," he said, "a revolving wheel containing one white spoke is photographed. The first picture registered on the film would show the white spoke in a certain position. If the wheel failed to make a complete revolution before the next picture was registered, the white spoke would be shown in the photograph some distance back of its original position. And as succeeding photographs were taken the spoke regularly would appear to go backwards, giving the effect of the wheel turning in the opposite direction from which it actually was turning."

LETS HOPE SO

"The Dangerous Age," John M. Stahl's latest Louis B. Maycr-First National attraction, has been selected by the National Board of Review as one of the best pictures reviewed during the past year, according to announcement just made in New York. The picture was given a 100% rating for entertainment value and both the producer and director were commended by the board of the excellent object lesson conveyed by the story. Included in the all-star cast of "The Dangerous Age" are Lewis Stone, Edith Roberts, Cleo Madison, Ruth Clifford, Myrtle Stedman, James Morrison, Lincoln Stedman, Edward Burns and Helen Lynch. Ircne Frances Reels wrote the story, which was adapted for the screen by J. G. Hawks and Bess Meredyth.

Good to the last drop

Arrowhead
KWASS

All good fountains serve it

Arrowhead Springs Co.
Phone South 381

CUNARD LINE THROWS ITS SHIPS OPEN TO MOTION PICTURE DIRECTORS

Location men with steamship scenes to film always find a warm welcome at the New York office of the Cunard Line. Not only are the ships thrown open to motion picture directors, but the officers of the company go out of their way to see that actors, cameramen and directors are well treated aboard the ships. Some of the pictures partly filmed on ships of the Cunard Line are "Black Birds," with Justine Johnstone; "The Sign on the Door," and "The Branded Woman," with Norman Talmadge; "The Wonderful Chance," with Eugene O'Brien; "Scrambled Wives," with Marguerite Clark; "Made in Heaven," with Tom Moore; "A Woman's Place," with Constance Talmadge; "Divorce Coupons," with Corinne Griffith; "Slippy McGee," and other well-known productions.

Gorgeous settings may be found on the "Berengaria," "Aquitania" and "Mauretania," the company's largest ships. The lounge and the swimming pool on the "Berengaria" are without doubt the finest rooms afloat. The latter has been frequently shown in news reels.

TOO GOOD TO BE TRUE

Hobart Bosworth is so used to playing rough and tumble parts that he doesn't feel at home in a role that calls for nothing but serene action. Bosworth is now engaged playing the part of Colonel Sapt in the Selznick production, "Rupert of Hentzau," and for several days he was noticed walking impatiently up and down the studio. Finally he strolled up to Director Victor Heerman and asked:

"When do we take the fight scenes?"
"You have no fight scenes," replied Heerman.

"Well, when do I get thrown off the tower?"

"You don't get thrown off the tower."

"Then when do I get hit on the head? Surely I suffer some violence in the picture."

"I'm sorry to disappoint you, but Colonel Sapt is one of the best-treated characters in the story," answered the director.

But Bosworth is far from satisfied and is convinced that there is a catch in it somewhere.

Shadows From the Silver Sheet

GOSSIP BY THE ROUNDERS

"HIS GREAT MOMENT"

By Louis Gasnier

Four thousand eyes were rivetted on the great tenor as he sang forth golden notes.

Two thousand breaths were held as he swayed to the superb music.

It was without a doubt the tenor's great moment. He was winning success.

Suddenly some rude person laughed—and then two thousand persons rudely followed suit.

The great tenor was stricken with fear. He felt his celluloid shirt cuffs slowly creeping down below the sleeves of his dress suit.

REFUSE POLICY TO STAR

When Frederick G. Becker, director for little Arthur Trimble, boy film star, applied for life and accident insurance for Master Arthur as a business precaution, he was met with sniffs.

"We cannot take a chance on that kid!" remarked the disapproving agents.

Arthur Trimble is being featured in a series of two-reel tales of knightly deeds at the Hollywood studios. These productions are being independently released through the Anchor Film Distributors, Inc.

Please tell us just what the girls use to take the paint off their faces? Reggie Barker wants to know.

Witzel

Los Angeles Leading
Professional Photographer

828 South Hill St.
Phone 62448

536 South Broadway
Phone 820414

6324 Hollywood Blvd.
Holly 343

FROM SARAH BERNHARDT

Leon Bary, prominent screen villain, and former leading man to Mme. Sarah Bernhardt when he was on the legitimate stage, has just received a letter from that noted dramatic genius in which she congratulates him on his success in American motion pictures.

It was while he was a newspaper reporter in his native France that Mr. Bary was first tempted by the lure of the footlights, and after spending a number of years in a dramatic conservatory, which all aspirants to careers are compelled to attend in Paris, Mme. Bernhardt was attracted by his unusual display of dramatic talent and at once placed him in her company. Through hard work, and generous aid from Mme. Bernhardt, Mr. Bary soon became known as one of the most prominent actors in France and was promoted to the position of leading man to his benefactress, which stellar role he held for four consecutive years, a record surpassing any of Mme. Bernhardt's former leading men.

A few years ago Mr. Bary made his advent into the American motion picture field, where, through a series of remarkable performances, he soon won recognition as one of the favorite screen villains in filmdom.

Mr. Bary's latest histrionic efforts were made in support of Betty Compson in her South Sea Island picture, "The White Flower," a Paramount production which will soon be released to the film-loving public.

A MUSICAL ANACRONISM

By M. L.

Here's telling, Dear "SUZANNA,"
I am a peon bold,
Who hiked from Santa Ana
A wise crack to unfold.
I am not Matador-ish
For I can't throw the bull.
Perhaps I'm acting foolish,
That's why the Moon is full!

That "SOLO MIO" ditty
That lilt throughout your film,
Is certainly quite pretty
When she is sung by HIM.
You lived in 1850.
Then twenty-five years after
An old guy, feeling nifty,
Composed it! Hence my laughter.

A girl in a haze, should be in pictures, atmospherically speaking, concludes: Fred Datig.

Announcement Extraordinary! "The Ragtime Chocolate Girl"



ETHEL BROADHURST
suggests that you have your next
LUNCHEON, DINNER or AFTER-
THEATRE REFRESHMENTS at

Brown's Chocolate Shop

731 South Broadway, or
217 West 6th St., East of Broadway
A Lady Always Appreciates a Box
of "RAGTIME" Chocolates
Manufactured by
BROWN'S CANDY COMPANY

They say that golf is a refined game, but you know I've always found it so "course."

Putting it over by Lloyd Hamilton.



**STROOCKS PURE CAMEL'S
HAIR OVERCOATS—**all shades
PICCADILLY

\$65

an exclusive model

Everoll's

548-550 South Broadway
National Shirt Shops

:-: On Strips of Celluloid :-:

PERT POINTS

WINTER HALL DOCTOR AGAIN

Winter Hall, the kindly old character actor, who plays so many sympathetic roles in photoplays, appears as a doctor for the fifteenth time in "The Little Church Around the Corner," by Olga Printzlau, which Wm. A. Seiter is directing at Warner Bros. studios.

In this picture he is the well-loved physician of a small coal mine town, where he administers spiritual as well as physical treatment to the poor.

It seems that he typifies the great army of doctors in this country who are known for their benevolent work; staying up all hours of the night, going out in all kinds of weather to help the needy. It is his own kindly personality which shines on the screen and makes his role in this picture one of the outstanding parts in the big all-star cast, which is headed by Claire Windsor, Kenneth Parlan, Pauline Stark, Hobart Bosworth, Alec Francis, Walter Long, Margaret Seddon, George Cooper, Cyril Chadwick and others.

THEATRES THRIVE HERE

Los Angeles, Calif., Dec. 11.—(Special.)—Internal revenue collections for November show that approximately 8,000,000 persons attended motion picture theatres in Southern California during October. Admission taxes amounting to \$217,776.57 were paid to Uncle Sam, according to Collector Rex Goodcell.

In addition to this tax-paying attendance of 8,000,000, fully 4,000,000 fans visited theatres that charge admissions of 10 cents or less and are exempt from tax, bringing the total attendance up to 12,000,000. This is at the rate of 144,000,000 annually, or 26,000,000 more than the population of the United States.

BABE LONDON SIGNED

Babe London, the big girl with the happy smile, who has appeared in a number of Christie Comedies and who is also remembered for her part with Charlie Chaplin in "A Day's Pleasure," has been signed up by a regular contract for Christie Comedies.

PICKING THE RIGHT DIRECTOR

Myron Selznick, the young impresario from the East who has created quite a ripple in film circles with his great array of stars in the cost of "Rupert of Hentzau," is planning another production to rival in magnitude both as to stars and elaborateness the screen version of Sir Anthony Hope's famous novel.

The new production which is being made ready for filming is a screen version from Robert W. Chambers' noted book, "The Common Law," and Mr. Selznick has already lined up four big favorites for the cast. They are: Corinne Griffith, Conway Tearle, Elliott Dexter and Phyllis Haver.

George Archainbaud, who directed "One Week of Love," "Evidence," "Under Oath," and many other well-known productions for Selznick, will be at the megaphone on the "Common Law." Edward J. Montagne, who adapted "Rupert of Hentzau" to the screen, has also done this scenario.

It will be remembered that Selznick many years ago made the original screen version of the "Common Law," with Clara Kimball Young and Conway Tearle as the featured players. This was the picture in which Conway Tearle sprung into screen fame, and he will be seen again in his old role. The new version of the Robert Chambers story will of course be done on a far more elaborate scale than its predecessor, and many big sets are now under way at the United Studios.

Corinne Griffith has been regarded by many as one of the most promising of the younger screen stars, and "Common Law" will give to the actress her first chance in a real big production.

Director Archainbaud will start shooting on the production the first of next week.

Clarence Badger, former Goldwyn director, wrote the continuity for "The Law of the Sea," Hobart Bosworth's current picture, now being released by the Anchor Film Distributors, Inc., of Hollywood. William H. Clifford, well known scenarist, directed.

Putting the reverse English on it, as Mr. Bosworth calls it.

WHICH ONE WILL HE SIGN?

What will be the future fate of Larry Semon?

The most recent whisperings have it that the famous comedian, whose three million dollar contract with Vitagraph is soon to expire, is at present the objective of four different big producing companies. In either of the four events, therefore, his fate will doubtless be a most enviable one.

It is expected that Semon will sign a long-term contract with one of the bidders some time this week. As to which one it will be, many predictions have been made, but the betting runs about even. The comedian himself, even at the lateness of the hour, is not fully decided, according to his latest announcement, but expects to close the matter some time this week.

But five pictures remain to be produced by Semon to fulfill the terms of his present three-year contract with Vitagraph, which involved over three million dollars.

His latest mirth provoker, "The Agent," is scheduled for a showing very soon at Grauman's Theatre, it is announced.

This is not about the United Studios. One young lady said: "Happy though united."

Sylvia Waddell's wise wheeze.

* * *

Now let us give thanks that Thanksgiving is over. Now for the penalty—Xmas!

Mary Garson suggested this.

* * *

There's nothing "low down" about an upright piano.

Jean Calhoun is correct.

* * *

William Worthington's little gag.

"What about this kissing business?"

"It isn't a business; it's a pleasure."

* * *

Myrtle Stedmar wants to know.

Is there such a thing as "profane" silence when playing golf?

* * *

"HAZEL" COMPLETED

"Hazel From Hollywood," the new Christie Comedy featuring Dorothy Devore, has been completed and Director Scott Sidney is wielding the shears getting the picture ready for release in January through Educational Film Exchanges.

Under the Magnifying Glass

BY THE MAN

BEHIND 'CLOSE-UP'

SYLVIA BREAMER

We have always suffered from great timidity when attempting to describe the characteristics and charms of womanhood, for, man-like, we always attribute ladies with an aura of heaven, but occasionally, even if we err on the side of gallantry, we always try to give you a fairly comprehensive picture of the lady we might have in mind, and so we introduce you at once to a picture world — MISS SYLVIA BREAMER. There is no exaggeration in our assertion that Miss Breamer is BEAUTIFUL, because she is, and this is one of the recognized factors toward her success. Had Miss Breamer lived in the Grecian era the poets of that time would have devoted many reams of foolscap anent her glorious eyes. But as she is typically modern, we'll just inform you that she has a pair of eyes from which a soul looks out. Were she not possessed of pulchritude otherwise, her eyes would entrance your future memories. Miss Breamer is of medium height and proportioned in accordance to our fairest ideals of womanhood. Not having fallen for the snare of bobbed hair, her brunette charms are surmounted with a full share of "woman's glory." Now that you have a fair picture of the lady, let us tell you something regarding her ideals, ambition, and accomplishments. Miss Breamer is a keen student of human nature, as well as being a scholar. She enjoys home life with her mother and friends, and appreciates a fireside, with a good book as a companion. Her other love is art. The word itself implies the artistic side of life, or the characterizations in the land of "make believe." As an actress she enjoys a reputation second to none for ability. It is immaterial whether she is being particularly featured or not, the big point with her is a thorough portrayal of the character she is presenting on the screen. Originally from Australia, where she had won a reputation for her beauty and talents, she came to our shores and immediately won the unanimous acclaim given to artists who are possessed with ability and histrionic poise. It would not be amiss to state that of the few remembered film features of recent years that linger in our memory we have found this talented lady within their casts



as a rule.

At this writing Miss Breamer is playing the feminine lead in a super-cast interpreting the Universal special, "The Attic of Felix Bavu." This is a story of Russia, in which Miss Breamer has cast aside the finery of her sex to appear in the shabbiness brought on from squalor, despair and want. It was in such habiliments that we saw her. At that time she was hugging a stove as if she had really been freezing in the Siberian wastes. But one thing we noticed—she was unable to hide (although she must have striven hard to do so) her beauty. In conclusion, we might remark that Miss Breamer is a pure idealist, who masks her dreams under the proverbial cloak of materialism. She is a lover of healthy outdoor sports, is very approachable, and remarkably free from the taint of the "Almighty I."

She is indefatigable in any cause of humanitarianism and is always ready to sympathize and encourage others less fortunate than herself. It is a pleasure to have written about you, Miss Breamer.

NUMEROLOGY

Now it stands to reason when a girl is a student of Numerology, especially as applied to a name, such for instance as Virginia Kendrick, we poor amateurs must sit up and take notice. Here is the formula: If the K is before the V, as in Virginia, then it stands to reason that the auguries of fortune are upset; but if, on the other hand, Virginia uses her middle name, viz., Helen, then the H, being ahead of the K (alphabetically speaking), bespeaks luck for the individual. Now this being the case, it is quite likely that Virginia hereafter will be known as Helen. Many famous women of the past were named Helen. We'll cite one cast in point—Helen of Troy! We still remember her, and so we are asking you directors and producers to listen with a kind ear when Virginia—that is, we mean HELEN KENDRICK — interviews you in furtherance of her ambition in making good in pictures, she deserves to succeed, as she has had a wealth of experience as an ingenue in legitimate productions and had the advantages of going through the school of experience via STOCK, and for this reason we are assuming that she will acquire the metiere necessary for a successful film career.

You don't have to tell a man to go to hell in Yuma; he is so close to it the advice would not carry a sting.

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UNIVERSAL PICK-UPS

For the new series of "The Leather Pushers," the Universal condensed prize ring stories from the pen of H. G. Witwer, in which Reginald Denny was starred, the best of the Pacific Coast's boxing talent was engaged. Now that Denny has started work on "The Abysmal Brute," Jack London's vivid tale of the ring which Hobart Henley is directing, most of these popular fighters will see service in this new venture.

Among those of sporting fame who were brought before the camera to spar with Denny were Cliff Kramer, heavyweight champion of the Pacific Coast; Al Norton, light heavyweight champion of the Pacific Coast; Leo Matlock, middleweight sensation of California; Frankie Adams, Chicago featherweight; Texas Kid, the Dallas bantamweight; Al Swiftford, amateur middleweight champion of the Pacific Coast; Kid Wagener, Brooklyn light heavyweight, and Johnny Schiff, former California contender for the world's featherweight title, boxing instructor of the A. E. F. in Italy and further remembered as the defeater of Frankie Fleming for the Canadian featherweight title in 1915.

The Jack London story is being filmed as a Universal Jewel special of elaborate type, with Mabel Julienn Scott, Buddy Messenger, Hayden Stevenson and other noted players in the supporting cast. The hero is an innocent brute raised in the forests and trained by his father to be a world champ. Isolated from civilization until the age of twenty, he is suddenly sub-

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* * *

NATIONAL NOTES

Constance Talmadge returns to Los Angeles to witness the opening of the second big week of their latest picture, "East is West." Norma Talmadge returns to begin work on "Within the Law," to be directed by Frank Lloyd.

* * *

Allen Holubar's cast in "The White Frontier," the star of which is Dorothy Phillips, will present a young English actor, celebrated abroad but a stranger to the American screen. Lewis Dayton is his name.

* * *

James Young, who has returned to Los Angeles to direct "Trilby" for Richard Walton Tully, was taken seriously ill a few days ago. He is reported better but is still confined to his bed.

* * *

Maurice Tourneur has begun work—actual filming—on "The Isle of Dead Ships." The distinguished director and Anna Q. Nilsson and Milton Sills sat in the projection room and passed on the "rushes," which they declared were eloquent promise of the thrills the filmed story would evoke.

The Anchor Film Distributors, Inc., with headquarters in Hollywood, has added two exceptionally well staged features to its list of releases. These films will be known as "Gold Seal" productions. "The Wheel of Fortune," starring Grace Darmond, is the title of one "Gold Seal" feature, while Hobart Bosworth in "The Law of the Sea" is the other.

* * *

The gentlemen are receiving popular Xmas presents this year. Please notice the compactness of those hip flasks, says Roy Stewart.

* * *

Dana and Dwight Eversoll define B. V. D. as BEFORE VOLSTEAD DISASTER!

HINTS FROM INCE

"No magazine writer ever made much of a screen name for himself by writing 'down' to the silversheet," says Miss Bradley King, the young Thomas H. Ince writer.

"Because the screen public is a thoughtful public and, moreover, will not tolerate condescension. Humility and a desire to learn are the first requisites of the fiction author who seeks new fame and fortune in preparing material directly for the screen."

Miss King, after two years as author of short stories for magazines, was given a contract to write exclusively for Thomas H. Ince productions. Numerous adaptations came from her typewriter and now she is occupied with preparing original stories, the first of which, "What a Wife Learned," featuring Marguerite de la Motte, John Bowers and Milton Sills, will soon be released.

* * *

As the final editing is being done on "White Tiger," the Universal-Jewel film play starring Priscilla Dean and directed by Ted Browning, a new Browning-Dean opus has entered production. It is "Drifting," a colorful Broadway stage success in which Alice Brady starred. John Colton wrote it, Lucien Hubbard adapted it and the same technical crew associated with Browning on past productions is at work on this.

* * *

Never criticise another's actions over a dish of spaghetti, exclaims C. L. Theuerkauf.

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SUBSCRIPTION RATE: ONE YEAR.....TWO DOLLARS
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SHE HAS PASSED OVER

Mrs. Mary Flugarth, mother of three famous screen stars, passed away recently at her home in Hollywood. She is survived by her husband, Emil Flugarth; Viola Dana, Metro star; Shirley Mason, Fox star; and Edna Flugarth Shaw, star of stage and screen in England.

With her passing there remains a haunting sorrow that will remain with these three stars. Mrs. Flugarth was everything a mother could be to them. They loved her dearly, and found it a great comfort to be at home with her after a hard day's work at the studio. Now they must face the public and travel on without her sympathetic guidance. We offer our deepest sympathy.



YOUR CHRISTMAS SPIRIT will be intensified when you know that you have bought CHRISTMAS SEALS to help others less fortunate than yourselves.

LET'S BUY!

BILLIE DOVE CAN THROW!

The pane of a second-story window at the home of Billie Dove, Metro's young featured player, was broken. Charley Dove, returned from school, saw the fractured glass and asked his mother how it had occurred.

"It happened this morning," explained Mrs. Dove. "One of the turkeys got out of the pen and Billie tried to head it off. When it started for the gate she threw a stick and that's where it landed."

HIS LAST REMARK

Before Miss Marion Davies said good-bye to him on the Cunard piers, Robert G. Vignola, about to begin a trip around the world on the "Laconia," said

"No one, no matter how great, can really afford to sit back and rest on his laurels. This is a world of work. I believe in work, work, work, if artistic success is the goal sought."

And then he sailed for a four months' pleasure cruise.

The latest song hit which is being radioed from all the broadcasting stations is "The Happy Hottentot," dedicated to Douglas MacLean and Madge Bellamy, who play the leading roles in Thomas H. Ince's new racing comedy, "The Hottentot," soon to be released. Harry Von Tilzer, who has countless familiar ballad and song successes to his credit, wrote the music. Words are by William Jerome.

* * *

There are so many funny characters in Hollywood now, that we don't know whether they are working in pictures or just natural.

Reggie Denny has been looking around.

Al Cohn loves vaudeville (?). He attends the Orpheum, and while the show is on in front, he either reads a paper or keeps looking around in the back of the house for old friends, the meanwhile Walter Hiers, who is a humorist and raconteur of note, seated at the end of the same aisle, listens most intently to every wise crack over the footlights. No wonder he keeps healthy and fat. Al, as you know, isn't a heavyweight.

* * *

These are dangerous days for Hugh Thompson, the six-foot hero of Katharine MacDonald's heart—that is, in her new picture, "Refuge," for B. P. Schulberg and First National.

From being thrown through a doorway, bound hand and foot, to leaping through a window or something indefinite outside, the tall leading man runs the gamut of daring experiences.

* * *

A young girl we had in the office started to file her nails instead of the papers we gave her. Now we have a new girl. Hoot Gibson's line direct from "U."

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RIVERSIDE, CAL.

Hand-Outs Along the Rialto

FAIRLY GOOD

It takes Arthur Edmund Carew to prove that all Russians are not either too fat or too thin, and unshaved and Bolshevik.

He plays the "heavy" in Katherine MacDonald's new picture, "Refuge," now under way at the B. P. Schulberg studios.

For a handsomer man is hard to find among the denizens of Hollywood. He is of the Continental school of manners and is quite polished. He is from the southwestern section of Russia.

And if you expect to find a wild-eyed radical when you meet him, you will be disappointed. For he is quiet, poised and a most interesting talker.

The other day a nice gushing girlie met him on the set. "Oh, are you a Russian?" she cried. "Oh, I've been to Russia. And I just loved to hear the Russian peasants playing that quaint music on their caviars."

GETTING LIGHT

By Art Rick

I've read in booklets and in pamphlets
by the score,
Of Golden California, on the far Pacific shore;
Of its wondrous climate and its sunny skies,
Of its sunkist groves and the summer that never dies,
Of its oranges and its Iowaians that by irrigation grow,
Of its perfume-laden zephyrs on the hillsides where the poppies blow.
But I, like the darky, "Do Opine," California, sans the sun, is an awful case of shine.

"JUST LIKE A WOMAN"

By Clara Kimball Young

He sent her . . . flowers . . . candy
. . . love notes . . . bank notes . . .
taxi . . . gowns . . . hats . . . checks
. . . dogs . . . motors . . . and a lot
. . . more . . .

But to prove that she was a woman with the usual amount of feminine brains, she of course, sued him for breach of promise.

And made an extra fifty thousand, or so.

* * *

Frank Campeau, has been added to the all-star cast of the Maurice Tourneur productions of "The Isle of Dead Ships," which includes Anna Q. Nilsson and Milton Sills.

AFTER ELEVEN YEARS

It was just eleven years ago when three enterprising young men decided to try the salty brine at Long Branch, N. J. This trio were not exactly musketeers, but they possessed the same adventuresome dispositions, and so it came about that "Willie" Sullivan disported awkwardly and timidly in the bosom of "Father Neptune" when suddenly he let out a yell, and Al Renton, a fair swimmer, rushed madly to the rescue of his pal (ostensibly meeting a horrible death) who was apparently "going down for the third time," the meanwhile the last of this trio gave explicit directions to Al just how "Willie" should be brought in. This individual is at present writing this anecdote. Well, to resume our theme, "Willie" was brought in, and the HERO(?), glowing with self-satisfaction, started working madly over his chum. The editor merely looked on, for be it said, the editor had witnessed too many practical jokes played by Sullivan in the past to pay much attention to the present affair. He wasn't wrong, for as Al was just giving up exercising the DEFUNCT (?) in despair, said corpse gave us a surreptitious wink, and we calmly resumed our interrupted snooze on the hot sand. We never knew a time when WILLIAM SULLIVAN (to give him his full classic name) wasn't able to do things just a little bit better than the other fellow, and so, after eleven years, since the above occurrence, we find him playing a most important part in "The Courtship of Miles Standish," supporting that great natural actor, Charles Ray. Mr. Sullivan motored all the way from New York, arriving in Los Angeles in August. He had just returned from Europe, when he heard the call of Hollywood. He has played a prominent part in moving pictures for the past eleven years, being under contract with Pathe about four years of this time. He is becoming popular in the colony, but this

MELANCHOLY

*Oh God! what man, who knowing—
That bliss was meant for all—
Should witness joydom—showing
Yet he—but sip of gall?*

*Should see all faces glowing,
And notice love lit—glances!
Yet feel none for him showing—
Beyond those of his fancies.*

*Can such be thy bestowing—
Must I be sorrow's slave?
If so I take the going
That brings me near the grave.*

—By MARSHALL LORIMER.

DOES IT PAY?

About three weeks ago Murray Spencer, former Yale student, who is now climbing the cinema ladder to success, voluntarily played the part of a Good Samaritan in reality by getting a young fellow out of jail through the process of paying his fine. Just to give the seemingly unfortunate chap a further chance to get started on the right foot, this same Good Samaritan gave him the liberty of his Hollywood apartment. Now the beneficiary of all this goodness is missing and likewise about \$500 worth of Spencer's personal effects are missing. The ungrateful one had taken full advantage of having the freedom of the actor's apartment. "In view of the fact that this is something like the 'steenth time this same fate has been my lot for undertaking to extend a helping hand, I'm on the verge of deciding it's a bad policy to be too ready to do good turns for strangers," Spencer says. And, we'll say he'd better get off the verge and decide to said effect instantler!

isn't surprising, as he has just the right kind of a personality that represents the winning of additional friends.

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SCREENING WHERE THE SCREENING'S GOOD

Broadsides

By ARGUS

Harry Beaumont's discovery.
When some couples dance they
don't even know if they have music
or not.

* * *

Some people are so dumb that they
think Violet Ray is Charlie's sister.
This little ditty from W. Emile.

* * *

One man that we know trained to
spank his children by paddling a
canoe.

William Watson perpetrated this.

* * *

Actions speak louder than words.
That's why we call it silent drama.
This is Mabel Normand's laugh.

* * *

Something tells me that the In-
dians were the first grafters. You
know they did some scalping. Stuart
Paton's auto-suggestion.

* * *

One girl is so dumb she doesn't
know the difference between drome-
dary and masculine dates.

Jimmy Aubrey did this one.

* * *

It is all right to have a sewing ma-
chine run down your pants, but not
while you are in them.

Harry Carter's ripping wit.

* * *

Arthur K. Doe again this week.
"Speaking of mud baths is a dirty
remark."

* * *

One chap was looking for a fork
in the road, but he found a knife.
Claude McElhany is getting better.

* * *

Charles Anthony's one little out-
burst.

The difference between red-eye and
pink-eye is a lot of color.

* * *

A large party of us were out until
the clock struck one. But he wasn't
hurt.

Jack White told this one.

* * *

One girl we know had water on the
knee, but she wore pumps and it was
all right. Edith Johnson deserves
credit for this.

* * *

"Bumps" Adams is making some
two-reel athletic comedies. Bet there
are some "dumb-bells" in this.

A YULE-TIDE THOUGHT,

*O hark! the mystic bell within each
man*

*Has tolled an annum in his meagre
span,*

*Conjointly with the bells which chime
from each church spire.*

*'Tis the pulse that marks regret, and
might have been,*

*The sound to which fresh vows are
mouthed as keen,*

*Knowing subconscious, he will yield,
when comes desire.*

—By MARSHALL LORIMER.

Universal-Jewel production efforts
today indicate that the market a few
months from now will have some of
the best specials yet produced at Uni-
versal City. Stuart Paton is making
consistent progress on "The Attic of
Felix Bavu," an all-star version of Earl
Carroll's play; Rupert Julian is confi-
dent of completing the shooting of
"Merry Go Round" within six weeks;
Lois Weber is just starting the beauti-
ful story, "Jewel," and "Drifting"
looks like a winner with the proven
Dean-Browning combination behind
it.

* * *

Sol Cohen, noted violinist and com-
poser, has written the musical score
for "Michael O'Halloran," Gene Strat-
ton-Porter's own production of her
novel for the screen.

James Leo Meehan, who has re-
cently finished directing a score of
youngsters in "Michael O'Halloran,"
the Gene Stratton-Porter production
of her novel for the screen, declares
that children are as easy to direct as
grown-ups. Mr. Meehan will spend
the Christmas holidays in New York
City.

SO RICKETY

By Art Rick

My Dear Lorimer:

Your request for my address comes
again and I am hastening to say it's
the Hotel Hayward just now, but I
have not had a close-up of what Harry
Fryman is going to tax me for just
"eatin'" and sleepin' here. When I
do get the low-down on it I may move
to the Arroyo Seco, along with the
rock crushers.

* * *

Willard Mack is going to produce
Red Bull Dogs. When does he start
to announce pink elephants and all-
igators with green lids on? You know
when they do come they occur in just
such assortments.

* * *

I see Dick Wick Hall wants to
change the name of Yuma, Ariz., to
Yumoresque. That's giving the natives
a shade the worst of it at that, for it's
tough enough to have to live there
without adding to the moniker.

* * *

I'm kidding on the level on that one,
for before Mr. Volstead horned into
the limelight I held the indoor wet
record since Noah's wave of notoriety.

* * *

I caught a salesman trying to sell a
Paramount sea picture to an exhibitor
the other day, and got a real laugh
out of his come-back.

The salesman informed him that it
was a Willetts picture. He came right
back with, "My people don't like them
prize fighters' stories." Don't tell this,
Big Jess may issue another defy to
Dempsey.

* * *

I wonder if you have noticed that
"once over" the other day. One of
them thought it was the advance ad-
vertising for a new smoking tobacco.

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PERSONALITIES

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A FEW SWEET REMARKS

It is pleasing to note that the two new Brown Chocolate Shops have been opened. Charlie Durnin is the supervising caterer, and is receiving many compliments on the quality and service rendered. Mr. Harter and C. C. Brown are the owners for this corporation, and they are proudly showing Los Angeles something new in "dainty eating shops." Mr. Sugar is the manager of the Broadway Shop, between Seventh and Eighth. The other is on Sixth street between Spring and Broadway. If you appreciate comfort and quality drop in.

Gladys Brockwell claims that it's becoming a fashion nowadays to call yourself A Daughter of the American Evolution.

* * *

Looks like fashion is giving the flapper the laugh. Ethel Broadhurst is paraphrasing again, although she is in New York.

* * *

LIVING THE PART

Long one of the most convincing villains on the screen, in the role of Richard the Lion Hearted, in "Robin Hood," Wallace Beery was given a fine opportunity. He invested the character of the rough and ready crusader with a sympathy and sincerity that almost "stole the play."

It is generally agreed that it was a fortunate moment for Beery when Universal cast him in the role of Felix Bavu in the film adaptation of Earl Carroll's famous stage play, "The Attic of Felix Bavu," which was a past season sensation on the New York stage.

In the character of the burly Russian peasant, Bavu, Beery has a part as ideally fitted to his ability, with big possibilities for an immortal "heavy" characterization.

Rarely is an actor who has scored a big hit in a character part given an opportunity to follow it up with a part offering as big possibilities. Wallace Beery has been given that chance. He is an interesting figure of promise on the film horizon, and professionals themselves await "Bavu" with great interest.

SHE STARTED AS A DANCER

Kathryn McGuire, who appears in support of Clara Kimball Young in "The Woman of Bronze," Harry Garson's newest production for Metro, which King Vidor is directing, is a native of Danville, Illinois, where she received her early education, followed by two years in a Chicago seminary. In 1917, with her mother and sister, she went to Hollywood. There she attended Hollywood High School and also studied classical dancing under Ernest Belcher.

During a summer vacation she danced in the Maryland hotel in Pasadena and was accorded much praise for her grace and skill. She was seen there by Thomas H. Ince and offered an engagement as a solo dancer in a Dorothy Dalton production. Following that she did solo dances in other pictures and later was engaged as an extra at the Mack Sennette studio.

She was promoted to "bits" and parts in two-reel fun makers and finally was among the featured players in several five-reel comedies. She was also co-featured with Ben Turpin in "The Shriek of Araby." She appeared in support of Gladys Walton in "Playing With Fire," with Priscilla Dean in "That Lass O' Lowries," played the ingenue lead in "The Crossroads of New York," and was the only feminine player in "The Silent Call."

CHRISTIE IN HONOLULU

Al Christie cabled his studio this week from Honolulu that after the safe arrival of his company, flivver and all, he found ideal weather and locations for making his comedy scenes for "a Hula Honeymoon."

Christie and his company left Los Angeles in a blinding rainstorm but encountered clear weather the second day out, and were able to take their boat scenes all the way over. He will remain on the islands until just before Christmas. The new comedy will feature Henry Murdock and will be released early in the new year.

In Christie's company in Honolulu are Henry Murdock, Babe London (Earl Rodney), Dorothy Devore, Miss Anne Christie, Olive Leeds, Mr. and Mrs. M. E. Hageman, Cameramen Alex Phillips and A. J. Stout, Walter Graham and Robert Hall.

TO GIVE CHRISTMAS PARTY

The Hollywood home of Lloyd Hughes, a debonair screen star who scored his latest hit as leading man in Mary Pickford's "Tess of the Storm Country," and his wife, professionally known as Gloria Hope, will be the scene of a huge Christmas party, given in honor of a large number of poor children from Los Angeles's tenement district. Presents will be distributed to all the youngsters, and a number of other screen celebrities will be on hand to make the celebration a success.

HE WILL BE "SHOWN"

Bobby Vernon of Christie Comedies is taking his wife and nine-months-old daughter back to St. Louis to spend Christmas with Mrs. Vernon's mother. Bobby's wife was formerly Miss Angie Repetto of St. Louis.

VERY GOOD ADVICE

"Think success!" is Warner Baxter's recipe.

"The principal thing that holds a lot of people in hard-luck row," says Baxter, "is that they don't think success. They desire success, work hard for success, keep success as a shining goal ever before them, but fail to mentally dwell in the realms of successful achievement."

Baxter has just been successful to the extent of landing a three-year contract with Robertson-Cole, in whose productions he is to star, co-star and appear as featured player.

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.

Bright Hints For Human Beings

By "US" or "WE"

William Duncan does Broadway this week.

"Dr. Jack" took "Trifling Women" out "All Night." It was "One Wonderful Night." "Robin Hood" is under "Suspicion" for having "Broken Chains." "The Young Rajah" and "Clarence" found "Tess of the Storm Country" where "East Is West." "The Georgia Minstrels" were popular "When Knighthood Was in Flower." "My Wife's Relations" saw "The Infamous Miss Reville." The result was "The Jilt." That's "The Boomerang." "Red Bulldogs" had "A Motion to Adjourn."

* * *

Six months have been spent in the preparation of "The Hunchback of Notre Dame," in which Lon Chaney will star, and Wallace Worsley expects to be hard at work on this Universal-super Jewel within a short time.

* * *

HART AND FARNUM IN FIRST "BEN HUR" CAST

Choosing the ideal cast for "Ben Hur" has become a popular indoor sport since Goldwyn's announcement that it will make a tremendous screen presentation of the play.

Since the cast has not been selected, your guess is as good as anyone's. Here are the principals in the "knock-out" cast at the first presentation of the stage play, more than twenty years ago William Farnum as Ben Hur; William S. Hart as Simonides; Emmett Corrigan as Ilderim; Adele Block as Iras; Gretchen Lyons as Esther.

"Bill" Hart and "Bill" Farnum were good names then; by the power of the motion picture, a toy at that time, they were later to become universally known. However, to the twenty million people who have seen the play, Goldwyn gives assurance that no expense or effort will be spared in assembling for the screen cast the best names and highest talent that film-dom affords.

June Mathis has returned to Los Angeles to continue her work on the continuity, in close touch with the casting, wardrobe and editorial departments, which are also busy in preparation for the mighty undertaking of bringing "Ben Hur," in all its splendor, to the screen.

RECOVERS AFTER SERIOUS ILLNESS

Walter Emerson, dapper young feature player who will next be seen in support of Henry B. Walthall in the William Fox production of "Drink," has just recovered from a serious illness of a month's duration. Walter's many friends are glad to see him up and around again, and to hear that he has recovered sufficiently to warrant his continuation of picture activities soon. Dan Cupid was robbed of a triumph, caused by the actor's illness, as he was to be married early this month. However, Danny will win after all, as Walter says the wedding will take place the first part of next month.

SPEAKING OF FAMOUS ANCESTORS—

The exceptional cast of "Vanity Fair" was not selected on a basis of ancestral fame, or famous relatives—but listen to this

Earle Fox, who plays Captain Dobbin, is a great-great-great-grandson of John Fox, who was the first Sinn Feiner in the Irish Parliament.

Tempe Pigott, who is cast as Mrs. Sedley, is a second cousin of Lady Diana Manners.

James Chapin, assistant director, is a descendant, through his mother, of the Duke of Wellington.

Mabel Ballin, who plays the star role of Becky Sharp, has a famous relative, too, she says. "I'm related to Hugo Ballin, motion picture director—but only by marriage!" she confesses.

PHENICE MARSHALL

There has arrived in our midst a most striking example of brunette exquisiteness in the person of Phenice Marshall. This young lady has set her heart on a career in movieland. Nor does she expect to become a star over night. She is resolute, talented, and quite capable of taking advantage of any "tide of fortune" rushing her way. Let's watch results. Stranger things have happened and are happening every day in Screen Land.

"WHEN THE THREE FATES ASKED EUCLID'S ADVICE HE SUGGESTED"

A square deal for the square guy.
A round of pleasure for the rounder.
Sharp corners for the eternal triangle.
Kathleen Kirkham handed this in.

SCOTCHMAN TELLS SCOTCH STORY

Malcolm McGregor, one of Viola Dana's three leading men in her newest Metro starring picture, "Noise in Newboro," has been telling a story which, if not new elsewhere, had not been told before at the Metro studio in Hollywood.

"A Scotchman woke up one morning," related Mr. McGregor, "and discovered his wife dead. So he went into the hall and leaning over the railing above the stairs, called to the cook below:

"Cook just one egg this morning, Mary."

Flat hair, on a round head, denotes intelligence, according to Roy Marshall.

We are featuring—

NOVELTY WEAVES in STRIPES, and overlaid designs.
TWEED SUITINGS, and WHIPCORD WEAVES— that are so popular this Season.

TAILORED TO YOUR PERSONALITY
Lou Groman & Co.
Tailors

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CUNNINGHAM MOTOR CARS

'Built to Maintain a Reputation of Over Eighty Years'



THE CUNNINGHAM CAR AGENCY

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1925 So. Figueroa Street, Los Angeles

JOS. M. SCHENCK PRESENTS CONSTANCE TALMADGE IN "EAST IS WEST." DIRECTED BY SIDNEY A. FRANKLIN. SCENARIO BY FRANCES MARION. PHOTOGRAPHY BY TONY GAUDIO. KINEMA THEATER.

REVIEWED BY "CLOSE-UP JUNIOR"

After seeing the stage play, we are glad that Connie made this picture. It really goes to show just what can be done in motion pictures. "East Is West" should please the most blase audience, as it is beautifully executed, well acted, and in fact a real bit of cinema art. The role of Ming Toy, enacted by Miss Talmadge, will long be remembered by her many admirers. Warner Oland as Charlie Yong almost "stole" the picture for ability. But everyone was so good it was really hard to judge. Edward Burns as Billy Benson was refreshing, clean-cut and very satisfying. He brought to the screen a type of hero who does daring deeds modestly—and minus the "mushy" part in the end. Nigel Barrie was, we might say, miscast. We can't imagine him as a villain, and yet he was almost one in this. E. A. Warren again proves to the public that he is versatile and a true artist. His part stood out remarkably among so many others. Frank Lanning had a small role, but was convincing. Nick De Ruiz did some fine acting on the Love Boat. His artistry is consummate. As long as he remained in the picture he riveted your deepest attention. Here's an artist well worth watching. Winter Hall was as usual—good. Lillian Lawrence might have been better, but her part was small, and it really didn't matter—much. Sidney Franklin is a very capable director and seems to handle comedy and dramatic moments with skill. The sets are true to nature and give signs of costing a great deal of money. It is a good film and will more than repay the cost of production.

REMEMBER—YOU CANNOT DIG DEEP ENOUGH! THE POOR ARE WITH US ALWAYS—AND THIS IS XMAS! WHY NOT GAIN MORE HAPPINESS FOR YOURSELF BY DIGGING DEEPER?



My Christmas Message

DEAR FRIENDS OF MOVIE-LAND:

I take this opportunity to tell you that the greater percentage of you represent the "SALT OF THE EARTH," for you have the nature to recognize CHRISTMAS THREE HUNDRED AND SIXTY-FIVE DAYS IN THE YEAR! I mean by this that no day passes, but what you have individually and collectively stood ready to lend a HELPING HAND to others in distress; you didn't have to wait for Yule-Tide to bestow your munificence; you were, and are, always ready to help. This is a recognized trait with professionals; no cry for help ever went unheeded by you, and yet, with your wonderful traits, and Hearts of Gold, you have been the first to be maligned and spat at by an unthinking populace, and even then you have shown a forbearance worthy of the Founder of Christianity. To you, then, it becomes my great privilege and honor to wish you some of the ephemeral happiness running amuck on this day. I am only hoping that the depression in the Industry, which has lasted some time, may not have put a "crimp" into your plans for the Festivity so prevalent. If there are any such (and I hope I'm wrong). I will be pleased to act as YOUR HOST at the dinner! (Please don't rush!) Anyway, Dear Friends, many of us who haven't a great deal, have a great deal more than many unfortunates who haven't a CRUST OF BREAD IN EUROPE! Remember this when thinking of your present predicament. Say to yourself, "IT MIGHT BE WORSE." With this feeling in your hearts, you cannot fail in receiving your share of happiness. In closing I wish to thank you all for your kind co-operation and material regard in the past; so you see it isn't any wonder that I can, with all my heart, wish you the many joys of this Season, and express a wish for REDOUBLED SUCCESS TO EACH OF YOU DURING THE YEAR 1923.

YOUR FRIEND AND WELL-WISHER,

MARSHALL LORIMER, Editor.

9/10/2025 8.55

“Close - Up”

a nearer point of view

VOL. IX, NO. 1.

LOS ANGELES, CALIF., JANUARY 20TH, 1923

TEN CENTS A COPY

WALLACE BEERY

as Richard 'Coeur de Leon'

in

“ROBIN HOOD”



and Screenland's

“Baddest” ‘Bad’ Man

as he actually

appears off

the screen.

THE MAGAZINE OF MOVIE-LAND

"Not So Good—In Hollywood"

(With Apologies to No One)

By OBSERVATUS

* * *

Why the very idea of Dorothy Manners, film girl, suing Sally Bosse for the exclusive right to the name of Dorothy Manners!

Al St. John, Fox comedian, used to make \$18 per week. The question is: What does he make now?

Ivan Moskovin is a Russian comedian. Any guy with a name like that ought to be funny.

Edward Martindel's light-green makeup is all O. K. And now the five Olsen sisters, Eve, Edith, Elsie, Violet and Dolly, have come out with some yellow makeup for street wear.

Yes, Grace Darmond did look nice on the witness stand. She is truly a very good actress. Did you notice the head-lines?

Vera Stedman, former Christie comedy leading lady, is suing her husband, Jackie Taylor, orchestra leader, for divorce. Money matters is one of the reasons for the suit.

Cullen Landis wants to fight at the Hollywood Stadium. Seems as though leading ladies have no lure for this young screen actor.

Irving M. Lesser got a divorce on a cruelty plea. Mental cruelty, it was. This is good!

Most of us are wondering why Jackie Coogan's father will direct the young star, when there are plenty of good directors out of a job.

Gloria Swanson's mother got her \$75,000 all right!

Hollywood just WILL be a clean city, that's all. A number of film notables have just financed a new laundry.

Bessie Eyton, star of the stage and screen, and former wife of Charles Eyton, is suing her husband, Clark B. Coffey, film actor, for divorce.

Sid Grauman has non-slipping sidewalks at his new Metropolitan Theater. He should also have pillows to fall on after hearing the opening night prices.

Walter Forde, the "British Charlie Chaplin," is in town. He did not bring any wise-cracks with him, however.

Helene Chadwick, Goldwyn actress, has separated from her husband, William A. Wellman.

There was a large party at the wedding of Walter Hiers and "Peaches" McWilliams. He was it.

Carter de Haven is appealing the suit which turned against him for \$625 in favor of a landscape gardener.

Edna Pennington says she likes real estate selling best of all. Yes, there certainly are some handsome salesmen in the game.

Wanda Hawley received some nice publicity by having her sister get passports to Europe. Does she intend to use this passport?

So Juanita Hansen blames the rich men. Well, you know, money talks.

So Hollywood was fooled for once. Lois Weber got by with her divorce for seven months and not a soul knew it. Well, where were all the clever scandal guys?

Dagmar Godowsky, wife of Frank Mayo, may have to go to jail for speeding on Western avenue.

J. Herbert Frank, an actor, faces a battery and drug charge. This sounds interesting.

For once an actor has won a suit from a casting office. George Hackathorne won his suit from the Artists' Booking Exchange.

Eva Novak, Lasky actress, was attracted by bats as she entered a cave. This was a "batty" idea in the first place.

Now that Pola Negri is taking her vacation, Charley Chaplin should get some more publicity by being seen with her.

Jimmy Starr is the author of three new burlesques entitled "When Moonshine was In Sour," "Bess of the Wrong Cemetery," and "To Grab and to Get."

Max Handscheigl won his suit which Famous Players-Lasky started against him in a film color argument.

So Viora Daniel has been married for three months and none of our clever "nose for news" guys found it out.

Penryhn Stanlaus has realized by this time that saying mean things about the stars does not get one any jobs.

Somebody tried to kidnap Grace Darmond. Well, you can't blame them. Remember, she said she wanted to marry a "real he-man."

Mae Busch was ordered freed from bankruptcy. What does this mean?

Monty Banks, comedian, received a threatening letter. If he's a comedian he ought to be able to "laugh that off."

A NEARER
POINT OF VIEW

"CLOSE-UP"

A MAGAZINE
OF MOVIE-LAND

VOL. IX, NO. 1.

LOS ANGELES, CALIF., JANUARY 20TH, 1923

TEN CENTS

WORDS OF WISDOM—INDEED!

Thomas H. Ince has put the responsibility for "bigger and better pictures" directly up to the motion picture exhibitors of America, according to an open letter to exhibitors sent out from his studios here. He says that if exhibitors will "shop" more for the productions they play in their theatres, the million of picture goers will be forced to "shop" less.

His open letter follows:

"Is there not a tendency on the part of many exhibitors to accept the productions they book without having thoroughly "sold" themselves on them? I am hoping that this tendency is not growing; it would be a bad day for pictures.

"There are good pictures in plenty now being released. And if exhibitors will shop for them, picture goers will be forced to shop less.

"The exhibitor who shops for his pictures is the biggest asset my studios have; in fact, he is the biggest asset the entire motion picture industry has."

HER RISE TO FAME

Although but nineteen years of age Marguerite De La Motte has played leads or featured roles in over twenty pictures. Her first part was with Douglas Fairbanks in "Arizona" and her work as Lena stamped her as an artist. Then she appeared in several all-star Zane Grey productions. At the age of seventeen she was leading lady for Mr. Fairbanks in "The Mark of Zorro," "The Nut" and "The Three Musketeers." Following, she was featured in "Shattered Idols," a J. L. Frothingham production; in "What a Wife Learned" and "Scars of Jealousy," two Thos. H. Ince-First National releases; played the lead with Lon Chaney in "Shadows," and the ingenue lead in "The Famous Mrs. Fair," a Fred Niblo production. Her first picture for 1923 will be "Desire," a Louis Burston picture, for release through Metro.

Miss De La Motte is under contract to J. L. Frothingham and will be featured in a big stage success which he will produce early this year.

ACQUIRING KNOWLEDGE

By Marshall Lorimer

Everytime I woo of late
Sadly do I ruminate,
For it takes away one less
Wooing to my happiness.

When I see your glowing face—
It leads me to a new disgrace;
As I hold your glowing charms,
Safely planted in my arms,
Though you try to remonstrate—
Finally I subjugate
All your protests in a kiss!
Which leads to another Bliss.

Frantic quite you realize
The meaning of my enterprise;
'Til you in turn are one and see
The import of our estacy,
Then in turn you strive to win
Nectar of another sin!
And the dawn with glowing rays
Sends us on our sundry ways.

You to find a resting place
On a fragrant little Flower,
I to find another Face
To enrapture me an hour;
So it goes—our wooing takes
Away an ache and leaves new aches,
We're stung, perhaps—and destiny
Smiles on—forgetting you, and me—
Two Mites, a SHE and Bumble Bee:
Who tried to live accordingly.

HIS WORK AND HOBBY ARE ONE

What do you suggest for a boy who complains that he can't see all the plays because he has only seven nights a week for the theatre?

A job in a showshop, of course. So Robert B. McIntyre left Wanamaker's book department, where he had a responsible position, and became treasurer and later manager of Philadelphia and New York theatres. Production manager at World Film was his first motion picture job, and now he is casting director at Goldwyn, and a shining example of the man who is a success because he loves his work.

Just at present he's very busy considering possibilities for the cast of "Ben-Hur."

IT'S AN OLD THOUGHT

"Every day, in every way, I am getting better and better" may be applied to health by the famous French pharmacist, Couc, but it is not a new principle in its application to the upbuilding of a successful career, thinks Leah Baird, who is starring in "The Destroying Angel," the second of the Leah Baird Specials now being completed at the Thomas H. Ince studios in Culver City.

"It has long been the key to success among struggling artists. They may not have said it in the very words of the French scientist but they have applied the same principle of self-confidence, which everyone realizes, is half the battle.

"It is largely on the order of the famous saying, 'If you believe it, its so.' If an artist tells herself daily that she is getting better and better she will improve in her work. By saying such a thing she admits there is great and ample room for improvement. Only those who think there is no room for improvement remain at a standstill.

"You may be able to say to someone else that you are getting better and better when you know you are not. But when you say it to yourself you are fooling no one because you can't fib to yourself or your conscience and get away with it. If you tell yourself you are improving your conscience will make you endeavor to really improve and you will find that day by day you are improving.

"This principle as applied to health may be self hypnotism but when applied to work it means it must be backed up by your best endeavors."

Miss Baird's latest special production for Associated Exhibitor release is "The Destroying Angel," founded on Louis Joseph Vance's famous story. The cast includes Ford Sterling, John Bowers, Noah Beery and Mitchell Lewis.

Frank Beresford has started work on the continuity for "Cordelia the Magnificent," LeRoy Scott's story which will be Clara Kimball Young's next Harry Garson production for Metro.

YOUR CINEMA FAVORITES



In Confidence

Rockliffe Fellows, who plays opposite Claire Windsor in Marshall Neilan's first production in association with Goldwyn Pictures Corporation, "The Strangers' Banquet," is a Canadian, having been born at Ottawa. On the stage he has appeared with Mrs. Fiske, Grace George, Ethel Barrymore and others.

* * *

Scott R. Beal, assistant director and production manager for the Maurice Tourneur production of "The Isle of Dead Ships," goes about wearing a broad smile these days. "We shot the cast in six weeks," he explains.

* * *

Jean Hersholt, who achieved a personal triumph as Ben Letts, the villain, in Mary Pickford's new "Tess of the Storm Country," has just signed a contract with Goldwyn whereby his dramatic services will belong to Eric von Stroheim for a period of twenty weeks. Hersholt will play one of the two leading parts in the von Stroheim production of "McTeague."

EDWARD CONNELLY IN "DESIRE"

Edward Connelly, Metro's veteran character actor, has been cast for a prominent role in "Desire," Louis Burston's newest production for Metro which Rowland V. Lee is directing. In this picture Mr. Connelly will enact the part of a violin teacher.

ANOTHER NEW LEAD

Duane Thompson is another new leading lady recently engaged by Christie Comedies. She is now playing the lead with Neal Burns in a comedy under the direction of Harold Beaudine, having recently finished in another Christie Comedy under Scott Sidney's direction.

Harry Garson's latest ditty:

One of our "live" authors recently received his manuscript from the "dead" letter office. He was insulted.

* * *

Ruth Roland is writing interviews of other stars. Probably dipping her pen in the old hokum bucket too.

THEY ALL COME BACK

Max Linder, the dapper little French king of comedians, will once more set foot on Hollywood terra firma February 2nd after a sojourn of six months in his native Paris. Unstable conditions in France forced him to abandon plans for producing pictures there and his purpose in returning to the Southern California field is to start immediately upon the making of another seven-reel feature comedy, starring himself. His last picture, "The Three-Must-Get Theres," is proving to be one of this season's most popular successes and the merry Max has increased his admirers among Americans prodigiously as a result of his success in burlesquing the character of the romantic D'Artaganan.

JOE WILSON IS BACK

About three years ago Joe Wilson was considered one of the most popular and efficient Assistant Directors in the Film Colony; although three years have passed Joe is still as popular, but on his return to Hollywood he finds so many of the old familiar faces missing; there is a reason: he has been playing vaudeville around, and in New York City and quite naturally he got out of touch with the silent art. He will be best remembered by producers as the right hand, as it were of Rex Ingram, and now after losing all further desire for vaudeville honors he is back in the market to lift certain necessary responsibilities from the shoulders of certain worthy directors. He is staying at the Hollywood hotel.

A ENCO
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

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")

HARRIS & FRANK—STETSON HATS

Small Prices
for
Good Clothes

\$35 \$40
and \$45

Suits and
Overcoats

ACCENTING those things that a man expects in the way of looks, fit, style, and adding a lot more in the way of service and lasting satisfaction.

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

EDWIN CLAPP SHOES FOR MEN

should make this his "picnic parlor" for it is all of that. Joe Weiss is now a grandpapa!

PALAIS ROYAL—Their daily lunches are becoming better and the Saturday teas are awfully crowded. Henry Halstead's gang of music-quakers are right smart fellars—absotively.

CINDERELLA ROOF—This place is now trying to show Los Angeles the correct way to dance—which just can't be done in a dance hall. Who ever heard of such a thing. They will probably lose a lot of customers, but the management is very careless in that line anyway.

COCOANUT GROVE—They are spending a lot of money in their favors and they are getting a lot of money through their cover charges.

LOEW'S STATE—"Hearts Aflame" is reviewed elsewhere in this issue. Max Fisher and his orchestra will undoubtedly startle Los Angeles while "doing their stuff." Rose Perfect, who is in 'Madame Butterfly,' is everything that the last name suggests.

ORPHEUM—Only three good acts this week. They are Middleton and Spellmeyer in "Lonesome Land," Bobby Folsom and Jack Denny with their Metropolitan Orchestra, and Dugan and Raymond in "An Ace in the Hole." The rest of the bill is just so so.

MOROSCO—"Three Live Ghosts," a splendid English comedy, is really very full of laughs, dontcha know? The lines are very clever. "The Tiger Rose" is coming soon.

GRAUMAN'S—"The Pride of Palomar," photoplay by Peter B. Kyne and directed by Frank Borzage. Chester Lyons did the photography. Marjorie Daw and Forrest Stanley are marvelous together. Joseph Dowling and Warner Oland have good parts, too.

MAJESTIC—Mary Newcomb in "Climbing" is a story of a servant girl who marries her employer's brother. Rather amusing. Tom Chatterton and Kathleen Wallace are fine. George Barnes is good, too. Miss Lee Hutty wrote the story.

HILLSTREET—Not much of a bill over here this week either. Doris May in "Up and At 'Em" is the Photoplay. "Parlor, Bedroom and Bath" is almost amusing. Mcakay and Ardine in "The Night Watchman" are the headliners. The rest of the program means nothing.

CALIFORNIA—Nazimova in "Salome"—yes, Oscar Wilde's "Salome." How weird, and those of you who have read the story and really enjoyed it, will be dazzed with this strange—yet artistic—production. It is truly a regrettable fact that Oscar could not see this. He would have been greatly impressed. Many people will not like it, but so many will. People who read Tolstoy, Flaubert, Turgenev and Dostoyevsky will greatly enjoy this picture. There is no doubt that Nazimova understood Wilde, which is something that is always lacking in other productions. Charles Bryant (Madame's husband)

directed the picture and C. Van Engler photographed it. Others of note in the cast were: Rose Dione, Nigel de Brulier and Mitchell Lewis.

MILLER'S—The tenth and final week of "Tess of the Storm Country."

Next week, "The Four Horsemen."

TALLY'S—Constance Talmadge in "East is West." Reviewed in past issue.

KINEMA—Richard Barthelmess in "Fury" with Dorothy Gish. It is the old story of mother love making a hero of a coward. Others in the cast are Tyrone Power, Patterson Dial and Jessie May Arnold. Henry King directed and Roy F. Overbaugh did the photography.

RIALTO—"To Have and to Hold" for fifty-five cents. Kinda cheap at that, but a very good picture from a box office angle.

MISSION—Mabel Normand at her best in "Suzanna." Don't miss this. Has been reviewed in past issue.

SYMPHONY—"Secrets of Paris" with Lew Cody. Whitman Bennett directed the novel by Eugene Sue. Sort of a second grade picture, but Lew Cody is very good. Gladys Hulette is too.

ALHAMBRA—Third week of "Man-slaughter" at popular prices. That's a good line, laugh that off. Reviewed in past issue.

E G Y P T I A N—Fourteenth week of "Robin Hood" in Hollywood. Some record for that little town. "Oliver Twist" with Jackie Coogan is coming next.

GARRICK—Everything you could want—and for only a dime.

CLUNES—"The Young Rajah" with Rudy Valentino. Ought to draw very good as it is his last picture for some time to come.

EGANS—"The First Fifty Years" is very funny. A couple have been married for fifty years and are still living together. This is VERY funny. Henry Myers wrote the story. Evelyn Vaughn has the lead.

MASON—"The Emperor Jones." be sure and see this—it's great! Eugene O'Neill has written a marvelous story that Charles S. Gilpin just happened to fit. It is very unusual as well as amusing.

WEISS & KLEIN—These boys and their cafe deserve to head the list. Come on little rounders, I expect to see all of you at this home of good eats and fine service. The T. B. M.

...Flickerings From Flickerland...

Kinda makes it even, doesn't it. But we do like Abe Lyman's orchestra and one does see a lot of famous people, so what's the difference?

WINTER GARDEN—Otto Hoag, the popular chef, is back and is making some radical changes in the menus. Thank goodness. Grover Frankie and his revue continues to please. The service is better.

PLANTATION—This place has ceased to advertise, so they must be making money. It is a nice place to go. Probably one of the best appointed cafes in the city. We like it, and the music is all right.

JAHNKES—We can't say much for their revue, but Andrew E. (Jazz) Kline is the boy that keeps the crowd happy. Yes, there is a crowd now. The orchestra is getting better and better, day by day, in every way.

CLUB ROYAL—Ah, a new orchestra and two bouncers to keep the cash customers amused. Their dancing contests seem to be drawing the crowds. Thank Earl Burnnett for the pleasing change.

TURKISH VILLAGE—A cigarette—something in a tall glass—a sticky cake on a tiny plate—a lot of smoke—low voices—incense—a pretty face—a check—your hat—one flight of creaky stars—the cold air—goo' night. They you ride home—thinking pleasantly of Charlie Mans—wearing his red fez.

MARCELL'S—Ah, "The Hollywood Follies." But what does the "Hollywood" mean. That we have been unable to find out. However, it does look very nice in the ads. That is enough for Mr. Brandstratter. Jack and June Laughlin are still staging a revue weekly and are really getting over some clever stuff—now and then. The food and music is up to the minute.

ITALIAN VILLAGE—Another village! But this is good. Lee Bergstrom and his orchestra have made quite a hit with his new piece entitled "True Eyes." The noon-time luncheons are also making a hit. We like it better night by night.

CALIFORNIA CAFE—Besides Gus Haritos, the canaries and fine food, one cannot want much else, can one? One doesn't, that's all. One trial proves this fact. If you've never been there you've been missing a lot.

VERNON—Business on week nights is slowing down now, but during those warm evenings, everyone sure

RARE AND EFFICIENT ASSISTANCE

The other day we were visiting the various sets on the Universal "Lot" and during our travels we eventually came upon the Justice Tribunal, so vividly described by Victor Hugo in the "Hunchback of Notre Dame." There must have been a couple of hundred people about in their various atmospheric costumes of that particular period. The majority of them seemed in an aimless mood, while Mr. Wallace Worsley was darting here and there trying to bring the correct order out of a seeming chaos. It wasn't long before we noticed two young men, each of whom seemed to spring out from nowhere, and in a jiffy the scene transformed itself into an orderly gathering of the lower peasantry of France—all agog, and interested in the probable fate of Esmeralda. I discovered their names to be Jack Sullivan, who at one time assisted Eric von Stroheim, and the other was a man we had often heard pleasant stories about—to wit: James—or more affectionately known as Jimmie Dugan by thousands of players of small parts, if we judged a man by the tales told of him, especially by the very people he had employed in the past, then there isn't any doubt, and it would be logical for Jimmie to wear a larger sized hat. Recommendations such as these should be the greatest assets to an assistant director, which incidently is proof enough that the picture game is in a healthier and cleaner state. James Dugan should be a very proud boy indeed, to have everyone speak so highly of his character and efficiency, nor

"strutted their stuff." Funny how the weather effects this place. Maybe a warmer greeting would help.

HOLLYWOOD STADIUM—Sure been having the classy fights and the classy crowds lately. Keep it up, Roy Marshall, you're the boy who hands out the knockouts. Why, this place of leather encounters is even taking the business away from Vernon on Tuesday nights.

S'ALL THIS TIME. Gotta go grab a bit of sleep. We sure been a bunch o' busy birds this week. Had a lot of laughs, didn't we? See you all in the next number with a couple of new pleasure palaces added as a feature.

Announcement Extraordinary! "The Ragtime Chocolate Girl"



ETHEL BROADHURST

suggests that you have your next LUNCHEON, DINNER or AFTER-THEATRE REFRESHMENTS at

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A Lady Always Appreciates a Box
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must it be understood that because we haven't been saying the same things about Jack Sullivan, that there isn't any reason on our part from refraining in saying so, but we thought that you would understand that when two individuals are mentioned in the same article that it is obvious that both are tarred with the same brush, so Jack can take comfort to himself in the thought of our intention. He is greatly liked by employer and employee, but what we really started out to say was that Wallace Worsley is to be greatly congratulated in having such efficient assistants, where assistance and great knowledge of technical necessities are requisites of a finished product, such as JIMMY DUGAN and Jack Sullivan represent.

Walter Long, who has just completed the role of Captain Forbes in the Maurice Tourneur production of "The Isle of Dead Ships," has been cast for a leading part in the new picture which the Sacramento Picture Corporation is now preparing.

Moving Along In Movie-Land

STUDIO CHANGES HANDS

One of the biggest studio transactions in recent years was consummated this week between Principal Pictures Corporation of which Sol Lesser, Michael Rosenberg and Irving M. Lesser are the executives and King Vidor whereby the Principal organization purchased outright, the entire acreage on which the Vidor studios are situated.

The land consists of some fifteen acres with considerable frontage on Santa Monica boulevard. It adjoins the studios of Douglas Fairbanks and Mary Pickford on Santa Monica boulevard.

The purchase price and contemplated immediate improvements will be in excess of \$250,000 and the productions that are scheduled for the coming year will reach high over the \$2,000,000 mark, it is said.

Twelve feature pictures will be filmed in the new plant this year, according to Sol Lesser, president of the Principal Pictures Corporation. Each picture will cost approximately \$200,000. The first will be a Harold Bell Wright story, "The Recreation of Brian Kent." Other equally famous stories will follow.

The new studios are going to be entirely remodeled with extra stage space built immediately. When ready for occupancy, it is the plan of the Lesser brothers and Michael Rosenberg to have one of the finest studios in operation anywhere in the country.

As soon as Dorothy Manners completes her engagement in the Bernard Durning picture for William Fox, she will hurry over to the Charles Ray studios where she has been engaged to play in "The Courtship of Miles Standish." A short year ago Miss Manners was practically unknown in filmdom—now she is kept so busy she has little time to attend to such little private affairs as shopping, all of which contains an impressive sermon on the wisdom of praise-worthy perseverance since Miss Manners is one of the truly model young ladies of the dramatic profession.

* * *

C. L. Theuerkauf, the Universal Exchange Manager, claims "That Figures don't lie, but lies do figure."

NORMA'S CAST COMPLETED

Norma Talmadge has started the new year with characteristic vim by going ahead, all preparations having been completed, on the production of "Within the Law," which Frank Lloyd is directing for Joseph M. Schenck. Like all the Talmadge vehicles, this will be distributed through Associated First National Pictures, Inc.

Surrounding Miss Talmadge is an all-star cast and a production organization that insures success. Supporting this beloved star, who has the role of Mary Turner in the universally known Bayard Veiller stage play, are Lew Cody as Joe Garson; Joseph Kilgour as Edward Gilder, Jack Mulhall as Dick, Arthur S. Hull as Demarest, Helen Ferguson as Helen Morris, Lincoln Plummer as Cassidy, Eileen Percy as Aggie Lynch, Thomas Ricketts as General Hastings, Ward Crane as English Eddie, Catherine Murphy as Gilder's secretary and Dewitt C. Jennings as Inspector Burke.

As a stage play, "Within the Law" is easily one of our national institutions, it has been seen in every town and hamlet in the United States and every other English-speaking country on the face of the globe. Its screen version mars the third consecutive production in which Lloyd has directed Norma Talmadge; "The Eternal Flame" and "The Voice from the Minaret" preceded this one as First National attractions.

Lloyd's staff includes Harry Weil, assistant director; Antonia Gaudio, cinematographer, and Ray Binger, assistant cameraman. Frank Ormstrom, formerly art director for Mary Pickford and Pola Negri, is designing the sets.

Gaston Glass, the hero of "The Hero," "The Spider and the Rose," "Gimme" and other photoplays too numerous to mention, has written a gallant defence of the American flappers and the Flapper Magazine of Chicago has just published it. Gaston stresses the point that he is "for the flapper" with his whole heart and soul and that he considers it entirely unfair to assail so many of the fair!

* * *

Nearly anything looks good when it's painted. Is that why—? asks Dustin Farnum.



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Work has been started on "Main Street" at the Warner Brothers Studio. Harry Beaumont is wielding the megaphone and in the cast are Florence Vidor, Monte Blue, Robert Gordon, Noah Beery, Louise Fazenda, Harry Meyers, Josephine Crowell and Otis Harlan. This is not the complete personnel but just the cast up to date.



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With Comedians in Comedy Lane

HOW SHE ROSE

Miss Dupont, who will be seen in one of the most principal roles in the Selznick all-star production of Robert W. Chambers' noted story "The Common Law," is a southern product. She was born in Frankfort, Kentucky, of good old southern stock, her grandfather having been a Methodist minister and her father a raiser of fine horses.

However, the family moved to Chicago and after a time Miss Dupont went to a convent in a small town in Missouri and later to Illinois State Normal School in Bloomington. Later she was a student at the Loring School for Girls in Chicago.

A short time after she graduated the family moved to California. Miss Dupont had designed dresses for the girls at school, and upon her arrival in Los Angeles she secured a position as designer in one of the local department stores.

One day a director was staging some scenes which were laid in a modiste shop and he needed someone to help pose the models, so he called up the department store and asked for help. The department store sent Miss Dupont to the studio and the director was so much impressed by her beauty that he gave her a small part in the production. She scored an immediate hit and was given the principal role in Erich von Stroheim's production, "Foolish Wives." Before the production was completed she was elevated to stardom.

Vi McIntyre whispered, she could have had a great part the other day, but she couldn't "make-up" her mind.

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KATHLEEN CLIFFORD

ENGAGED

Kathleen Clifford, famous "best dressed boy" of the stage, and also a picture star by the way, has been engaged by Al Christie and will be featured in the next Christie comedy to go into production.

Miss Clifford was known as the Famous Boy in vaudeville, the Julian Eltinge of ingenues, for her well-known role in the snappiest of dinner clothes and a monocle. It is likely that in the comedy which Al Christie will direct she will play a similar character to that which she launched so successfully in her own act in vaudeville. If the story includes such a character it will be the first time done in pictures from a comedy angle.

Miss Clifford's most recent picture appearance was in "Kick In," the George Fitzmaurice production in Paramount's program. Prior to that she played in many other feature productions after a varied career on the stage which included vaudeville, Ziegfeld revues and starring in her own legitimate productions.

Otto Lederer was born in Prague and acted on the operatic stage in Vienna, and with the Irving Place stock company in New York before going into motion pictures.

Mabel Ballin is probably the only picture star in the world who prefers to be called Mrs. instead of Miss. She likes it, she says, because "it's different." She is playing the role of Becky Sharp in Hugo Ballin's production of "Vanity Fair."

* * *

We might say that buying hair nets for the wifey is certainly a "net" loss. Arthur K. Doe again.



MARGUERITE KOSIK

A Bright Child Actress

Now playing with Charles Ray in
"The Courtship of Miles Standish."



JACK COOPER

Comedian

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

:-: Trailing Motion Picture Stars :-:

WHY DO THEY DO IT?

Among the stock questions that a screen actress is called upon to answer at least once a day is: "Why do girls want to go into pictures?"

Corinne Griffith, who has one of the principal roles in the Selznick all-star production of "The Common Law," which is being directed by George Archainbaud, feels that this is a very natural inclination and a difficult thing to suppress.

"Why did Lady Duff Gordon become a dress-maker?" says Miss Griffith. "Why does Gertrude Atherton write novels? Why did Jane Adams take up settlement work? Why is Isadora Duncan a dancer? Why does Neysa McMein paint pictures? The answer, my dear lady, is because they couldn't help it.

"Everyone is born with a talent, but not everyone is born with the urge to find that talent's proper outlet. Of course every girl, at some time in her life, wants to be an actress. It is the girl who keeps on wanting, who should make up her mind that nothing will stop her from achieving her desire. As a matter of fact she will be literally forced into acting.

"I have made it a rule never to give advice to stage struck girls. They don't need it. If they are determined to have a screen or stage career they'll have it—make no mistake about that! If their desire is merely the result of a whim, it will burn out. Passing fancies have a way of evaporating—that's why we call them passing fancies. But the deep-rooted determination will survive all opposition."

"The Common Law" is rapidly nearing completion. Among the well-known players who will be seen in the cast are: Corinne Griffith, Conway Tearle, Elliott Dexter, Phyllis Haver, Wally Van, Doris May, Harry Meyers, Bryant Washburn, Hobart Bosworth, Miss Dupont, Theodore von Eltz and Lillian Lawrence.

George Siegmann has made a big screen reputation for himself within the past year or two. He was born in New York and began his stage career with Charles Frohman. Among the photoplays in which he has recently made a big hit are "The Three Musketeers" and "The Count of Monte Cristo."

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.

A new ideal to idolize has flitted across the line of vision of milady via the screen route. He's Craig Ward, hero in Reginald Barker's "Hearts Aflame." His romantic and heroic acting opposite the beautiful Anna G. Nilson seems destined to be an inspiration to many of those prone to dote on handsome leading men. Mr. Ward is a six-foot stalwart with attractive facial features. He's a world war hero and a Harvard graduate. Besides he is a stage actor of outstanding success, his best work having been done in support of Margaret Anglin.

* * *

George Melford says that a blotter is "absorbing" material to read.



MABEL NORMAND
as "SUZANNA"

The phenomenal success produced by Mack Sennett, playing at the Mission Theatre.

OFF FOR SAMOA

Although Friday is generally considered unlucky this fact didn't apparently discourage the following voyagers, Henry McRae, Bobby Kerr and Dal Clauson. This trio, with other efficiency experts, departed for Samoa Friday the 12th, to make pictures in this unique kingdom. They will be away at least six months.

Now that Johnny Walker has finished "The Fourth Musketeer" we should bring in "The Four Horsemen" and celebrate the Fourth of July, suggests Mal St. Clair.

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GOSSIP BY THE ROUNDERS

BE TRUE TO SELF

If we would all remove the mask,
By letting our real self appear,
We'd enter in our daily task
With strength-replacing inner fear.
By doing this—each one can ask
The very best in this New Year.
—By M. L.

MAX GRAF PREPARES FOR FILMING OF "THE FOG"

Max Graf has returned to Hollywood after spending two weeks in San Francisco preparing for the filming of "The Fog" which will be his next production for Metro. It will be made at the San Mateo studios.

A SHORT CRITICISM

Previewing—"Rob 'em Good."
Bull Montana is ostensibly starred!
It's a presumed farce on "Robin Hood"
who stole the picture? Why, Chuck
Reisner of course.

A GREAT HONOR

When Sylvia Breamer, the noted Australian actress, was selected to play the feminine lead in "THE GIRL OF THE GOLDEN WEST" all the leading ladies hereabouts, metaphorically, gnashed their teeth in vexation, for everyone of them in their silent communings and day dreams had hoped that she would be the one to be selected to play this classic when it eventually went into continuity for screen purposes. So we claim that the honor is great and the HONOR well deserved by this mighty fine emotional actress. If anyone deserves success Sylvia Breamer does. Art in its finer phases has been her ultimate more than money accompanying success in art. She has striven, and now she is getting, the due reward due her conscientious efforts in the past; furthermore let it be understood that after this great production is finally released the name SYLVIA BREMER will carry a newer and finer reason for uttering it.

I RESOLVE—!

Claire Windsor started it. She was all worked up about her own New Year's resolution and insisted upon knowing everyone else's. So she borrowed Marshall Neilan's hat and made all the other Goldwyn folks drop in a little slip of paper with his 1923 resolve written upon it. Here are some that came out:

MARSHALL NEILAN—To refrain from committing murder when anyone suggests I play the hero in one of my pictures.

ELEANOR BOARDMAN — To contemplate no more engagements—except for parts in pictures.

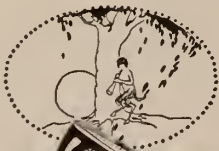
RUPERT HUGHES — To work only fifteen hours a day instead of seventeen.

ERIC VON STROHEIM — Break only one walking-stick during the production of "McTeague."

RICHARD DIX — To be satisfied for at least three months with my new car.

CLAIRE WINDSOR — Never to bob my hair again.

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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PERT POINTS

Contrary to the general impression the hero of "Rupert of Hentzau," Sir Anthony Hope's famous novel, which Director Victor Heerman is transferring to the screen for Selznick, is not the character "Rupert." As a matter of fact, Rupert is just the reverse, an arch villain full of dastardly deeds, who attempts the overthrow of the king.

The general idea that Rupert is the hero is due to the fact that stories as a general rule are named only after heroes and heroines. Sir Anthony Hope's novel, "Rupert of Hentzau" is one of the rare exceptions to this rule, for the hero is Rudolph Rassendyll, the Englishman and double of the King of Ruritania who gets embroiled in troubles of the little Continental Kingdom and falls in love with the queen.

Bert Lytell plays the part of the hero, Rudolph; Lew Cody portrays the villainous Rupert, and Elaine Hammerstein is the beautiful Queen Flavia. Others in the all-star cast are Hobart Bosworth, Bryant Washburn, Marjorie Daw, Claire Windsor, Adolphe Menjou, Elmo Lincoln, Irving Cummings, Mitchell Lewis, Gertrude Astor, Josephine Crowell, Nigel DeBrullier, Wm. von Brincken and James Marcus.

* * *

Lige Conley is responsible for the following: "The little Birch Canoe" is a late dance number, it's a dreamy, floating waltz that carries you to a wave of enthusiasm. The girl I danced with in this stuck around me for a year before I could get rid of her. Now it stands to reason that if I had danced the Battleship Rag with her she'd have been on my tail for life." Saying which, this comedian fled before the wrath of Harry Gribbon.

* * *

Immediately after the release of Mary Pickford's original "Tess of the Storm Country," nine years ago, in which the late Harold Lockwood served as her leading man, that beloved actor became a star in his own right. And now, Lloyd Hughes, the debonair leading man who served in that capacity in Mary's latest screen version of the popular story, has duplicated Mr. Lockwood's achievements and is preparing for a Thomas H. Ince production entitled "Atonement," in which he will be starred.

**CAREWE'S ORGANIZATION
COMPLETE**

With the characteristic speed and thoroughness, Edwin Carewe, the latest director-producer to come to Hollywood, has completed his organization for his forthcoming First National picture, "The Girl of the Golden West." It is an organization of silent stars, men and women whose faces are never seen on the silver sheet and whose screen credits are only the most fleeting impressions on the mind of the public. But they are stars none the less; their contributions to the success of the photoplay are mighty important.

Carewe's scenario editor is Adelaide Heilbron, who has been responsible for the adaptations of several of his former productions. Louis F. Jerome is business manager for the company and Sol Polito, of the American Society of Cinematographers, will be chief cameraman. Wallace Fox will be first assistant director, with a couple of subordinates to work with him on the details of this elaborate visualization of the story already popular as a novel, stage play and grand opera.

During the week since his arrival from the East, Carewe has not only assembled his producing organization for the making of this film at the United Studios, but he has also laid out all the sets for the many interior scenes. In addition, with his assistants, he has already selected the various places that will figure as the outdoor locations for this forthcoming First National picture.

HE KEEPS BUSY

Paul N. Wilson, well known short story writer, has been engaged by Universal to title and edit the recently completed production, "Nobody's Bride." The story, which was written by Evelyn Campbell, was directed by Herbert Blanche. Wilson recently finished the titling and editing of three other pictures for Universal, "One Wonderful Night," by Louis Tracy, "The Power of a Lie," by Johan Bojer, and "The Midnight Guest," an original story by Rupert Julian. The last two pictures were directed by George Archainbaud, who is now directing the Selznick production of "The Common Law," at the United Studios.

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Under the Magnifying Glass

BY THE MAN

BEHIND 'CLOSE-UP'

THIS SOUNDS REASONABLE

A new kind of make-up powder, perhaps destined to simplify make-up and do away with the "flatness" common to close-ups, is being experimented with very successfully by Edward Martindel, now engaged in a leading role in "The Eleventh Hour," a William Fox Production starring Shirley Mason.

The same facing of grease is used as with the ordinary make-up, according to Martindel, but in lieu of the usual yellow or orange or pink powder, he is experimenting with a very light shade of green.

Green, he declares, absorbs the glare of the powerful lights and retains the curves of the face to a remarkable degree on the screen. This effect is not possible with lighter make-up powders because they reflect, rather than absorb, the lights. It is much the same effect, Martindel says, as a house in the sunlight. If it is painted a glaring white, it blinds with its reflection. On the other hand, if it is tempered with cream and the glare is taken away, it absorbs, rather than reflects, the sunlight.

Martindel is making use of the new make-up powder for scenes in "The Eleventh Hour." His experiment with this powder will be given an ample opportunity to prove or disprove itself when the picture is completed.

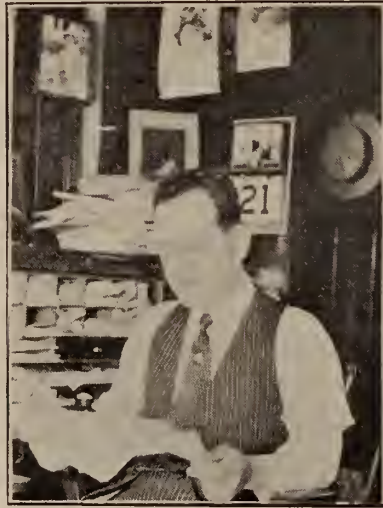
A CLOTHES STORY

Viola Dana is wearing a costume in "Her Fatal Millions," which is entirely different to anything the little Metro star has ever worn in all her picture experience.

Instead of being designed in an exclusive modiste shop as are most of Miss Dana's clothes, this costume was made in a cheap Los Angeles tailor shop.

It consists of a pair of black trousers, about ten sizes oversize, a pair of shoes in which Miss Dana could place both her feet if necessary, a swallow-tailed coat which reaches almost to the floor, a stiff bosomed shirt with a collar which Miss Dana can almost slip on over her head and a black derby hat.

In this oversize masculine suit Miss Dana appears in several important episodes of "Her Fatal Millions," which is a story by William Dudley Pelley which William Beaudine is directing.



CONVINCING OTHERS

It stands to reason that when Allen Holubar selects a leading man to play opposite his famous wife, Dorothy Phillips, that MAN must be good, but it seems that Allen Holubar is not the only one MR. LEWIS DAYTON has convinced of his great histrionic ability, for one day, while visiting the United Studios where "The White Frontier" is being "Shot," Jeanette Eller happened to ask a passing actor with a full growth of whiskers whether Lewis Dayton (who happened to be passing) was any good? "G-O-O-D?" replied the bewhiskered one, "why he's so darn good that in time he'll be the cause of American producers importing English actors for our American leading parts in pictures!" Miss Eller is now convinced, with many others, that Lewis Dayton is a great actor, and having seen him act, we agree with her as well as the wonderful compliment tendered one good artist to another.

We notice, said Bert Lytell, that the girls are wearing "headache bands" instead of hats for evening wear. Probably taking a little for granted as it were.

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ALBERT AUSTIN SIGNED

Albert Austin has been engaged to direct Bull Montana in the fifth Hunt Stromberf comedy for Metro release, which bears the working title of "Two Twins." This will follow "Rob 'Em Good," which Hunt Stromberg personally directed and which has just been completed.

Mr. Austin came to this country from England in the same vaudeville company with Charles Chaplin, with whom he has been associated for the past several years. He not only served as associate director with Chaplin on "The Kid" and many of his successes prior to that time, but also appeared in many of these comedies. He recently directed Jackie Coogan in "Trouble," which was considered one of the most successful of the Coogan features.

With the acquisition of Mr. Austin as director, the Bull Montana comedy staff now includes Dick Stevens, assistant director; Clyde Bruckman, "gag" specialist, and Irving Reis and Ted Reese at the cameras.

AND WHY NOT?

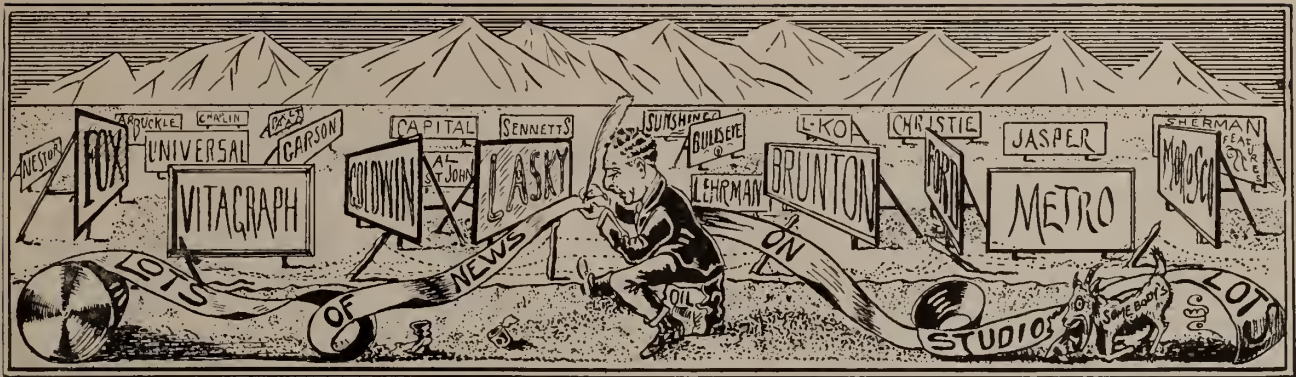
The recent announcement that Eric von Stroheim would begin his connection with Goldwyn by translating to the screen such a typically American story as "McTeague," is particularly interesting in view of the fact that this director generally has been associated with productions with a strong Continental flavor.

THEY KEEP HIM BAD

Ernest Torrence, the particularly villainous villain of Goldwyn's production of the \$10,000 prize scenario, "Broken Chains," was born in Edinburgh but his stage career has been mostly in this country. He used to act in musical comedy and dramas, but since his hit as the villain in "Tol'able David" screen producers won't let him alone. He's in great demand—but always as a villain.

MAE MURRY TAKES VACATION

Mae Murray has completed her work in "Jazzmania," Robert Z. Leonard's newest production for Metro in which she is starred, and has gone to San Francisco for a short vacation before starting her next picture.



FIRST NATIONAL NOTES

Katherine MacDonald's next story for First National will be a tale of the stage and its temptations, written by Ernest Pascal, under the title, "Chastity." Edythe Chapman has been engaged by B. P. Schulberg to play one of the chief roles in this new Schertzinger-directed drama.

* * *

Despite the popular belief, the life of a film star and the director is no bed of roses. During the filming of "The White Frontier," their present production for First National, producer Allen Holubar and Dorothy Phillips are working over fourteen hours a day, adhering to as strict a time schedule as any limited train.

* * *

Constance Talmadge has discarded all the Chinese "atmosphere" in which she plunged her home during the making of "East Is West;" once more her house looks like the beautiful American home which it is. Her next picture will show her as one of our own girls.

* * *

Catherine Murphy, now playing with Norma Talmadge in "Within the Law," is a Seattle college graduate who is making rapid strides in film-dom. Director Frank Lloyd predicts a great future for the newcomer.

* * *

Edwin Carewe has interrupted studio preparations for "The Girl of the Golden West," which he will produce for First National, to go off on a three-day hunt for colorful locations for this universally beloved story.

* * *

Active preparations are being made at the Richard Walton Tully offices at United Studios to greet the First

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DOROTHY MORGAN

National producer on his return from abroad. On his arrival in Los Angeles, Tully will find everything ready to enable him to go right into production of "Trilby."

* * *

Maurice Tourneur, who is producing "The Isle of Dead Ships," reports that he has concluded the actual filming on this fantastic tale of the Sargasso Sea.

* * *

William Seiter, who directed "Bell Boy 13," the new Thomas H. Ince comedy farce soon to be released, is now working on the Ince lot directing Madge Bellamy who is being starred in the Regal production "The Tinsel Harvest."

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THE FATHER LOVE

(A FANCY)

*Ah child, your winning graces which
I ne'er have seen,
Appear through dreams that sweep
away my gloom,
In them—your gaiety and mirth out-
vies the queen
Who threw off cares of State to
seek the bloom.*

*Dear child of constant fancy—though
no more, thou art
A tender creature that the flowers
will know;
No more their silken garments will
your fingers part,
Alas! for you are dead, their
wondrous show.*

*Yet though your eyes have ne'er
looked into mine own,
Nor hallowed me with infantile
caress,
Or whispered little secrets in a win-
some tone
Which burns the heart to melting
tenderness—*

*Still child of fancy! all those "makt
believes" have left
A softer impulse in my lonely heart,
Which treasures them as if death
never had bereft
Or stolen from a life its better part.*

BY MARSHALL LORIMER.

Gil Pratt says that these "decided" blondes are certainly the "light" headed creatures.

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JUST BETWEEN OURSELVES

Marshall Lorimer
Editor and Prop.

"CLOSE-UP"

The Magazine of Movie Land
Issued the 5th and 20th of Each Month

Editorial and Business Office:
603 Western Mutual Life Bldg., (formerly Exchange Bldg.)
321 West Third Street. Telephone 820-609.

SUBSCRIPTION RATE: ONE YEAR.....TWO DOLLARS
Advertising Rates on Contract Basis

Checks Should Be Made Payable to "Close-Up"
All manuscripts and Contributions Should be Addressed to the Editor

BE THANKFUL FOR SOMETHING

Around Thanksgiving Day it is customary to be thankful for something or other. The most of us are at least thankful that we can enjoy turkey, but when a family sits down to turkey and Mr. Stork presents the father with a real chicken as a bonus, then it seems that someone should be unusually happy, and don't forget that when Barney McGill (that splendid fellow and cameraman now shooting the Mermaid Comedies, under the supervision of Jack White) received the news that he was a papa of an eight-pound baby girl on Thanksgiving Day, the said Barney—like all proud "POPS"—let out a proud war-whoop of joy, trimmed the strip of celluloid on his extra camera, adjusted a few lights in the bedroom where Mrs. McGill lay inventing an original croon song for her little mite, and the camera started shooting the first scenes in a life bound to be great, for wasn't the young lady a member of an ancient line of McGills? "Nuff said."

STAR GAZING

By M. L.

*Our Courage is a Satellite,
That round the Planet HOPE re-
volves,
And by that Courage we must fight
The Phantom that each mind
evolves.*

ANOTHER PRECEDENT SMASHED

Hugo Ballin is often referred to as "the man who breaks precedents."

He was one of the first to make a picture without subtitles, his production of "The Journey's End" being a classic example of that genus of films. Now, in "Vanity Fair," he is directing "a picture without a hero or a heavy." For of the three leading male characters, Captain Dobbin, George Osborne and Rawdon Crawley, none falls into one of these ironbound classifications of the typical "movie."

Mabel Ballin is starred as Becky Sharp, and Earle Foxe, Harrison Ford and George Walsh play, in order, the aforementioned characters.

CURT REHFELD PROMOTED

Curt Rehfeld, who for several years has served in the capacity of assistant to Rex Ingram, will assume the position of manager of the Ingram unit for Metro when the young director returns from the East this month to make preparations for the filming of "Scaramouche," his next production. Mr. Ingram is now in New York cutting "Where the Pavement Ends," which he made in Florida.

Speaking of vampires, Edith Johnson says that many "good" girls are leading "bad" lives. This is filmatically speaking.

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GOSSIP WORTH WHILE

DID YOU KNOW

That Marguerite De La Motte began her career as a dancer? At the age of fourteen she made her debut at a Los Angeles theatre in a solo dance created by herself.

That William V. Mong, noted character actor, is a successful scenario writer? He is preparing the continuity for a big J. L. Frothingham special to go into production shortly, name of which will be announced within a few days.

That J. L. Frothingham, noted motion picture producer, has a nationwide reputation as a dog judge? He has officiated on the bench at many famous dog shows both in the East and here on the coast.



WHEN YOU'RE
RUSHED FOR TIME
AND MUST EAT
Make a Bee Line for the
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Where Prompt Service
and Fresh, Good Food
Awaits

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DYE WORKS Inc.

Hand-Outs Along the Rialto

FUN GALORE

By 'Art Rick'

Dear Lorrie:

Met a bird today who was buying his wife a Ford on their tin anniversary. The thoughtful thing.

* * *

I know a fellow who presented his girl with something for her neck last Christmas. I thought when he pulled it he was going to dig up that old wheeze about a bar of soap, but he said it was for the inside of her neck.

* * *

Over in Ajo Arizona a retired prospector is training a pair of Gila monsters to bite you in fun. The only way you get a drink there is for something to bite you.

* * *

Speaking of prospectors, two who had been in the hills for weeks, came in and bought two quarts of Pluto under the impression that it was liquid goat glands. They have been doing childish things ever since.

* * *

Les Theuerkauf says a new addition to the "U" colony goes by the name of Rosie Pratt. It's a spanking good name at that.

* * *

I hope Coue comes to L. A. I would like to subscribe to a course of treatments for that referee at Hollywood.

* * *

I looked at the Third Alarm at Grauman's last night until the o'clock this a. m., and it took four alarms from Big Ben to get me down to Gus Mann's feed trough.

* * *

Goldwyn wanted me to look at a "Stranger's Banquet," but I had already seen it. I had dinner at the Club Royale. I know they could not possibly present the check I got to anything but a total stranger. There was nothing friendly at all in any part of it.

* * *

Speaking of Club Royale. It was my hold up day. The young lady I was trying to dance with held me up in the first part of the evening, then the club presented me with the check, and later two yeggs tried to complete the evening by sticking me again at 9th and Flower, and the only time a taxi was not taking active part in a robbery was when one hove in sight in time to save the change the waiter scorned and my Ingersoll.

I thought of you, dear editor, the other night. I was invited to a party where they were going to have three distinguishing features. Fried chicken, liquor, beans and more liquor. They had forgotten to notify the chicken that we were coming out to the ranch and it moved or something, and then one of the eggs got lit too early to attend to cheffing the beans and they burned. Fancy having to search the city of Lankersham at four bells in the morning for the ham and eggs. Well all would have been well only the lady who dined en stool with me at the automat divided her Boston cream pie with me and let me eat it after she had discovered that it was not of a recent vintage and the next day the doctor poured enough down my neck to stage a retake of the Johnstown flood.

* * *

I'm off those eat places with music. After dining at the Ambassador a friend accosted me getting away while one of the waiters was engaged, and said, "You are not leaving the grove are you?" I told him that I felt as if I had a right to take it but I had no moving permit.

* * *

I am sure I know why they call the Cocoanut grove. The patron who will go after that menu with the prices attached, descended from the same race that settled their differences with cocoanuts.

* * *

Out at that party the other night they had five colors of liquor and the Lord only knows how many kinds. One bird, after taking on all the hues, had to be restrained from climbing the pole of the city hall and waving like a flag.

* * *

I know the human ostrich. She weighs 105 pounds, eats everything, at least she did the last time I took her to dinner. I tried to tell her that she did not have to eat everything on the menu because it was printed there, but she said that it was so much easier to say, "Yes and coffee."

The engagement of "Three Live Ghosts" at the Morosco theatre has been particularly interesting to the Warner Brothers. They were the first to produce this popular stage success in New York a short time before they started motion picture production on a large scale.



HELENE LYNCH
Ingenué Lead

OFF FOR A FEW WEEKS

William Duncan and his co-star and wife (Edith Johnson), departed for New York City to pass a few weeks, the object of the visit being a combination of pleasure and business. They left on the 4th, and it is very probable that the great serial star, and of late five-reel feature impressario, will return to his first love and in doing so will please millions of fans throughout the world who regard him as the ideal hero of serial adventure.

* * *

Wallace Beery was building a bird house at his home. A young man asked him what he was doing and bill replied:

"I'm building a rest room for flying fish."

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Hungarian Kosher Meals
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Movie Stars Come in
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And last—but not least—The
Price Is Just Reasonable.

SCREENING WHERE THE SCREENING'S GOOD

Broadsides

By ARGUS

Marguerite Clayton does one this week:

"Did you hear about the girl with the appetite like acanary?"

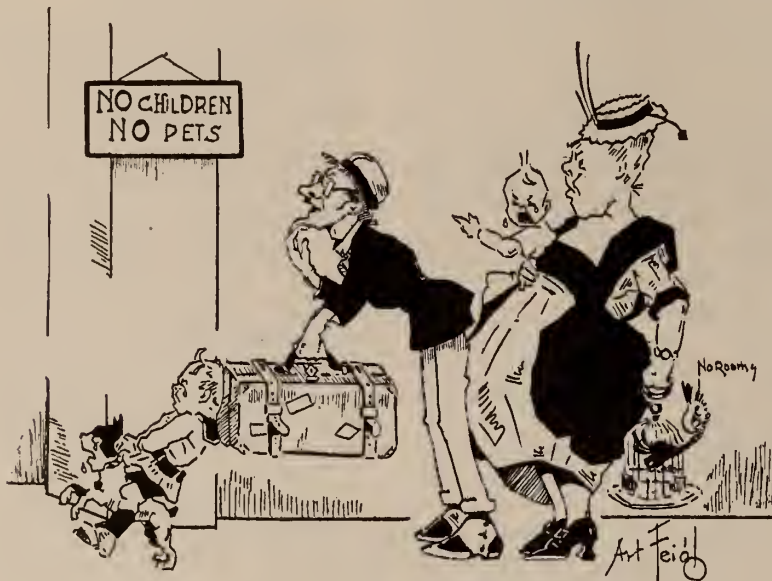
"No; how come?"

"That's a bird of a story."

* * *

"Bill Worthington is going sleuthing through "The Rear Car" on the 22nd at Goldwyns, Clarence Badger will be the conductor in this Train of Mystery.

* * *



See America first. " Los Angeles "

William Sullivan exclaimed recently that a custom in the past was for the son to wear his father's cast-off trousers. Now with these golf trousers—well?

* * *

Dale Fuller's little ditty for this week:

We heard a young chap say that dinners in Hollywood had very small menus. Why, the idea! He had to call on four or five people before he got enough to eat.

* * *

Bessie L. Barbour who is a Beauty Specialist "Is in the UPLIFT MOVEMENT, and she makes money at it," asserts Virginia Kendrick.

A Flask was presented to the Editor; we accepted, of course, and after Phenice Marshall suggested that it be suitably inscribed, we remarked that the inscription was unnecessary, as it represented sentiment anyway. Phenice went gaily forth, but not without retorting, "You have the spirit, old boy, and that's what counts.

* * *

A revamped "Thanatopis" by Virgie Williams:

The boy stood on the burning deck,
All that glitters is not gold;
Footprints on the sands of time,
Darling I am growing old;
Mary had a little lamb,
After all who gives a damn?

* * *

Lloyd Hamilton: What about the liquor question?

Jack White: It isn't a question now—it's a fact!

* * *

Thomas Meighan is working on his second story by George Ade. Speaking of aid's that reminds us that there is one scene with a glass of lemonade in it.

* * *

They have a play in New York by the title of "The Masked Woman." Mabel Normand says that they are always trying to pull the wool over something.

* * *

Sid Smith, comedy star, will appear in the new version of "The Ne'er Do Well." Sort of a bad title after success in comedies.

* * *

Two bootleggers were caught fighting on Hollywood boulevard recently. Lillian Rich says that it was a "spirited" affair.

* * *

Speaking of our streets, says William Duncan, "Day by day, in every way, they are getting worse and worse."

* * *

Art Acord suggests that he can always hang around Hollywood. Got plenty of rope, you see.

* * *

When will women be thoughtful enough to have their nickle ready when entering a street car? In the Millenium, remarks Loehr Harmon.

* * *

A new Christie comedy is entitled "Be Yourself," with Neal Burns. Please page the girls.

* * *

Goldwyn Studio should have a lot of experience with cafe stuff after producing "Hungry Hearts" and "The Stranger's Banquet."

* * *

Jos. M. Schenck says that "cave women" will become popular in pictures. Yeh, "cave women" who have had apartment experience.

* * *

The Gold Diggers' Creed by Otto Lederer:

These old "cranks" are all right when the "self-starters" are on the bum.

* * *

Kay Sullivan says that a chorus girl in the movies has no "kick" coming.

Mexican flappers are bobbing their hair. Louis Gasnier says that this is another revolution.

* * *

Norman Taurog's best:

Lloyd George's press agent has just arrived in Hollywood and he is considering an offer to make Mary Pickford known to the film fans.

* * *

Harry Beaumont's "Main Street" gag:

Ten years ago a writer could get five dollars a reel for a scenario. But now he can't get anything.

* * *

J. Gordon Edwards will direct "The Net" for Fox. That's a "catchy" title.

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

PERSONALITIES

Star Shooting

By "Hee Nose"

Philip Rosen: Bring me some oyster crackers.

Waiter (bowing): Allow me to open the oysters, sir.

* * *

Thomas Ince has finished his production entitled "News." And the box office can tell us if it's good or bad—"News."

* * *

William de Mille was very happy the other morning. A whole day passed and no one tried to tell him how to bring up his children.

* * *

Cecil B. DeMille's latest picture is "Adam's Rib." This is sort of a "ticklish" thing.

* * *

Claude McElhany writes one:

"Indistinguishability — gosh! After spelling that, I've forgotten the joke." "That's one on you."

* * *

After seeing "The Lights of New York," a Fox production, it will remind you that you forgot to turn out the light in the hall-way.

* * *

Beth Kosik says that to show "good taste" you should use flavored lipstick.

* * *

Constance Talmadge is to make a picture entitled "Madame Pompadour." Might say this could be "cut" short.

* * *

Dorothy Morgan said she got a swell book for Christmas. A check book.

* * *

A line by a press agent reads: "You Can't Fool Your Wife" with James Kirkwood. Well?

* * *

Lee Moran remarks that a banjo is one thing that is overly picked on.

SHE LOST HER ACCENT

Mae Busch, who appears as the divorcee in the Goldwyn picture, "Brothers Under the Skin," was born in Melbourne, Australia, but in every other respect is an American. She was educated in a convent at Madison, N. J., and after appearing on the stage went into pictures with Keystone Comedies and later with Paramount and Universal.

A SPLENDID GUIDE

Jeff Lazarus, Paramount-Grauman exploiteers from Chicago and New York, has arrived in Los Angeles preparatory to the opening of Grauman's New Metropolitan theatre.

Mr. Lazarus is visiting the newspapers with Arthur S. Wenzel, press representative, telling the press how big and great the New Metropolitan is. Opening date is January 26th at five dollars per.

WHERE WAS HE?

Monte Blue has at last been found. Since December 24th, when he left for Indianapolis to spend the holidays, nothing has been heard from Monte. Telegrams to his parents were unanswered, as were telegrams to the actor's favorite haunts in New York. Yesterday, Director Harry Beaumont, who will direct "Main Street" for Warner Brothers, was becoming very worried, the reason being that the entire production was being held up until Monte showed up, but last night a wire from him cleared up the atmosphere. He didn't say where he had been, but stated he was on his way to the coast.

Leon Bary, the celebrated French star who is considered by many as the handsomest man on the American screen, and, who, because of his good looks and dramatic ability, was retained by Mme. Sarah Bernhardt as her leading man four consecutive years, has been assigned an important role in Colin Campbell's new special production being made for William Fox. He has departed from Hollywood, venturing into the heavw snows and blizzards of Truckee, Calif., to display his histrionic wares in order to avoid getting behind with the answering of his fan mail, he has taken a secretary along with him and has arranged to have all letters forwarded to him. Leon is truly considerate of his fair followers. Incidentally, he's scoring a hit in Mabel Normand's "Suzanna."

* * *

Although we're living in a state of prohibition you can get a skate on tSage 2 at the United Studios, suggests Mrs. Collins, the versatile casting director. She also mentioned that Allen Holubar is directing the Evolutions of the Skates.

AGAIN IN BUSINESS

The Old Timers will remember the Old Historic Roma Cafe on Spring Street, and will remember its urbane proprietor, Travaglini, well this Italian gentleman and good fellow made a trip to Europe and a short while back returned to the scenes of his former culinary achievements—Los Angeles. He has just opened a very nice and desirable restaurant on Seventh and Burlington. It is called, Travaglini's Roma Rotisserie. If its your luck to return home and discover there isn't any dinner you can run over and take home a complete cooked dinner, a la Roma.

SOUTH SEAS PICTURE

RENAMED

The title of "Passions of the Sea" has been changed to "Lost and Found," with a sub-title, "In the South Sea Islands." The picture was made in Tahiti under the direction of R. A. Walsh. The cast includes House Peters, Pauline Starke, Antonio Moreno, Mary Jane Irving and Rosemary Theby. Carey Wilson is the author.

Pola Negri was recently displeased with one of the gowns she had to wear in a picture and so she showed her temperament. That's what they get for not giving her a bathing girl career.



GERTRUDE STEVENS
Comedy Ingenue

Bright Hints For Human Beings

By "US" or "WE"

WHERE EVE WAS BORN!

Military protection was necessary in order to take scenes of the Muharram, a Mohammedan religious ceremonial held annually in Basrah, Mesopotamia. The scenes, which are part of the film, "Dates From the Garden of Eden," were photographed from a balcony, beneath which were stationed soldiers with fixed bayonets. This was the only time pictures had ever been taken in Mesopotamia of the Muharram, which marks the anniversary of the death of Hussain, son of Mohammed.

The film shows scenes from the daily life of the people and incidents in the cultivation and harvesting of dates, the principal crop of Mesopotamia. It is especially interesting in showing views of what is supposed to be the site of the Garden of Eden, located, according to tradition, at the junction of the Tigris and Euphrates rivers. The film is being shown by Hills Bros. Co., New York.

HE USES HIS HEAD!

Allen Holubar has been nominated for the hall of cinema fame, because this young producer for Associated First National has never:

Owned a pair of leather puttees.

Worn a flowing black butterfly effect necktie.

Filed a lawsuit over the size of his name on the billboards.

Had himself modeled in bronze.

Donned a pair of horn rimmed spectacles.

Appeared in a fur trimmed leather overcoat.

Or cursed his star for being late on the set, the latter perhaps due to the fact that Dorothy Phillips, whose productions he has directed, is in private life Mrs. Allen Holubar.

Hobart Bosworth has completed the continuity of "The Silent Skipper" from the original story by E. C. Maxwell and plans to produce the virile tale of the Gloucester fisher folk, following the production of "The Blood Ship" by Norman Springer which Conan Doyle says "Is the best sea story ever written, which only Hobart Bosworth can transpose to the screen."

* * *

Wallace Reid appears in "Thirty Days." This is going Elinor Glyn a week better.

J. L. FROTHINGHAM'S

PLANS FOR 1923

J. L. Frothingham, producer of "The Ten Dollar Raise," "Shattered Idols," "The Woman He Loved" and other successes, has elaborate plans for the new year. His first production will be "The Dice Woman," an original story by Harvey Gates, author of "Hurricane's Gal," "Hal Morgan's Girl," etc. Mr. Gates is writing the continuity now and camera work will commence within two or three weeks. His second picture will be a celebrated stage play with a theme of universal appeal, the name of which will be announced shortly; the third, an original story by William V. Mong, who will enact the principal role.

FINISHES PLAYING BOLSHEVIK

Martha Mattox, recognized by many as the most versatile character woman in motion pictures, has just completed a five-week engagement at Universal City, where she enacted the role of a most villainous Bolshevnik in "Thundering Dawn," which is the new title for "The Attic of Felix Bavu." Incidentally, Miss Mattox is winning new laurels with an unusual characterization opposite Russell Simpson in Reginald Barker's "Hearts Aflame," now playing at Loew's State Theatre, Los Angeles.

Pat O'Malley, who plays one of the male leads in "Brothers Under the Skin," was born in Dublin, but early settled in Forest City, Pa. He has played stock in America and in Europe and with six screen companies.

No, Patricia, Ben Turpin is not being considered for the role of "Ben-Hur."



BARTINE BURKETT
Screen Ingenue



VIN MOORE
A Comedy Director of Note



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"HEARTS AFLAME"—A LOUIS B. MAYER-METRO PRODUCTION, DIRECTED BY REGINALD BARKER. STORY BY HAROLD TITUS. SCENARIO BY J. G. HAWKS AND L. J. RIGBY. PHOTOGRAPHY BY PERCY HILBURN. LOEW'S STATE THEATER.

REVIEWED BY "CLOSE-UP JUNIOR"

"Hearts Aflame" certainly ought to "burn 'em up." Here is one of the fine, beautiful and spectacular pictures of 1923. There is a genuine audience appeal and there is sufficient variety of entertainment elements in it to make it a success with ANY audience in ANY theater!

There is a bit of comedy and a bit of drama. The jaded theater-goers like that. Frank Keenan's performance is one that stands strongly out through the entire production. He carries the audience with him and he doesn't leave them sorry in the end either.

Reginald Barker has just added another successful notch to his career. He does know just what an audience wants and he does give it to them. The forest fire scenes are something to talk about. Many are still wondering just how all of that was accomplished. Thrills is not the word for the smashing climax; something mighty should be said. The colored fire scenes add to the thrills also.

Anna Q. Nilsson does her best work. She has a great deal to do and a hard part. She handled it remarkably. Craig Ward, as the hero, is coming to the front. His acting in this proves that he is worth watching. Little Richard Headrick was splendid. Russell Simpson had a small part but was fine. Richard Tucker came in as a "second lead" and carried off some honors. The others in the cast well worth mention were: Stanton Heck, Lee Shumway and Irene Hunt. While Martha Mattox stood out conspicuously with her artistry, we still maintain that Reginald Barker is in a class by himself.



Lynwood Crystal Rapp

This child actress, who has made such a success in pictures, is at present paying a visit to Memphis, Tennessee, accompanied by her mother. The "Home Town" will hold them for a while. They will return about the 25th of January. An attractive vaudeville offer has been tendered this beautiful child, but she informed her mother that she hated to leave Hollywood, and the nice people she knows there. (We don't blame you, Crystal.—Ed.)

9/10/2025

“ **Close - Up** ”
a nearer point of view

VOL. IX, NO. 3.

LOS ANGELES, CALIF., FEBRUARY 20TH, 1923 TEN CENTS A COPY



GLADYS BROCKWELL

This noted screen star is embellishing her cinema career with her vivid portrayal of Nancy Sykes in "Oliver Twist"

THE MAGAZINE OF MOVIE-LAND

"Night by Night"—In Hollywood

(Without apologies to Emile Coue or Anyone Else)

By OBSERVATUS

* * *

This is translated from the French to the English and down to the low-down for the Hollywoodites. Here goes:

* * *

Jean Riley, actress, has sent her husband, Bill Mooney, to jail for one or two years on the charge of bigamy.

* * *

Saw Aileen Pringle, Goldwyn player, in a new coat of monkey and broadtail. What does this mean?

* * *

Louise Fazenda, comedy actress, is pulling a funny gag by running around with a guy who is not in pictures.

* * *

N. B.—Morphine is now selling for \$65 an ounce.

* * *

William D. Taylor, slain director, only left \$18,733 to his daughter. Where are the other two dollars?

* * *

Elaine Hammerstein claims that her Selznick contract was broken by "mutual consent." This must be a new joke.

* * *

There is supposed to be a new theory on the Taylor case. But it's only a new detective with some personal views.

* * *

Pauline Frederick seems to be spending her time "courting" these days. That is, according to her lawsuits.

* * *

No, the Vitagraph Company is not out of business.

* * *

It seems that the wild waves kept Cecil B. DeMille from seeing the wild cannibals. This was a wild idea in the first place.

* * *

Ruby Miller, English actress, who is considered the best dressed woman in London, is here in the city. Anyway, she has made some of our would-be high-brows sit up and take notice.

* * *

Charley Chaplin has titled his first dramatic picture featuring Edna Purviance, "Public Opinion." This is a good title for a new picture, as a lot will depend on the title—if you know what I mean.

* * *

Penrhyn Stanlaws, noted artist and director, claims that bobbed hair is no longer in style. What does he mean—"no longer in style"? I never saw bobbed hair yet that was long.

* * *

Wanda Hawley says her husband, whom she is suing for divorce, called her a "brainless fool." Well?

* * *

Now that the narcotic head has the list of addicts, what is he going to do with it? I don't think he knows himself.

* * *

Estelle Taylor claims that some man stole a \$2000 brooch from her handbag at a popular cafe. Why did she let him get so close?

One picture girl said that the only valentine she got was a broken heart from a villain.

* * *

Eddie Gribbon, comedy actor, was mistaken for a waiter the other night at a local cafe when he appeared in evening clothes.

* * *

Someone used a blackjack on Max Fisher's head, but he said it didn't hurt him. That's a hard-headed guy for you.

* * *

Carlos de Mandil, orchestra leader at the Mission Theater last summer, has been divorced because he was vain about his whiskers. This is ticklish business.

* * *

Jack Gardner, "the human fly," is in pictures. Does this mean we all get a swat at him?

* * *

A man laughed so loud in a theater in New York that he was arrested and fined \$10. According to that, a giggle is worth about two dollars to a comedian.

* * *

"Elevator Man Kills Man Who Rang Twice"—headline. What if he had rung four times? Would it have been worse than death?

* * *

Now that Phyllis Haver is in the real estate business, does that mean we can see her "lots"?

* * *

Is Marguerite De La Motte going to marry John Bowers?

* * *

Antonio Moreno has been posing for collar ads, but he does not receive any credit.

* * *

Conrad Nagel signed a contract with Goldwyn, but forgot to tell Lasky anything about it, and now they are mad at him.

* * *

Goldwyn is fighting the suit that Helene Chadwick brought against them recently for not allowing her to work any place else. (Very softly)—Helene is very ambitious.

* * *

Barbara La Marr has weakened to auto-suggestion and will be the queen at the Auto Show in Dallas, Texas.

* * *

Howard E. Bixby, the smallest actor in the movies, was married recently to a woman of normal size. This is certainly the long and short of matrimony.

* * *

According to the press agent, Frank Mayo saved Eleanor Boardman from drowning while doing some water scenes (without water) at the local studio.

* * *

That reminds me, Eleanor Boardman was bit by a camel. Don't use 'em; Lucky Strikes are much better.

* * *

If it wasn't for the women, what would the poor men do? They would have more money!

(Fade Out)

A NEARER
POINT OF VIEW

"CLOSE-UP"

A MAGAZINE
OF MOVIE-LAND

VOL. IX, NO. 3.

LOS ANGELES, CALIF., FEBRUARY 20TH, 1923

TEN CENTS

SOL LESSER PRESENTS JACKIE COOGAN IN "OLIVER TWIST," KINEMA THEATER. PHOTOGRAPHERS—GLEN McWILLIAMS AND ROBERT MARTIN. CO-ADAPTED AND DIRECTED BY FRANK LLOYD. REVIEWED BY EMM. ELL.

I'll be frank enough to say that I waited very impatiently for the release of this immortal story by Charles Dickens. I felt, no matter what would happen to the theme, that from a directorial standpoint it would be a gem of direction. Nor was I disappointed in the least. You could not help but feel that Frank Lloyd, its directing genius, knew his story thoroughly, and revelled in its unfolding. Yet the thought struck me that somewhere, somehow, somebody was responsible for a great deal of eventual cutting which made the continuity a bit ragged, and in consequence the picture dragged. Also that too much was attempted when the powers that be insisted that Jackie Coogan be brought so pronouncedly forth, and so relegate the other vital people and sequences, merely as corollaries and mere "fill-ins," judging from the many comments made about me, people do think. I will take two, to illustrate what I mean: A very intelligent looking lady remarked: "ANOTHER PICTURE SUCH AS THIS, AND JACKIE COOGAN WILL REST PERMANENTLY IN THE UNDERTAKING PARLOR, AS FAR AS THE PUBLIC IS CONCERNED." Then a gentleman said: "JACKIE COOGAN IS THE GREATEST BOY ACTOR IN THE WORLD—BUT THEY SHOULD HAVE WAITED FIVE YEARS BEFORE THEY ALLOWED HIM TO APPEAR AS OLIVER!" This is representative criticism.

It seems invidious to attempt to give you a resume of this classic, but I can give you my impression of a something unreal that gripped my attention as Jackie Coogan attempted to ape the mannerisms of an older boy. This criticism doesn't in the least belittle his marvelous mimicry, or artistry, but to emphasize that Coogan was entirely miscast! When people go to a picture house it is with the hope that the producer will deceive them into believing certain situations are feasible and do occur, but when a producer imagines that because an infantile star has become an obsession with the public, and in consequence that youngster is dumped into a part totally unsuited to his years and experience, where subtlety is an essential, then that producer is making a mistake, and the public in time will hold him to account for the error. I'll go on record as saying that if Oliver Twist had been advertised as an

All-Star Production and an older boy placed in the name part, the patronage would have been as great, and a greater satisfaction would have resulted. Atmospherically this feature deserves a special niche of its own. The photography in its light and shade deserves great credit, but to me the pleasure of the night consisted in delightful acknowledgment of the great artistry and appealingness of a wonderful actress—GLADYS BROCKWELL as NANCY. Can anyone doubt her tremendous import to a picture? Hasn't she every requisite necessary to STARDOM—beauty, ability, naturalness and potent personality? Then why isn't her name blazoned forth on "twenty-four sheet stands"? She is as much a household word today as she was three years ago, and exhibitors all over the country know the value of her name as a box office attraction. Then why a purblind policy that doesn't take advantage of this national asset? Getting back to the balance of the cast, let me tell you that George Siegemann gave a tremendous portrayal of a repellent character, viz., Bill Sykes. His brutality in the story was edged with a keen sense of the finest perception; his acting will long be remembered as an achievement. Lon Chaney as Fagin interpreted a fictional wretch as only he can interpret it. He needs little publicity on his characterization—he'll get it. Lionel Belmore was happily cast, and made Mr. Brownlow a pleasant recollection for your future memory. James Marcus as Bumble was unusually fine, and you have to concede a deep admiration for the ability of Carl Stockdale as Monks. There were many other parts, all admirably handled by the following people: Gertrude Claire, Edouard Trebaol, Eddie Boland, Taylor Graves, Lewis Sargent, Aggie Herring, Joan Standing, Esther Ralston, Florence Hale, Nelson McDowell, Joseph M. Hazelton, and others, each of whom, without exception, showed that they were giving their best. Only lack of space forbids me mentioning each of them in an individual manner. "OLIVER TWIST" will undoubtedly make a lot of money for the Lesser interests, and, frankly speaking, it warrants it. It is a great film; it has a great cast; it is directed by a great director; and, furthermore, it will not grate on your nerves—and this is the greatest thing in pictures.

JOHN ARNOLD TO PHOTOGRAPH "THE FOG"

John Arnold is to photograph "The Fog," the newest Graf production to be filmed for Metro release. Mr. Arnold has been doing the camera work for Viola Dana's pictures for the past few years.

A man may not recognize a girl's face, but he will usually remember her legs.

This one by Roy Stewart.

EACH IS A HELP

"Every day, in every way,
'Im getting better and better"—
Especially when I have the "Flu";
Every night I'm getting "tight"
And of course am getting "wetter."
Has this happened to you?

By M. L.

"Not knowing anything bad about your husband makes him rather deceitful, doesn't it?" murmurs Gil Pratt.

LEVEE TAKES A TRIP

M. C. Levee, president of the United Studios, left a few days ago for New York where he will attend a conference with a group of the leading factors in the motion picture industry. The outcome of this meeting, according to Levee, will mean several million dollars worth of new productions for the United.

Al Herman is directing "Bus Boy." What is this, another cafeteria joke?

YOUR CINEMA FAVORITES



In Confidence

BLACK MAGIC

Louise Fazenda has "started" things at Warner Brothers studios where she is playing "Bea Sorenson," Swedish maid, in "Main Street." Miss Fazenda has had her horoscope cast, a most brilliant one giving her fame, fortune and happiness. Florence Vidor, playing "Mrs. Kennicott," and Alan Hale, Louise's Swedish beau in the production, have divulged birth dates et al for their readings, for which they are feverishly waiting. The towns represented as birth places couldn't be wider apart, for Miss Fazenda saw the light of day in Lafayette, Ind., Miss Vidor, Houston, Tex., and Mr. Hale, Washington, D. C.

The horoscoper is Frank Baum, son of the late L. Frank Baum of "Wizard of Oz" fame, who has made for years a deep study of the occult, and casting horoscopes is his favorite diversion.

Carl Miller, supporting Edna Purviance in her first starring vehicle, "Public Opinion," written and directed by Charles Chaplin at the Chaplin Studios, is being rehearsed by the famous comedian in the sequence that ushers in scenes of great intensity, the photography to be taken this week. Mr. Miller, in the production, is a painter and will shortly be active at his easel in painting the portrait of Miss Purviance.

* * *

HARRY IS HAPPY, TOO

According to Director Harry Beaumont, who is filming "Main Street" at Warner Brothers, he has never in all his career as a director seen a more congenial troupe. There's Florence Vidor and Louise Fazenda, they have become close friends. Monte Blue and Harry Myers are kicking around together and as for the extras, well, several susceptible young men have been smitten by dainty Swedish blondes. "It's great," says Beaumont; "keeps everyone happy and is the best stimulus to a picture in the world."

Harry Edwards, the production manager at Christie's, happened to be looking for a waiter at the Club Royale the other night, and after vainly speaking to a dozen men with this object in mind, exclaimed to Al Christie, "What's the use! There are so many men here in Tuxedos that I can't find my waiter."

* * *

William Duncan said that he went to a number of dances in Los Angeles so that he could get used to the subway crush in New York.

* * *

Hugh Deirker is directing "The Other Side." Ought to be able to see through this.

* * *

Douglas MacLean is making "Going Up." Probably a story with an elevator in it.

CAREWE BEGINS "SHOOTING"

Actual production on "The Girl of the Golden West" was started last week by Edwin Carewe in the very locale in which the original David Belasco stage play was written.

With a company of fifty people, Carewe is working near Sonora in Northern California making the exterior scenes for this First National attraction.

In the leading roles are J. Warren Kerrigan, Sylvia Breamer, Russell Simpson and Rosemary Theby, while the supporting cast includes: Wilfred Lucas, Cecil Holland, Hector Sarno, Nelson McDowell, Joseph Hazelton and Minnie Prevost.

Four weeks will be spent in the north. Interiors will be made at the United Studios.

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Opposite Pershing Square
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NIGHT LIFE IN L. A.

(By "The Rounder")

LOEW'S STATE—"All the Brothers Were Valiant," a Metro picture, and a whale of a film! And it has a lot to do with whaling—both with fists and with the big fish. Lon Chaney as Mark Shore shows how great a villain he can be. And then comes along Robert McKim, who really outdoes him in villainy. Malcolm McGregor as Joe Shore is the handsome hero and a fighting one at that! Billie Dove, with her peaceful name, comes along in the end and makes everything peaceful again—as pictures always are. This picture was to star Billie Dove, but as Lon Chaney and Robert McKim do the real acting therein, her name has been left off the headlines. Which is probably just as well. Mr. Bostick and Billy Shoup are very happy over the way the show and Max Fisher with his orchestra are pleasing the big crowds.

ORPHEUM—Frisco (himself) seems to be the biggest hit. So says Mr. Perry, who has stiff fingers from dealing out many, many of the expensive pasteboards. Loretta Mc-

Dermott and Eddie Cox, who are with the jazz dancer, deserve a great deal of credit for the act's success. John Davidson, well-known movie actor, proves that he is well adapted to the footlights also in "Circumstantial Evidence," which is very thrilling. The rest of the acts are well picked and unusually pleasing.

HILLSTREET — "It Happened in Paris" is the hit at this place of wise cracks. Billy Dale is very funny, and his side-kicks, Walter Kane and Dorothy Aubrey, are good. Langford and Fredericks come in second for their share of the applause, and they really have an act that goes over big. The rest of the acts have plenty of entertaining value and the audience seemed well satisfied. Universal is presenting their chapter picture entitled "Around the World in Eighteen Days," directed by Bob Hill.

MOROSCO—"Tiger Rose," by Willard Mack. This is another claptrap drama by the well-known playwright. And it is, or rather, it contains a fine, touching super-plot that

lingers in your mind long after you've seen the play. Adda Gleason is the hit and Gayne Whitman comes in as a good second. Harland Tucker is not far from the lead, either.

MAJESTIC — Mary Newcomb in "Nancy Stair" is giving this stock company's fans a real treat. It is a delightful, winsome bit of drama and comedy served romantically. What more do these pampered play fiends want? I sincerely doubt if it could be more than this.

METROPOLITAN—A fast program this week! "Racing Hearts," with Theodore Roberts, Agnes Ayers and Richard Dix. The three mentioned players do fine work in a splendid story, directed with care and titled by a clever one. Waring's Pennsylvanians are gaining in popularity with their new presentations. Frederick Easter and Ruth Hazelton do some clever stuff with something new in settings. The Wright Ballet with twenty-five beauties is o. k. Marcelli is conducting the Symphony Orchestra and Murtagh is at the massive Wurlitzer.



"THE UPPER TEN" IN HARMONY

The Burtnett-Miller Club Royale Symphonists

Reading from left to right—Jesse Kirkpatrick, Black'e Baughman, Spec Thomas, Louis Marcassie, Hank Miller, Earl Burtnett, Max Von Binzer, Clyde Baker, Sam Fielder and Earl Field.

...Flickerings From Flickerland...

RIALTO—"Adam's Rib." No, this is not on cafe menus, but DeMille did it! as a well-known press agent would say. Milton Sills is himself and does splendidly. Elliott Dexter adds a bit of clever acting and comedy, with Pauline Garon — a newcomer to the screen—who is a comer, too. Anna Q. Nilsson and Theodore Kosloff pull some wicked love scenes and Teddy hogs the camera. De Mille might have done it—as a box-office attraction—but Jeannie McPherson wrote it to be artistic, and without bathtubs.

EGYPTIAN—It's still "Robin Hood" in Hollywood for awhile anyway. If you haven't seen it you'd better hurry. It is by far the best production ever made. That is enough.

GRAUMAN'S — "The Ninety and Nine"—whatever that means. This Vitagraph production is very similar to another production of the forest fire type. Warner Baxter and Colleen Moore have the leading roles and do the best they can—whatever you consider that to be—but I don't think it to be very much. Medcraft at the organ is good. Really like his playing. The rest of the bill is just so-so.

CALIFORNIA—Pola Negri in "Mad Love" — and not a thing about Charlie Chaplin. Anyway, the picture was made sometime ago in Europe and reminds one of "The Cabinet of Dr. Caligari." It might make some people "mad" at that. Miss Negri does her vamp stuff to perfection and is amusing. We must give her credit for doing her best while not in the best surroundings.

MILLER'S—"The Christian" is causing a lot of arguments as to its perfectness—whatever that is supposed to mean. It doesn't matter what the arguments are—go see the picture—and take a chance on liking it. You may sleep through the last part, but they do have comfortable seats there.

KINEMA—Reviewed in this issue.

MISSION—D. W. Griffith has gone in for the meller-drama in "One Exciting Night," which is almost as good as "The Bat" for thrills. There are sneaking men, flashlights, weird noises, gusts of wind and everything creaky and spooky. The storm is a bit overdone, as big trees are lifted out of the ground and conveniently placed at thrilling moments. Don't miss it!



ALHAMBRA—Doing their stuff with second runs.

GARRICK—Still in the ten-cent business.

CLUNE'S—Also doing a daily business with second runs.

PHILHARMONIC — The San Carlo Grand Opera Company is presenting a very good and varied program. It has brought out the Elite of the city, and the real music lovers.

EGAN'S — "The First Fifty Years" seems to be doing fine business and has decided to stay put for a while longer. Evelyn Vaughn and William S. Rainey are very well suited to their parts and are winning many new fans in the city.

MASON—"The Bat!" Oh, boy, what a show! Let me give you fair warning that the seats may be rather uncomfortable, due to the fact that nearly everyone has been pulling the stuffing out of them. One man got so excited that he held his WIFE'S hand all during the play. What more can you want? This has more kick than any bootlegger or "The Slide for Life." Don't miss it.

PALAIS ROYAL—This is where the new Poke Bonnets originated that the girls are wearing now. Up here they poke you in the eye, neck and ear. I speak from experience at the Saturday luncheon and tea, but that just shows how popular this place and Henry Halstead is. Henry has been shoving out the mean melodies of late and Roy Fox, who, Mr. Halstead says, is the best trumpet player out here, is certainly helping things out. He sure does know his stuff! By the way, Henry is playing at the Plantation on Sunday nights now.

WEISS & KLEIN — Just can't get along without their wonderful food. After all—listen to this: Mr. Seigle is now the new manager.

Time may go, time may fly, but any time,

"Day by day," it's always Weiss and Klein.

CINDERELLA ROOF — On February 14th "A Night in Jazzland" was presented for a lot of dumb dance hounds and there was supposed to be a fancy dress ball. Helen Virgil is a real queen of jazz. Danny Shea can do a few tricky steps, and Ben Blue isn't half bad. It all could be much better, but is there any need for this kind of a place?

COCOANUT GROVE—Abe Lyman's

Moving Along In Movie-Land

orchestra still pleases "the best" of Los Angeles and the Ambassador. Many soup and fishes are seen, although one can go and look and feel like a human being. The Tuesday night crowds are immense—Hip-hip-ly speaking.

WINTER GARDEN — Bert Fiske does not go to sleep while playing, but he does get some very original twists from playing make-believe. Grover Frankie is still putting on a good revue. You'll hear from us in capital letters when he doesn't.

PLANTATION — The excitement over this place has rather died down, but there seems to be enough customers to keep the place open, so we are well pleased, are we not? I guess so. Well, anyway it is a grand place to get careless with your money.

JAHNKE'S—Now we find the irresistible boys down here. They are Snell-Highsmith-Conklin and their gang of jazz players. The success of this orchestra is due to the leaders, who always rewrite the popular pieces for their own reasons—which is Grapenuts. The cash customers are having a good time now.

CLUB ROYALE—Bill Holafield tells us that he has Paul Berber in charge of the dining room and culinary department. Paul is very well known as an expert in the line that he handles. You've got to hand it to this place now, with their wonderful Burtnett-Miller orchestra and all the added features de luxe. They win the prize this week.

TURKISH VILLAGE—More pleasure has been added to this place by putting in dancing and Rod Loring's orchestra. The food is as grand as ever and the service is o. k., thanks to Chas. Manos.

MARCELL'S—It is hard to find a word to express our feelings for this cafe—where one may sit, eat wonderful food, listen to fine music, dance and gaze upon the well known of Los Angeles. There is truly something to this place besides the serving of food and tablecloths.

MONTMARTRE — Elsewhere in this number I am telling you about the music, and general good times to be had, but I thought I'd tell you about Mr. Rene L. Black, who was dubbed by John Tate as "The Master of Forty Sauces." Well, he has left to take charge of the Annandale Golf

Club. Gee, I envy those golf-ites. Although he has gone, and will be missed, you'll enjoy that proverbial courtesy, tact, diplomacy and general knowledge of debonaire Paul Perrot. I'm sure you all agree that he is a fine fellow, and knows how to cater to Eddie Brandstatter's

HOLLYWOOD STADIUM — We like to see Roy Marshall rushing around trying to find enough seats for everyone. That alone proves just what kind of bouts he's been putting over.

'S ALL THIS TIME—I'm all in—mone's gone—awfully sleepy—goo—night!

Now! you can dance and dine in Hollywood
Cafe
BRANDSTATTER'S
MONTMARTRE
 (MO MART)
 HOLLYWOOD BLVD. NEAR HIGHLAND

Buffet Luncheon \$1.00
Motion Picture Artists Welcome in Make-Up
Special Dinner \$2.00

guests. Then you'll find Frank Chagnae, who is some greeter himself, and looks the part, as well as H. Miller to "carry on" should each of these aforesaid gents overlook you in the rush.

ITALIAN VILLAGE — Lee Bergstrom and his musical boys seem to be pleasing the many patrons. And then, you know, the food is really quite "the stuff" and very pleasant to take. So is the dinner check, for that matter.

CALIFORNIA CAFE—Gus Haritos is a very busy man. Just listen to this: He has the new Commodore Cafe on West Seventh street, too. Well, that kinda knocks us for a row of first-row seats, doesn't it? I tell you, this boy Gus with his blonde phone numbers is a regular guy. **AND HE DOES GIVE SERVICE!** The Commodore will open soon.

VERNON—The orchestra is the only thing that we like, and that belongs to Chris Schonberg. So there you are.

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.

With Comedians in Comedy Lane



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?

Helen Kesler, Jimmy Aubrey's leading lady in Vitagraph comedies, has rejected an offer to go to New York to play an important role in a dramatic production, her refusal being based on the fact that the last time she went east during the winter she contracted pneumonia, and she does not want to take any more chances even for the sake of a career.



VIN MOORE
 A Comedy Director of Note

CAN THIS BE TRUE?

No, no, it cannot—but perhaps it's too true. Yet isn't there a doubt? Of course someone said something about fire being where smoke puffed. Still it's hardly conceivable that she—yes, yes, SHE, one of us—as it were—would do such a thing—without consulting her old friends—so perhaps we're wrong—after all. So there! But on second thought, the possibility—that's it—the possibility that we're right gives us due pause for reflection. Anyway, in a nutshell, is the report true—THAT MABEL NORMAND is now a Mrs. Something or Other? If this famous MISS is now a MRS.—GOOD LUCK TO HER, and may much happiness be her lot. If she is still a MISS, let's congratulate her on not adding another problem to the complexity called Life.

GOOD FOR COLDS

The great value of a prescription—the right kind of a prescription—was positively proven by an incident which occurred on a very recent date.

Ralph Faulkner, who is playing a leading role in "April Showers," a Tom Forman production under way at the Louis B. Mayer studio, arrived on the set late, somewhat flustered and a little the worse for wear.

Asked for an explanation, he answered:

"I started from home early enough but as I approached the studio, I tried to pull a letter from my pocket to mail. With the letter came a, er, a prescription, which fluttered to the ground.

"I was caught in the rush."

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**CAMELS-HAIR
 OVER-COATS**
 \$65
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THIS WASN'T A COMEDY FALL

Max Linder's neck is not broken, as was reported. However, both of his arms are fractured and it is little short of a miracle that he escaped with his neck uninjured, because he fell something like one thousand feet in the Alps of Switzerland, being swept off of a peak into a crevasse below by an avalanche. After lying at the point of death as a result of especially the the internal injuries he sustained, in a Lausanne hospital, for three weeks, he has been removed to his home in Paris where he is convalescing now. When he is able to travel he will start for Hollywood, where everything is in readiness for his resuming his picture activities in a new feature comedy.

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

:-: Trailing Motion Picture Stars :-:

COOGAN'S COMPETITOR

Is Charlie Chaplain going to be the means of making two great child stars of the films?

Four years ago, Jaekie Coogan, totally unknown, broke into the public eye when he appeared with the comedy king in the First National film, "The Kid."

A month after the release of that picture Jackie was the best known child in America and since then has become the best known child in the world.

From a salary of \$75 a week supporting a star, Jackie is now one of the highest paid screen artists in the world and is a star of the first magnitude.

Dinky Dean's footsteps seem to be pattering along the same little path trod by Jackie. He is Charlie's pal in the comedian's latest First National release, "The Pilgrim," and like Jackie is the son of an actor. Dinky is now four years old—the same age at which Jackie appeared in "The Kid."

Dinky's real name is Dean Franklin Reisner and he is the son of Chuck Reisner, popular song writer, and a principal in the casts of many of Chaplain's great films. Dinky was born while his dad was supporting Chaplain in "A Dog's Life," and Charlie promised then and there that he would give Dinky a part in his pictures some day.

Dinky's natural gift of acting won him the part in which he now appears in "The Pilgrim." It looks like the future holds stardom for Dinky just as it once did for Jackie Coogan.

"BULL" HAS ANOTHER PROPOSAL

"Bull" Montana, bandit faced star of Hunt Stromberg's comedy productions for Metro, has received a letter from a young lady in Little Rock, Ark., in which she announced her unqualified preference for cave men in general and "Bull" Montana in particular. In the letter she suggested that he either go to Little Rock and elope with her there or invite her to come to Hollywood to be his leading lady in future comedies.

Finis Fox sends this one in:

If women fall for men, how many men catch women on the fly?

DOROTHY PHILLIPS AND ALLEN HOLUBAR SEVERING RELATIONS

Allen Holubar and Dorothy Phillips are separating. Definite announcement that Holubar and Miss Phillips will not be associated in their cinema activities in the future was made this week in Los Angeles by the husband-director of the well known feminine star.

Holubar is planning to sign up with one of the big companies to direct super-specials under his own name, while Miss Phillips is considering contracts from several different producers to star in a series of modern society dramas.

The husband-director, and the star-wife, have just completed "Slander the Woman," for Associated First National, which is the last picture on their present contract. The two have worked together as director and star in such well known productions as "Man, Woman and Marriage," "The Heart of Humanity," "Hurricane's Gal," "The Right to Happiness," "Onee to Every Woman," "A Soul for Sale," "Paid in Advance," and numerous others.

Holubar and Miss Phillips met while in the same cast in Henry W. Savage's all-star stage production of "Everywoman," were married and have been associated in professional and domestic life ever since, being considered one of the happiest mated couples of Hollywood.

William Worthington tells one for this issue:

A young man's wife wanted to keep a diary of their married life, so he gave her a scrapbook.

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Manhattan Shirts

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"This is so Nice," said the lady who was visiting Italy.

This is a deep one by Mitchell Lewis.

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Shadows From the Silver Sheet

GOSSIP BY THE ROUNDER

A BIRD OF A STORY

All dumbbells are not of the human variety, according to Harry Bucquet, assistant director to Allen Holubar, who is considering the advisability of calling in Col. W. N. Selig as consulting zoological specialist in the production of "The White Frontier," a Dorothy Phillips production. Here's why:

The story calls for a canary to perch on a bedpost and for a cat to upset a bottle of ink over a certain open book. Harry Bucquet, Holubar's chief aide, was assigned to stage the scenes required. The cat and bird were secured, but according to Bucquet they were dumbbells de luxe. The bird would light everywhere else except on the post and the feline actor spilled more than a dozen bottles of ink all over every other spot on the table before he scored the bulls-eye on the book.

Frank Good, who will grind the camera on the Chester M. Franklin production of "Wolf Fangs," which will be under the personal supervision of Harry Rapf for the Warner Brothers, has just returned from the north where he reports about thirty feet of snow. He was looking for locations.

Harry Beaumont, father of twins, says that one father got so excited when his baby started crying that he took the soothing syrup instead of giving it to the baby.

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Hungarian Kosher Meals
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Speedy Service, Snowy Linen
and large semi-private booths.

Movie Stars Come in
Frequently!

And last—but not least—The
Price Is Just Reasonable.

BE ENCOURAGED, GIRLS

From artist's model to feminine film star has been the route traversed by Miss Irene Dalton, chosen this week by Al St. John to be his feminine foil in his comedies made for William Fox at his Western avenue studios. Since Norma Conterne, Al's former leading lady was drafted like many others who started in fun films, to the higher plane of serious drama, Al has been casting about for a new lead and he discovered her in the person of Miss Dalton.

After winning a beauty contest in Chicago she became a model in commercial films for the Rothacker Film company in the Windy City. Later she came to California to play with Roy Hamilton in comedies, and after that played comedy leads for Christie for a year and a half. She is a striking brunette and an ideal foil to St. John's blondeness. The wardrobe mistress will make little profit on Miss Dalton, however, as she is an accomplished seamstress and milliner, making all her own gowns and hats.

Harry Garson's latest ditty:
"Oh, Jimmy, this is so sudden!" she
cried, as her sweetheart bumped into
her.

BACK WITH A. & K.

Many of you still remember Nate Holt, former manager of the State Theatre, with fond recollection. Well, Nate is at present in Oakland, somewhere in California, managing the Ackerman & Harris Theatre, also known as the State Theatre. I state here that Nate can't keep out of the state. Anyway, this urbane gentleman is Oakland-izing—much to the regret of his numerous friends, who would like to see him disporting nearer our own Venice. Be of good cheer, Nate, we'll send a petition to Governor Friend Richardson and no doubt you'll be transferred back to L. A.

Erich Von Stroheim's first theatrical experience was with a vaudeville sketch which he wrote, produced and acted. He says he was "whistled out" of the theatre. Von Stroheim now has a Goldwyn contract and is preparing to direct Frank Norris' great novel, "McTeague." After that he will do the great light opera success, "The Merry Widow."

ALWAYS IN DEMAND

For over a year Bert Roach has been doing comedy roles at Universal City with Neely Edwards and other comedy stars. He is considered excellent in that line.

But every two months or so the team work of Edwards and Roach in "Nervy Ned" comedies is broken up by the request of some director for the services of Roach in feature production, in which he plays comedy characters with an excellent sense of the difference between such roles in comedies and features.

The last time he was withdrawn from comedy ranks was when Horbert Henley was making "The Flirt," a multiple reel adaptation of Booth Tarkington's novel. Bert played a very human "boob" in the story, the fellow who is "boob" enough to marry "The Flirt" in the end.

Just the other day Wallace Worley, director, and Perley Poore Sheehan, adapter, stopped shooting scenes for "The Hunchback of Notre Dame" long enough to wonder just who could do a comedy bit in the Gondelaurier ball room sequence just right. They decided on Bert Roach. So he doffed his hobo rags and donned the wig and garb of a fifteenth century gallant, and played the bit.

Now he will play in another comedy before he begins work on a role in Virginia Valli's Universal Jewel vehicle, "Up the Ladder," which Hobart Henley will direct.



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PERT POINTS

FRANK CURRIER RETURNS

Frank Currier, veteran screen and stage character actor, has returned to Hollywood after a two-year stay in New York, where he appeared in several successful stage and screen productions. Previous to leaving Hollywood, Mr. Currier was a member of the Metro stock company. On the first day of his arrival in Hollywood Mr. Currier paid a visit to the Metro studios and was signed for a part in "Desire," Louis Burstons' newest production for Metro, which Rowland V. Lee is directing.

King Vidor probably has the distinction of having started in pictures more celebrities than any other director. He gave first parts to Mildred Davis, Florence Vidor, Lloyd Hughes, Za Zu Pitts, Robert Gordon and David Butler. He also persuaded Corinne Griffith to leave a little town in Texas and seek fame before the camera.

MAX RELEASED FROM HOSPITAL

After lying in a Lausanne hospital for four weeks as a result of injuries sustained when he was swept off his feet into a crevice 1000 feet below by an avalanche, Max Linder, the popular French comedian, has recovered sufficiently to be removed to his Paris home. He expects to leave for Hollywood within the next month to prepare for the filming of his next feature production.

Marshall Neilan is working on "The Eternal Three." Is this "third party" stuff, or just another divorce?

THEN IT SPOUTED

It certainly is a rare day when an actor, alone and unaided, creates such a disturbance that he brings out the fire and police departments en masse, but that is precisely what Brandon Hurst recently did.

The wonder is greater when one knows Hurst is known as an exceptionally mild-mannered man, and plays the role of Jehan in "The Hunchback of Notre Dame," which Wallace Worsley is directing at Universal City with Lon Chaney as the star.

It all came about when Mr. Hurst was driving down Cahuenga avenue to avoid collision with a speeder, swerved into the curb. His brakes failed to work properly and he crashed into a water plug, snapping it off. While the actor sat appalled, a stream of water shot a hundred feet into the air.

Some excited citizen phoned in a riot call to the police and also sent in an alarm to the fire department. In a few minutes the modest and retiring actor found himself the center of more noise and excitement than he had ever before commanded.

Work of production on "The Hunchback of Notre Dame" is progressing according to schedule under the supervision of Perley Poore Sheehan, who, with E. T. Lowe, Jr., adapted Victor Hugo's romance. Players appearing in the picture include Patsy Ruth Miller, Ernest Torrance, Kate Lester, Norman Kerry, Winifred Bryson, Harry Van Meter, Tully Marshall, Nick de Ruiz, Gladys Johnstone and others.

Rupert Julian wants to know if we've eaten any of these Jewish candy bars called "Oh, Benny!"

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Under the Magnifying Glass

BY THE MAN

BEHIND 'CLOSE-UP'

A WONDERFUL TRIBUTE

By Perley Poore Sheehan

"This is the picture!" "Keep up your action in the foreground!" "Cheer!" "Now, Tommy, cross and put down that paper!"

"Three hundred people milling on one of the big sets of "The Hunchback of Notre Dame," the action of everyone of them is closely regulated as the individual brush strokes of a painter putting on canvas his inspiration for a masterpiece; and it is the assistant director who is the genius of the moment.

He doesn't get screen credit. Publicity agents give him the go-by. The props and the juicers (property men and electricians) call him by his first name. He isn't supposed to sit down, but—

When the big picture comes out and gets great notices, draws the crowds, how many are there who know that without the aforesaid assistant director there wouldn't have been any such thing?

They have a pair of these assistants on "The Hunchback" and they are not the least of the big features connected with that production. To the members of the craft they need no introduction.

First, there is Jimmy Dugan. You've seen his work without knowing it, perhaps in such pictures as "The Penalty," "The Little Shepherd of Kingdom Come," "The Blind Bargain," nine pictures with Katherine MacDonald, and incidentally four years with Wallace Worsley, who is now directing "The Hunchback." And next is Jimmy's side-kick on the great sets of the present opus—Jack Sullivan, recently connected with Von Stroheim. They're the springs and wheels in the watch.

A director may be the best in the world, but heaven help him if his assistants are weak! He might as well try to use the typewriter with his arms cut off. He might as well try to photograph the moon without telescope and camera. That is what the assistants are — arms, eyes, sensitive plates. They are more than that. They are ambassadors, executives, mind readers. They are the folk who answer the questions, "Where do we go from here?" Also other questions, "Who played the squint-eyed fisherman in 'Mary's First Tess'?" "That



the telephone number of Sophie Bazooks?" "What's Joe Batts working in now—for how long—for how much?" "When do we need the goat?" "What was the name of the extra who looked out of that window last month?"

And they answer — Jimmy Dugan and Jack Sullivan do. They make it snappy.

The writer of this has traveled about a bit as an active newspaperman. He has met a few thousand people who were doing things or were otherwise interesting. But he makes public confession here and now. He's never met any pair of lads who were doing more—or were more interesting—than those two assistant directors on "The Hunchback of Notre Dame." He takes his hat off to Messrs. Dugan and Sullivan.

An all-star cast is being selected by Harry Rapf and Chester M. Franklin to appear in "Wolf Fangs" under the Warner Brothers banner. In the cast will be Rintintin, the police dog hero, and the majority of the picture will be taken up in the snow. Actual shooting will probably start within the week.

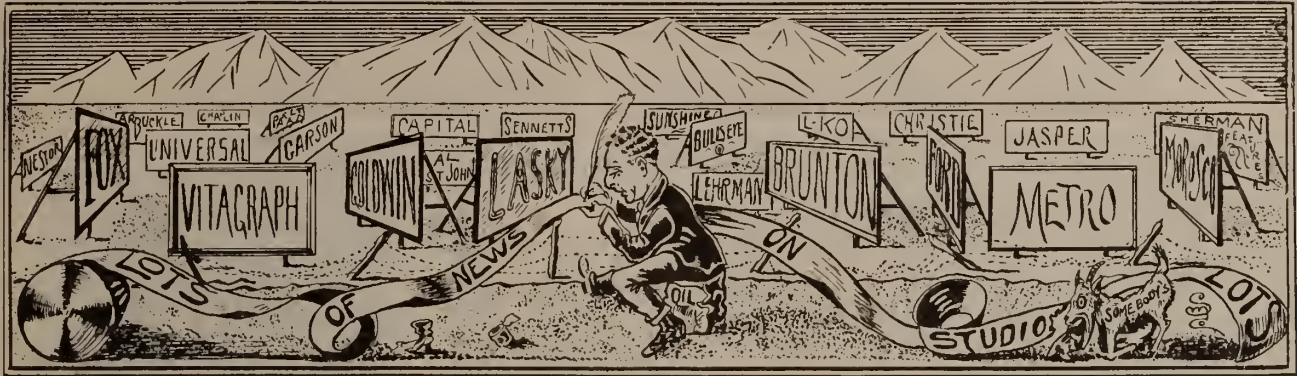
WELCOME BEN WESTLAND

It stands to reason that there should be a display of real regret when a real fellow (no matter what the reason) discontinues his services with a concern, and in this especial case, we see the termination of the connection between the Universal Film Company, and Malcolm Boylan. During the year that "Mike" headed the publicity department he made many friends, and sincere good wishers. The writer, being in the former class, but alas! the HEADS decide to sweep again—and hence like a famous saying—"The king is dead, long live the king!" and so we see "Mike" pass to some other sphere of activity, and in the same breath exclaim, hail and welcome to the chair of learning—viz., publicity director, BEN WESTLAND, who will occupy said hardwood affair. From many accounts gleaned here, and there, we discover that Mr. Westland held the enviable position of exploitation manager of the Universal Department in San Francisco. Among exhibitors throughout the north Ben is known by the Christian name we just pulled. This fact goes a great way in establishing one's popularity; there isn't any doubt in the world that those same keen native talents will take full advantage of the wider scope offered him, in delving, and afterwards proclaiming to the nation the worth of Universal products—such as talent, genius and worth, edged with a subtle humor, proverbially attached to the cranium of the new publicity chief. So again we bid thee welcome, and as an after thought, refrain from sending us anything but the original of your weekly news letter.

GORDON IS WITH OTTO

Gordon Hollingshead is assisting Henry Otto on the Fox lot. In the cast are Albert Roscoe, Ed Martindale, Fred Kelsey, Dick Tucker, et al., supporting the diminutive star, Shirley Mason.

Balloon
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UNIVERSAL PICK-UPS

Art Acord feels like following up the "dog fad" in pictures by putting a new canine star on the horizon. He thinks he has a "world-beater."

Acord's dog, who has been playing an important role at his master's side throughout the Universal chapter play production, "The Oregon Trail," which is just drawing to a close under Edward Laemmle's direction, is the seventh generation of a canine clan raised by the star on the famous Acord ranch in Nevada. Acord has trained him to do all the well known stunts and some that are new, and the eagerness of Rex before the camera is a tribute to his master's understanding and a guarantee that the embryonic star wouldn't be a "flop."

"The Oregon Trail" is a historical production, and Acord plays the part of one of the brave scouts who opened up the Northwest to the triumphant march of the Stars and Stripes in 1835-40. Rex runs by his side through the story as his one unflinching comrade. So clever is Rex thought by Universal executives that he has been allowed screen credit with the rest of the cast, and he will be billed on the screen as "Rex Acord."

ACTOR-FARMER

Roy Laidlaw, retired Goldwyn character actor, has given up life on his Kansas farm to play one more role for the screen. He arrived in Hollywood this week after Director Wallace Worsley had combed the U. S. for him. The farmer-actor is playing the role of Maitre Charmolie in "The Hunchback of Notre Dame," which Worsley is making at Universal City.

"I had positively given up pictures," Laidlaw said to Worsley. "The only connection I retained in the past two years of my retirement has been when I paid my little 30 cents to see our neighborhood show, amateurs, country store and everything!"

As soon as he finishes his role in the Victor Hugo story, Laidlaw will return to his farm with Mrs. Laidlaw and their baby daughter.

Laura La Plante, who was taken seriously ill after completing the leading role opposite William Desmond in "Around the World in Eighteen Days," has recovered and returned to Universal City to begin work again before the camera.

Her reward for consistently capable work with Universal in two-reel westerns, chapter plays and comedies, comes in the form of an assignment to the cast in Edward (Hoot) Gibson's next starring vehicle as his leading woman. It is her first five-reel feature lead, but her past performances are a clear indication of her fitness for her screen leading roles.

Edward Sedgwick will direct Gibson in "Katy Didd." It's his own story with a continuity from his own pen. Production will start when sets and casting are completed.

* * *

William V. Mong, celebrated leading man and motion picture character actor, is to be given the leather trophy for modesty. Mong failed to gather enough nerve to stand up before thousands of visitors and be introduced last week at the United Studios. When his name was called Mong modestly but quickly retired to the "Wandering Daughters" set where he is playing the male lead in the initial James Young production for First National release.

* * *

Edward Martindel, who has a great love of biscuits and flapjacks, says that if he ever marries, his wife must be able to "say it with flour."

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HINTS FROM INCE

Thomas H. Ince became a railroad magnate in order to film several shots in "The Sunshine Trail," a comedy drama starring Douglas MacLean, soon to be released. A railroad train is used in several of the scenes of the picture and Ince when he read of a small branch road near the California, Nevada, Arizona boundary line that was to be sold for junk, promptly purchased the entire road and added it to the list of the Ince stage "props." Hereafter train wrecks, accidents and races with autos and Pullman car scenes will be staged at will in Ince productions and there will be no terrific rental price to pay.

MacLean, who has made such a hit in "The Hottentot," puts over some equally hilarious comedy as a guileless young cowboy, bent on doing good, in "The Sunshine Trail."

* * *

"Tattling Lips" is the title of the third special productions which has been written for Madge Bellamy, who is being starred in a series of six big "specials" which are being made by Regal Pictures, Incorporated, on the lot of the Thomas H. Ince Studios.



DOROTHY MORGAN
Child Actress

JUST BETWEEN OURSELVES

Marshall Lorimer
Editor and Prop.

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GERTRUDE STEVENS
Comedy Ingenue

WHY NOT SCHENCK STUDIOS?

Joseph M. Schenck, head of Norma Talmadge Productions and Constance Talmadge Productions, both of which release their pictures through First National, has invested a huge fortune in United Studio stock. Schenck and his associates now have the controlling interest in the largest independent studio in the world and intend to invest nearly a half million dollars in further improvements of this great plant.

All of the streets of this thirty-three-acre lot are to be paved, more stages built, a modern heating plant installed for the comfort of otherwise shivering artists, and a large number of exterior sets raised to eliminate the necessity of producing companies making long journeys to distant locations.

Companies making First National releases at the United Studios now are: Edwin Carewe Productions ("The Girl of the Golden West"); Frank Borzage Productions ("Sands of Time"); Allen Holubar Productions ("Slander the Woman"); Maurice Tourneur Productions ("The Isle of Lost Ships"); James Young Productions ("Wandering Daughters"); Norma Talmadge is soon to start work on "Ashes of Vengeance;" Richard Walton Tully is to make "Trilly" and Constance Talmadge is selecting her next First National vehicle.

Wyndam Standing is the latest selection for the cast being assembled to appear in Emile Chautard's production of "Daytime Wives," now starting at the United Studios. Jack Carlyle will play a character "lead" opposite Mr. Standings' straight "lead." Al Roscoe has been assigned one of the other important male roles.

"NAPOLEON" DOES THINGS QUICKLY

When Carl Laemmle, or as he is known to millions, "As the Napoleon of the Films" arrived here on one of his visits to the film capital, Mr. C. L. Theuerkauf, the manager of the Universal Exchange, uttered a thought that he wouldn't object to an

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enlarged area to take proper care of the ever-increasing business of the Universal Film Sales, and Mr. Laemmle, with his characteristic brevity, which some call snap judgment, but which in reality represents thought, and sagacity, replied, "Go ahead and buy a place, and build." No sooner said than done, for in about sixty days the building now at 1010 South Olive street, which is 50 by 155 feet, will be torn down, and a modern structure will rear itself to house the priceless features from the Universal plant. Incidentally Mr. Theuerkauf will have full say regarding the disposition, and plans, for the new building. This is another masterly stroke, put over, as it were, overnight, and is a tribute to the longheadedness of Mr. Laemmle, and his popular sales manager.



BARTINE BURKETT
Screen Ingenue

Hand-Outs Along the Rialto

EARL BURTNETT

There is so much noise in the jazz world today, but—

Well, you just haven't heard this boy Earl Burtnett. Why, he's the young chap who made jazz worth while! He even took the liberty to be original and do something different with the tunes.

He and "Hank" Miller have been surprising the guests of the Club Royale lately, and—thank goodness—have drawn a good crowd to the doors of the odd-fashioned inn.

Mr. Burtnett will be well remembered for his song successes, such as: "Do You Ever Think of Me?" "Leave Me With a Smile," "You Won't Be Sorry," "Where There's a Will There's a Way," and "After Every Party." The last one will probably be the biggest hit of the year—at least that's what the publishers say.

And then, through Mr. Burtnett's efforts, Miller and their orchestra were the first to make records at the first phonograph recording factory on the Pacific coast. Their first numbers were "Three O'clock in the Morning," "Lady of the Evening," and "Somebody Stole You From Me."

Any of you who have visited the Club Royale recently will remember that this is the only gang of harmony hounds who add a pathos side to this hammering jazz. And the answer they receive is the vast approval of everyone who has had the opportunity of hearing them.

Under Mr. Burtnett's leadership the "rounders" of Los Angeles have become dancing daddies. Why, even the Editor, who seldom weakens to tootsie trotting, danced his head off. So there!

CLARA KIMBALL YOUNG STARTS

Clara Kimball Young has started work on "Cordelia the Magnificent," her newest starring picture, which Harry Garson is producing for Metro.

George Archainbaud is directing this LeRoy Scott story, which Frank Beresford adapted for the screen. Mr. Archainbaud has just completed making "The Common Law" and previous to that directed "One Week of Love."

Heading the supporting cast for "Cordelia the Magnificent" will be Huntley Gordon, Carol Holloway, Lloyd Whitlock, Eleanor Hancock, Jacques Gadsden, Mary Jane Irving, Lewis Dayton and Katherine Murphy.

"Cordelia the Magnificent" will be the fourth Metro picture in which Huntley Gordon has appeared during the past year. He had a leading part in "The Famous Mrs. Fair," Fred Niblo's first production; in "Your Friend and Mine," which Sawyer-Lubin filmed for Metro, and in "Her Fatal Millions," with Viola Dana.

Lloyd Whitlock also appeared opposite Miss Young in "The Woman of Bronze," her most recently completed picture, which is soon to be released by Metro.

"Cordelia the Magnificent" will be Miss Young's fourth picture for Metro release. The others were "Hands of Nara," "Enter Madame," and "The Woman of Bronze."

Craig Ward, hero of Reginald Barker's "Hearts Aflame," has returned from a visit aboard the battleship California, where he was the guest of Commander Pegram of Admiral Eberle's personal staff. Mr. Ward was among the last guests on board before the fleet sailed away from Los Angeles harbor.



LYNWOOD CRYSTAL RAPP
Child Actress

ZENITH IN FULL SWING

Edgar Lewis, that pioneer and sterling director, is in full swing shooting the "Right of the Strongest." It's an all-star affair. L. Feldman, more commonly known as "Doc," is Edgar's right hand. (He knows the game, too.) Helen Ferguson is the ingenue lead. She's mighty fine, Tom Santchi, one of the best, is in it also. George Seigmann hardly needs any introduction at all, he's fairly well known. Les Bates is a good actor, and is emphasizing how good he is. Then there's Beth Kosick, who is making the best of her opportunities as Sue. This little girl is a comer. Then there are many others whose names we haven't at this writing, but from the expression on Mr. Wall's face everything is going great guns. And Edgar Lewis is the greatest gun of all. The Zenith Corporation is located at Universal City.

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SCREENING WHERE THE SCREENING'S GOOD

Broadsides

By ARGUS

Sylvia Breamer has something to say.

The cause of all the bald headed men in the first row is due to the ticket scalpers.

* * *

Claude McElhany hasn't been himself lately, what with colds and gripe. The same applies to Katherine, his dainty wife, yet Claude wasn't too ill to philosophise thusly: "In being faithful to one a young man is apt to lose many." Just what does Mac mean?

* * *

"When were you first struck by my beauty?"

"The day you slapped my face and said not to get fresh."

Reginald Denny tells us this.

* * *

It is just possible that Florence Melrose will depart for San Francisco today to play a few weeks in vaudeville. She is responsible for the trite remark that "many brunettes are often light-headed."

* * *

Close-Up has just been thinking about presenting some very well known girls with loving cups. This from Bob Culver.

AUTHORS' SERVICE BUREAU

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Harry Mann, well-known comedian, who is expected to return to short-reel comedies under the Universal banner, is responsible for the following: "I've noticed that automobiles that use castor oil are inclined to run more freely." This was uttered after his own joy wagon broke down.

* * *

A note from Frank Urson:

A number of girls in Hollywood have printed rejection slips for would-be lovers. What we want to know is, do we have to enclose postage for our return answers?

THINK THIS OUT

What man is known to you who uses Barnumesque methods to educate the Dear Public to like EGYPTIAN stuff, while 'E-JIPPS-'EM-ROUGH?

The other night a young chap was out, and he said his girl's love grew cold. Probably neglected to bring her overcoat.

Otto Lederer must have one in this issue.

* * *

Lloyd Hughes is starring in "Out of the Night." This is a title that keeps us in the dark.

* * *

Another Sid Smith joke:
 "Who are those people?"

"Ah, those are rejected manuscripts from the Story Building."

* * *

Eva Olsen says it got so hot in the office where she works that the flowers on the wallpaper wilted.

* * *

Reggie Barker asks a question:

If our recent rains would keep up—
 they wouldn't come down, would they?

* * *

"Many a woman's face bears the map of ancient history," exclaims "Hoot" Gibson.

* * *

William Sullivan submits a burlesque: "Obek, the Cigarmaker," a burlesque on "Omar, the Tentmaker," has a musical theme entitled "When the Leaves Come Tumbling Down."

* * *

"Have you an Italian quarter at Venice?"

"I don't know, but they do have a lot of American money."

Lillian Rich is very subtle.

* * *

Here's a funny one by Virginia Kendrick: Colored women shed white tears, and modern white women shed black tears." Is she referring to eye pencils?

* * *

Many salesmen say that cars will last a lifetime, but they don't say whose life.

Jay Eller has done his best.

* * *

"White Tiger," a picture of the upper strata of the underworld, starring Priscilla Dean and directed by Tod Browning as a Universal-Jewel attraction, is receiving its final editing.

A PERFECT COMBINATION

Gee, it seems good to hear Vincent Rose at the piano with his tricky melodies and Jackie Taylor with his peppy violin. And then the boys they have with them at the Montmarte Cafe in Hollywood are certainly the sheik's ear-muffs.

"Prof." Moore, the handsomest saxophone wizard ever imported to jazzland, is handing out toot-sweet stuff. Harry Owens is the clever cornetist; "Buster" Johnson is termed as the king of trombone players; Ernie Anderson certainly handles a boisterous banjo; Mel Pedesky is the long, loose chap who twists all around the drums; and Albert Jaejer does his low-down stuff on a bass fiddle.

Mr. Rose is known the world over as the writer of the following "Avalon," "Tell Me Why," "I'll Keep On Loving You," "Truly," "I'll Promise," "Once Upon a Time," "Arabiana," and "Silver Canoe," which is the rage of Hollywood at present.

Hollywood has been wanting a cafe like this for some time now. Eddie Brandstratter, the owner, has done Hollywood a great favor.

"Meeting the movies in their make-up at the Montmarte" is quite the fad in Hollywood now. And one may go many times before he has had a chance to view all of the novelties which Mr. Brandstratter has installed for his patrons. The silverware and the lighting effects seem to be the main attraction, and the management has been receiving many congratulations on these (?). The perfect service is another thing to remark about—there could be none better at any price. If you haven't been there, you are the loser, as it really is worth while.

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PERSONALITIES

Star Shooting

By "Hee Nose"

SIGNS WITH PRINCIPAL PICTURES

Maryon Aye, one of screenland's fairest feminine players, has affixed her name to a contract with Sol Lesser, president of Principal Pictures Corporation, whereby she will enact important roles in the forthcoming Sol Lesser productions, the first of which is George M. Cohan's famous stage play, "The Meanest Man in the World," starring Bert Lytell.

Miss Aye needs little introduction to the film world, having appeared in productions for Vitagraph, William Fox, Universal, and many other large organizations. She made a series of eighteen Western productions for the Lesser organization in which she was starred, and she is at present working with Marshall Neilan on his production, "The Ingrate," at the Goldwyn West Coast Studio.

Miss Aye started her film career under the silent drama banner of Mack Sennett several years ago. She was one of the original Sennett beauties and like the others who began their film activities with this comedy king, she has climbed the ladder of filmdom fame. She is a Chicago girl and has been in cinema Hollywood four years. With the signing of this contract both Sol Lesser and Michael Rosenberg voiced their opinions that the screen is in need of new faces and that there is many a talented player whom the screen is sorely in need of but who has been held back merely for lack of opportunity.

Edith Johnson has brought something from New York:

No doubt the modern girls are becoming very religious. Look at the way they reveal themselves to God.

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MARGUERITE CLAYTON

By ANNIE IMLAH

Marguerite Clayton

My dear Miss

*Marguerite, today I'm writing
You a short letter, and say this,
I find it quite exciting.*

*There's one thing that has oft
occurred*

*The "fans" about you telling
All use a most delightful word.
They say you are—excelling.*

*Excelling—yes, you do your best
And most sincerely lauding*

*Your efforts (with much interest)
The world looks on applauding.*

*No wonder well pleased people
choose*

(Within their hearts enshrining)

A lovely actress and enthuse

Of grace and charm combining.

*Your soft round cheek with health
abloom*

Eye lashes long and curling

Your laughter will dispel all gloom

You've set our heads awwhirling.

*Miss Marguerite, some day we'll
meet*

I'm hoping, and supposing,

To Marguerite so fair and sweet

I'll say good-bye, in closing.

DICK JONES ENTHUSIASTIC

F. Richard Jones, probably better known as Dick Jones, now busy with the production of "The Extra Girl," the new Phyllis Haver starring vehicle, says he is absolutely void of that doubtful feeling which often takes hold of him when he is starting a new production.

"The Extra Girl," says Dick Jones, "although it is very heavy in spots and calls for real dramatic action, is not without its relief. In fact, comedy almost predominates. It is, nevertheless, just the type of play in which Miss Haver is certain to be a decided success. A better story could not have been written for her.

"Some of the interior shots will have to be taken up in the northern part of California, where swiftly moving rapids, tall timbers and rural surroundings, necessary to the picture, are to be found. A story of the type of 'The Extra Girl' has always appealed to me, and I cannot but feel that this will be one of Mack Sennett's big hits.

SIDNEY FRANKLIN TO DIRECT "BEAU BRUMMEL"

With the departure of Harry Rapp and S. L. Warner for New York yesterday announcement has been made that Sidney Franklin will direct "Beau Brummel," an adaptation from the famous stage play by Clyde Fitch in which Richard Mansfield starred.

This is Mr. Franklin's first picture since signing a long term contract with the Warner Brothers.

The adaptation is being done by Mary O'Hara, a comparative newcomer in the scenario field, who is responsible for "Peg O' My Heart," "The Prisoner of Zenda," and "Turn to the Right" on the screen.

"Since previewing Mr. Franklin's finished film of 'Brass' we have been rejoicing," says Mr. Warner, "that we signed him up. Without exaggeration, the picture far exceeds our wildest expectations. The exacting care and numberless unusual touches with which his productions, coupled with his understanding of public wants, makes him invaluable and we feel that in securing Mr. Franklin we have added another fine member to the Warner family."

Production on "Beau Brummel" will be started immediately upon Mr. Rapp's and Warner's return from the East which will be from two to three weeks.

VIOLA DANA RECOVERING FROM OPERATION

Viola Dana is at the Good Samaritan Hospital in Los Angeles recovering from an operation for appendicitis performed by Dr. Maurice Kahn. The little Metro star had been ailing since the death of her mother several months ago.

Upon her complete recovery Miss Dana will resume her work before the camera at the Metro studios. Just a short time before going to the hospital Miss Dana signed a new long-term contract with Metro whereby she would appear in special productions only.

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Bright Hints For Human Beings

By "US" or "WE"

CHEESE AND HAM

Monte Blue is somewhat in the dark as to just what intent was behind a remark that J. L. Warner made the other day.

Monte Blue, A. Warner, S. L. Warner and J. L. Warner all went to lunch together. When it came time to order J. L. Warner took the orders and then the waitress came forward and Mr. Warner addressed her. "Three cheeses and a ham." He meant sandwiches but Monte thought it might be personal as he was the only actor there and he had ordered a ham sandwich.

However, the atmosphere is cleared now as Warner has explained that it was no allusion to Monte's work and proved it by bringing out Monte's contract with the Warner Brothers.

ELOCUTION TEACHER LOST WHEN ESTELLE TAYLOR BECOMES ACTRESS

Studying to become an elocution teacher, then going on the stage and finally associating herself with motion pictures is the career in brief of Estelle Taylor, who is playing one of the leading feminine roles in Louis Burston's production of "Desire" for Metro which Rowland V. Lee is directing.

Wilmington, Delaware, is Miss Taylor's birthplace. Most of her life has been spent with her grandparents, whom she admits quite frankly had never been inside of a theatre, until one day her grandfather decided to go and see her in a picture.

Miss Taylor has no particular picture which she classes as her best, feeling always that the part she is playing is the most important and that the previous picture is her best.

However, she does believe that "While New York Sleeps" was her biggest picture. Other photoplays in which she has appeared include, "A Fool There Was," "Thorns and Orange Blossoms," "Only a Shop Girl," "Monte Cristo," "Over Here" and "The Thundering Dawn."

Among the other players in the all-star cast of "Desire" are John Bowers, David Butler, Marguerite De La Motte, Edward Connelly, Noah Beery, Ralph Lewis, Lucille Hutton, Vera Lewis, Walter Long, Chester Conklin, Hank Mann and Frank Currier.

JUST LET THINGS HAPPEN

By Marshall Lorimer

What does fame amount to
When everything is done?
You'll take the same old journey
Like every mother's son.
You strive and think you conquer,
In quest for fame, and wealth.
Then satisfying hunger,
You lose both youth, and health.

To solve your difficulties,
You stay awake at night—
And crease your face with furrows
To set your brain aright.
Then in the stress of business,
You stop—and wonder when
You're going to be the king-pin
Among those other men.

If you consult your reason
Five minutes—now, and then
You'll realize life's season
Is like a Chinese yen.
You have it for a moment—
That happiness is brief;
And then somehow you lose it—
It's alternate is grief.

So what's the use in striving?
You know the end will be
Today—if not tomorrow
The great eternity.
So what does fame amount to,
When everything is done?
You'll have to take the journey,
No matter how you won.

J. A. Mowat, the only man who ever attempted to make motion pictures in Detroit, Mich., is head of the concern producing pictures at the Hollywood Studios and featuring Walter Hagen, world's champion pro golfer. Clarence Bricker is the director. Included in the cast are Miss Dupont, George Kuwa and Monte Collins.

George O'Hara is the occasion of the current expression among fight fans: "Well, if we can't make the legion or Vernon this week, we'll see a good fight on George O'Hara's set!" O'Hara, who is making the Witwer "Fighting Blood" series at Powers Studios, will probably have to enlarge the grandstand on his set to accommodate those who don't care about appearing at the office for talent checks if they can only witness a wallop fest.

MELL BROWN TO DIRECT?

Not so long ago, Mell Brown was credited with being quite a successful comedy director, having handled the megaphone on the Fox lot and for Warner Brothers. He also sat on the Chaplin set for about a year offering suggestions, then disappeared.

Brown was located a few months ago in the scenario department of Mack Sennett, where he has been very busy, under the supervision of the comedy king, working on the stories of "The Extra Girl," the new starring vehicle for Phyllis Haver, and "Mary Ann," Mabel Normand's next screen play.

Dame Rumor has it that Mell Brown, learning the Sennett angle of comedy production, will soon take a company of Sennett players out under his own direction. We hope so. Such ambition should be rewarded.

Now that Sol Lesser is going to be a real big producer, we might say: "Day by day, in every way, we're getting lesser and lesser."

* * *

Bernie Durning says that you can't recognize some of these dancers with their clothes on.

* * *

There is supposed to be a fool in every family. "Now what," asks Dustin Farnum, "if you are the only child?"

ACE'S ARE HIGHER

Eric Mayne, who has just finished a second picture with Gloria Swanson, "Prodigal Daughter" by title, and, who distinguished himself in her latest starring vehicle to be released, "My American Wife," has had the thrilling experience of being mistaken for King George of Great Britain. He was riding with a friend in an open coach, at the time he was playing at the Drury Lane theatre in London in "The Whip," when someone started an applause, which quickly developed into a veritable ovation. After the din Mr. Mayne was astonished to discover what had inspired it. This well known actor does bear a close facial and physical resemblance to the British monarch and he wears a beard precisely like his Royal Excellency affects. It is interesting to note that although Mr. Mayne has the kingly appearance he has never played the role of a king on the screen.

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MORE "BROADSIDES"

STARDOM IN SIGHT

Starting as an "extra" girl eighteen months ago, Dorothy Manners has already ascended to the high position of leading lady in William Fox feature productions. As a result of her brilliant performances in support of Shirley Mason in two consecutive Fox films, Miss Manners was promoted to the position of leading lady by General Manager Charles A. Bird. She is now playing opposite Charles (Buck) Jones in "Snowdrift."

* * *

Comedians are creating many new comedy situations by rushing into matrimony, suggests June La Vere, who has just finished playing a daggerish part with stiletto possibilities entitled "Danger."

* * *

George Kuwa remarks that some people are so dumb that they think a groundhog is just sausage.

* * *

"Why did that fellow jump into the canyon?"

"I think there was a woman at the bottom of it."

Lloyd Hamilton is very clever.

Every time a bachelor kisses a girl he goes one point further from his freedom.

Another deep one by James Farley.

* * *

The girls have turned the tables on the villains, which might prove that there are more than thirty-six dramatic situations.

Martin Murphy must have his daily gag.

* * *

A real good one by Joe Rock:

"I've got a rough chap on my hands," said the girl.

"From doing housework?" asked her friend.

"Naw, from Hollywood!"

* * *

Eric Mayne has completed his long engagement with Gloria Swanson after playing important parts in two consecutive pictures, starring her. The first was, "My American Wife," and the second was, "Prodigal Daughter."

* * *

The Mt. Wilson observatory reports that there are three stars missing. Ah, did some more go to Del Monte? Hughie Fay wants to know.

Sylvan Bay, actor from San Francisco, has arrived in our city and is causing feminine hearts to flutter.

* * *

Myrtle Stedman remarks that many girls say they will be your friend, but you can't always depend on it.

* * *

One chap said that his girl gave him the air on the radio the other night. This is kinda like broadcasting a proposal, says Loehr Harmon.

* * *

"It was warm in the office the other day, so I went up to see the circulation manager," exclaims Jimmie Aubrey.

* * *

"It's pretty bad," asserts Bert Lytell, "when you tell a girl that you will kill yourself if she doesn't marry you, and she gives you the chance."

* * *

A short one by Norman Taurog.

Everything has been cut short this year — hair, marriages, and salary checks.

* * *

Lige Conley stops his comedy stuff to pull this one:

Some men are only masters of their own home when wifey is away.



MONROE SALISBURY

It will almost seem a shock to thousands to know that their favorite screen idol is to desert the silent drama to resume for a time at least his former occupation of thrilling the public with his speaking voice and living presence, but such is the case. Mr. Salisbury is the logical successor to Frederick Warde in the famous CLASSIC of California—THE MISSION PLAY. The tourists who annually come to these sunny shores will have a double incentive this year, for they will have a triple "S" to enjoy—Sun-Shine and Salisbury.

9/10/2005 8:15

“
Close - Up
”
a nearer point of view

VOL. IX, NO. 5. LOS ANGELES, CALIF., MARCH 20TH, 1923 TEN CENTS A COPY



PEGGY BROWNE

THE MAGAZINE OF MOVIE-LAND

CARL LAEMMLE PRESENTS THE UNIVERSAL-JEWEL PRODUCTION "BAVU," ALL-STAR CAST. TITLES BY GARDINER BRADFORD. HAROLD McLERNON, CUTTER. ELMER SHEELEY, MINIATURE ARTIST. PHOTOGRAPHY BY ALLEN DAVIES. DIRECTED BY STUART PATON. ASSISTANT DIRECTOR, HARRY WEBB. AT A SPECIAL SHOWING OF FEATURE
REVIEWED BY EMM. ELL.

Many times in the past it has been my privilege to review film features directed by Mr. Stuart Paton. At these time I have felt that there were many just causes for criticism, favorably and adversely. In the particular case of "Bavu," shown a few nights ago recently to the technical staff who were responsible for the masterpiece, I came to the conclusion, after witnessing this vehicle, that Stuart Paton had given to the world a production dealing with Russian life which stands in a class entirely by itself.

Atmospherically, the story needs no commendation on the part of anyone; theoretically, there is a semblance for every active item in the production. There is nothing far-fetched, and everything wears a reasonableness which, I believe, can defy criticism. Foremost in my estimation is the unusual and marvelous acting participated in by "an Honest to Gawd" all-star cast. It would be invidious and almost impossible upon my part to select any one feminine star. They are all directly stars in their own right. I have in mind Sylvia Breamer and Estelle Taylor; then—again, when you realize the accuracy with which Martha Mattox performed a very unthankful character, you can realize the predicament I am in. Miss Breamer played a character which, no doubt, she did not personally care about, as it seemed directly foreign to her usual characterizations, but she made such a vivid impression in her portrayal that I came to the conclusion that, should she ever get old (which no doubt is many years distant), she could very easily transfer her histrionic ability to character parts. Estelle Taylor, who played the Princess, and incidently the heroine of the story, looked and acted as natural as any Russian Princess would under like situations. Undoubtedly, her beauty was highly enhanced by the regality of the part she played. Coming to the male members of the cast, I go on record as stating that, undoubted as is the marvelous ability of Wallace Berry, here, as "Bavu," he did the greatest acting of his screen career. This includes anything he has ever done. He seemed to breathe and live the part of the brute Russian peasant

who acquired power in the downfall of aristocracy. If he has been famous in the past, this production should place him utterly in a class by himself. Nick De Ruiz, who portrayed a crippled henchman of Bavu, consistently interpreted a very difficult character in which he is deprived of the actual use of one of his limbs. No better selection for this part could have been made than in Mr. Ruiz. It goes without saying that, when Josef Swickard plays an aristocrat, you will see a conclusive presentation of what aristocracy means—more particularly so as conveyed in this picture. Forrest Stanley, as the hero, played the hero as a hero should be played. Perhaps, his work did not shine forth as conspicuously as it should have done, but I can easily attribute this to the more difficult scenes in which he played—having been cut out. A word would not be out of place at this time to give credit where credit is due. I am referring to the elucidating titles, brief and complete; nor can I pass the clever manipulation of the scissors by Mr. McLernon. He made it a perfect vehicle of smooth continuity. The photography was really a series of gems showing flittering lights, and giving absolutely the impression of lamps being blown out in a natural way. The snow scenes were also clear and well conveyed to the audience without these people having to put on snow glasses. Probably, outside of the Director, the greatest credit should be given to Mr. Elmer Sheeley. He is the Miniature Artist who fooled the senses of the beholders. He conveyed to your imagination and eyes a city in flames—and the eventual destruction of it. I doubt if anything so clever as this has happened in the past. Stuart Paton can flatter himself in the production of this film. You can sense the minuteness with which he entered into every detail. The acting all seemed to have been mostly guided through his vivid individuality which shows in such a conspicuous manner throughout the picture. I predict that "Bavu" will create a storm of commendation, and should be relegated as one of the three best pictures of the year 1923.

LOEW'S STATE THEATRE—LOUIS B. MAYER, THROUGH METRO, OFFERS THE FRED NIBLO PRODUCTION "THE FAMOUS MRS. FAIR," ADAPTED BY FRANCES MARION; PHOTOGRAPHY BY CHARLES VON ENGLE. AN ALL-STAR CAST. REVIEWED BY EMM. ELL.

It isn't often that a domestic problem can engross our attention but this is one instance where, as in the case of "The Famous Mrs. Fair," we emphatically change our mind. The greatest all-star cast wander in and out of the picture with perfect poise and conscious power. In trying to find the star, one would have a great difficulty in naming the person, but, inasmuch as Myrtle Stedman plays the name part—and insofar as the plot revolves about her search for applause and adulation, we think it but right to relegate to her the Feature Spot. Miss Stedman endeared herself to thousands in her sympathetic, motherly interpretation of a woman torn between duty to her country, and to her children in the earlier phases of the story, and then when she gives up her family for the ulterior motive of acquiring an income for herself; and allows her grown-up children to take care of themselves in her absence on a lecture tour, we feel that through it all she holds the attention and merits the sympathy of her audience. Physically, she is an ideal Nancy Fair. From an acting point of view, criticism cannot touch her.

Huntley Gordon gave a dignified and splendid portrayal of a man torn between love of wife,

circumstances of the moment, and his children. Marguerite De la Motte stood out as a planet in a sky of budding constellations. The extensions of her character as she portrayed them showed her soul to be possessed of the larger meaning of versatility and art. As Sylvia, her charmingness and beauty were emphasized manifold. This picture serves also to bring out Carmel Myers, who has starred in her own right, in the part of a Vampire. She was exquisite, beautiful, and played the part to perfection. Helen Ferguson, although not having a tremendous part, played it with her usual conscientious and natural ability. Here is a lady who combines a certain type of beauty with a correct natural means of conveying both her beauty and art to the audience. Cullen Landis, as Allan Fair, played a part which suited him right down to the ground. It could not have been played any better.

Ward Crane made a most "adorable" villain, no doubt, to the young girl in the story. Personally, we believe that if many more villains run around this earth such as Ward Crane depicted, there will be many girls who will leave home sooner. He was ideally cast for the part.

(Continued on Third Cover Page)

A NEARER
POINT OF VIEW

"CLOSE-UP"

A MAGAZINE
OF MOVIE-LAND

VOL. IX, NO. 5

LOS ANGELES, CALIF., MARCH 20TH, 1923

TEN CENTS

"LOST AND FOUND—OUT"

(Not an Advertisement)

Without Classified Apologies to
Anyone

By Observatus

Why does Eddie Polo always dance
with Katherine Myers at the Planta-
tion?

* * *

Yvonne Gardelle is suing for divorce
on the charges of cruelty. She claims
her husband forced her to do manual
labor. Probably asked her to darn his
socks.

* * *

Irene Dalton and Ray Owens are
going together again.

* * *

What did Mae Murray say to Bar-
bara La Marr at the Marcell Country
Club recently?

* * *

Dorothy Dean, who was suing
Henry Slaughter for \$25,000 heart
balm, has been given ten days to file
an amended complaint. It will be
slaughter if she gets it.

* * *

There was an argument over the
whereabouts of Freddie Fox one Sun-
day night. He was at the Plantation
with a party of three others. He says
he's a sheik, but his tent is down.

* * *

Helene Chadwick is charged with
having temperance in a recent law
suit with the Goldwyn Studio. Some
"temper" will probably be shown and
then "amen" (t) will be said.

* * *

George L. Clark, actor, was arrested
on Mann Act charge. Put this gag
in vaudeville and make it a female act.

Mr. and Mrs. George Melford have
separated, which has caused the gos-
sips of filmdom to murmur many
things.

* * *

Herb. Rawlinson went on location
instead of the police court and now
he's got two things to explain to the
judge, who will probably ask for the
low-down of movie news and let him
go.

* * *

Ann Little made a big statement the
other day in denouncing the movie
schools. This will probably start an
argument in Alaska.

* * *

Ettore Cavaleri, would-be sheik, is
still telling his troubles to the news-
paper men about his fake contract,
which he purchased for \$4000.

* * *

"Radio Aids Director of Gigantic
Film Set"—news item. Suppose the
air was bad and the waves carried
wrong, then the assistant director
would get the devil. Oh, well.

* * *

Ruth Tidmore, actress, says that
love and \$10 a day is happiness. What
is an apartment and \$20 a day then?

* * *

Gladys Walton is working on
"Crossed Wires." This is shocking.

* * *

George Brookwell claims that Hol-
lywood is making immoral films and
shipping them abroad. Well, what if
it is, is it any business of yours? Or
are you a reformer who likes that kind
of stuff, but thinks that no one else
should see it?

* * *

Anita Stewart has decided that her
husband and she were all wrong and

that they should get out their marriage
stock and clip divorce coupons.

* * *

Pola Negri says that she is divorced.
Has Charley asked about the alimony
yet?

* * *

Why does Al Christie take three
girls to lunch?

* * *

Why does Jackie Taylor run around
in a palm beach suit? Somebody please
tell him what month this is.

* * *

Why does Betty Compson wear a
kerchief ankle and then show her
knee?

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Lewis Sargent is at the end of a
long run at Universal, in "The Phan-
tom Fortune," a serial, of which the
concluding episode was filmed about
March 15.

* * *

Adamae Vaughn is nearing the end
of her contract with Charles Ray. She
has been portraying the role of Mary
Crackstone in "The Courtship of Miles
Standish," which is scheduled for com-
pletion about April 1.

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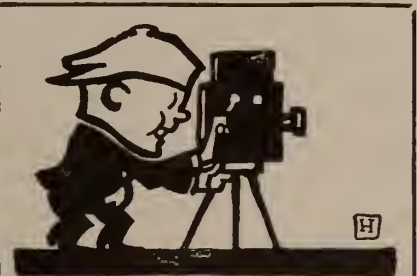
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HISTORY KIDDED IN MOVIES

(Special Correspondence)

Universal City—Oh me, oh my—! They're kidding history out here at the film city!

Yessir, the profound records of time, in all its statliness, have been made laughing stock on Wallace Worsley's set for "The Hunchback of Notre Dame." Read on 'an weep tears of lafter!

Every time anyone visits the big Place du Parvis set he gets a laugh, because amidst the Parisian surroundings of 1480 he is greeted by modern signs of warning to the actors. They are:

"Don't chew gum. Columbus didn't, use Spearmint!"

"Don't smoke. It wasn't being done then!"

"Don't wear glasses. This isn't a Harold Lloyd comedy!"

"Leave your wrist watches at home!"

It is a huge task for Director Worsley and his assistants to see that nobody bring anything modern onto the set, easily the largest ever erected for a motion picture, and which forms a main scene for the thrilling action of Victor Hugo's famed masterpiece.

"It takes an eagle eye to watch these people" affirms the director. "The other day a woman appeared with bare arms, wearing a diamond-studded hexagonal wrist watch—of platinum—and we barely caught her in time to save the scene from being spoiled."

Imagine dear old Louis the eleventh getting stimulated with a big shot of chewing gum!

JAMES HARRISON BACK

James Harrison, prominent and popular Los Angeles film leading man, is back in town after an absence of nearly two years during which he has been playing in eastern-made pictures. Harrison accompanied Charles H. Christie to Los Angeles this week. He was with the Christie company for three years and played in about fifty of their pictures before going East to appear in feature productions.

JUST A WORD OR TWO

There is one casting director who deserves a word or two of good healthy praise. And he is none other than Joe Engler, assistant to Fred Datig, of Universal.

Mr. Engler is one of those keen observers of true character. He is honest in his decisions in picking minor-part actors. It is his duty to deal with the extra's and that alone is no small position.

Mr. Datig reserves his time to selecting the leading players and casts of the productions.

Mr. Engler, with his vi-King appearance due to his golden hair, believes in fair play and justice to all—thus his unusual popularity with the lesser artists of the screen.



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NIGHT LIFE IN L. A.

(By "The Rounder")

LOEW'S STATE — "The Famous Mrs. Fair" is reviewed elsewhere in this issue. This should satisfy Billy Shoup.

ORPHEUM—Mr. Perry, who shakes a wicked hand full of tickets, has been passing them out fast and furious this last week on account of a dandy bill. Jean Adair and Company are knockouts. Frank Davis and his wife are also splendid. Jack Osterman comes in for his share of applause. Julian Eltinge arrived March 19th with a clever sketch.

HILLSTREET — Milt Collins deserves more than he gets. And Valand Gamble should be the headliner. Earle Williams in "Fortune's Mask," is the photoplay, and is only good in spots. This was probably an accident. The serial, "Around the World in Eighteen Days," seems to be pleasing.

MOROSCO—"We Girls," by Frederic and Fanny Hatton, is a cute, interesting and laughable play. Florence Oberle, Bessie Eyton, Harland Tucker, Gayne Whitman and Harry Garrity, all old favorites, tell this tale of the flapper with a dumb mother, most amusingly.

MAJESTIC—"The Poppy Kiss," by C. C. Cushing. Mary Newcomb, Cliff Thompson and Tom Chatterton have splendid parts in this play of a London actress who takes dope. It is rather sordid, but well worth seeing.

METROPOLITAN—"Grumpy," starring Theodore Roberts. Directed by William deMille; adapted by Clara Beranger from the play by H. Hodges and T. W. Perceyval. May McAvoy and Conrad Nagel do finely as the supporting leads. It is the story of a wise, old grandfather who surprises the younger set and the modern youth in solving an ancient mystery. The rest of the program is pleasant and really has entertaining value.

RIALTO — "Bella Donna," adapted from the Robert Hichens' novel; directed by George Fitzmaurice; starring Pola Negri. Conway Tearle, Conrad Nagel and Lois Wilson are the supporting cast. Miss Negri has come out 100 per cent as a dramatic actress. Everyone of her admirers should see this picture, and those who are doubtful as to her ability should also see it.

EGYPTIAN—"Douglas Fairbanks in

Robin Hood" is nearing the end of its long run and "The Covered Wagon" will soon enter the fantastic theater.

GRAUMAN'S — "Notoriety," with Mary Alden, Rod La Rocque, J. Barney Sherry, Maurine Powers and George Hackathorne. Rather a cheap picture of a girl who was talked about and tried to be good. Something of the lust for fame and a flock of lawyers fighting about it in a courtroom. The rest of the program helps to pass the time away.

CALIFORNIA — "Jazzmania," with Mae Murray—a perfect title. Mae is always good to a certain point—she does look nice on the screen when she dances and gives us a close-up of a cupid-bow mouth. Edward Burns makes a fine leading man for her and should be seen on the screen more than he is. Lionel Belmore and Jean Hersholt were also good. Robert Leonard directed and Oliver T. Marsh did the photography.

MILLER'S—"The Hero" is reviewed elsewhere in this issue.

KINEMA—"The Voice From the Minaret," with Norma Talmadge. Rather a bum title for such a good picture, but it seems to be going over—and that is the main thing. Frank Lloyd directed; Tony Gaudio photographed; adapted from a Robert Hichens story. The story is another one of these love-tangle things that keeps you in suspense for four reels and then lets you out easy. Eugene O'Brien played opposite, much to the pleasure of the movie fans.

MISSION—Charles Ray in "The Girl I Loved" starts on March 21. This

picture of Ray's is the second produced under his new contract, and is of the heavier vein.

ALHAMBRA — "When Knighthood Was in Flower," is back again for a second run at popular prices.

CLUNE'S—"Back Home and Broke," with Thomas Meighan, is also back for a second run. This is a very clever George Ade story.

GARRICK—The ten-cent business is proving to be a success.

SYMPHONY — "The Shriek of Araby," with Ben Turpin, seems to be standing a long run. Strange too, for the photography is very poor.

EGAN'S—"Red Bulldogs," by Willard Mack," is coming in for another run.

MASON—Elsie Ferguson in "The Wheel of Life," by James Bernard Fagan, is not a real good play, but Miss Ferguson is more than we expected. Frederick Worlock plays opposite with great ability. Admirers of Miss Ferguson should not miss this treat.

PALAIS ROYAL — Henry Halstead and his orchestra seem to be the only attraction now as the food has lapsed back into non-com—if you know what that means.

WEISS & KLEIN—Mr. J. Siegal is the man who steers this ship of good food through the flood of many faithful and hungry patrons.

CINDERELLA ROOF — Still the hangout for those who have nothing on their mind but dancing on their feet.

COCOANUT GROVE—This favorite parking place for the movie actors will soon lose their friend, Abe Lyman, who leaves for Atlantic City very shortly for the summer months at one of the largest hotels. We

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No Red Tape
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Premises

...Flickerings From Flickerland...

like the way they spend money on the table favors—this is high-brow stuff and goes over big.

WINTER GARDEN—A nice place to have lunch and listen to Bert Fiske tap the piano with a supporting cast of good musicians.

PLANTATION — Why does Dave Wolff have to show off so much in the doorway? Why do they go to extremes in finding places for special patrons? Why does your dinner check always look like the statement for the rent? Now answer me this, why?

JAHNKE'S—Your checks aren't so large done here, and the music is really good. Snell-Highsmith-Conklin are responsible for the tricky tunes for tootsie trotting. Food is all right, too.

ROYALE COUNTRY CLUB—Just a change in the name, but no changes in the Burtnett-Miller orchestra, which is pleasant news. Their Sunday night dancing contests seem to be attracting the crowds and are winning great favor. Atta-old-pepper!

TURKISH VILLAGE—Rod Loring and his musical boys seem to be attracting the crowds, and this place is again becoming very popular with the "rounders" of our fair city.

MARCELL'S—There is no doubt about it, Mr. Brandstratter is serving the best dinner in town and will continue to do so. This is the reason of all the busy wires for reservations near the eating hour. They have just been packing them in and the service is remarkable.

MONTMARTE—This is now the "only" place to eat luncheon and dinner. Charley Chaplin and Pola Negri seem to like it, so there must be something rather fascinating beside the fine food and snappy music. The buffet luncheon is hitting the nail on the head for the movie folk, who flock there in their make-up.

ITALIAN VILLAGE—The members of "film row" seem to be making this place their luncheon headquarters. It is awfully nice to dash in and get quick service and have splendid music as a sideline, which is handled by Lee Bergstrom.

CALIFORNIA CAFE—The canaries are mourning the loss of Gus Haritos, for he has been very busy with his blonde phones numbers and the coming opening of his new Commodore Cafe on West Seventh street. He is planning a grand opening with

music and everything that makes it grand.

TAIT'S COFFEE SHOP—A coming event that everyone is anxiously waiting for. This will be the knockout of Broadway when opened.

VERNON—Out somewhere in the sticks and iron foundries where shoe clerks take ribbon-counter girls for a "wild time."

MARY LOUISE—A lovely place to dine and for afternoon teas. Society may be seen in new gowns and hats. Quite the place for the women to spend their time.

HOLLYWOOD STADIUM — "Just try and get a seat!" is the new slogan to hit the movie village on Friday nights. Gee, gang, as some one said: "Dese is the classiest bouts what ever bouted."

CURTAIN — 'Tis time for retiring (not by Goodyear), but by myself. The weather has been grand, so naturally we all had rather a good ole time, eh?

Marjorie Day says that figures do lie, because she knows some girls who do some padding.



ETHEL BROADHURST
SCREEN INGENUE

Who is playing in Zeigfeld Follies in New York. She will shortly return to California.

Cafe BRANDSTATTER'S MONTMARTRE

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Serves!

A Parisian Buffet Luncheon
Daily from 12 to 2:30 for \$1⁰⁰

and

A \$2⁰⁰ Dinner—
from 6 to 8:30—

Dancing until closing
-music under direction of
Vincent Rose and Jackie Taylor

The Editor strained the tendons in his right hand emphasizing how good a hand he had in a Pinochle Tournament with Jimmy Westbrook and Joe de Grasuze.

One from Art Ricard:
Chap saw the ad of "Adam's Rib" on a menu the other night and thought it was a steak, but it was only a mistake.

Moving Along In Movie-Land

FILM FACTS AND FANCIES

By Harry Burns
(Culver City Hospital)

Lambert Hillyer, who is directing "The Spoilers," just loves to do dare-devil stunts in the movies.

* * *

Len Powers has become a director of a troupe of dumb actors at Hal Roach's studio.

* * *

Bobby Vernon has got the real estate bug and is buying land up to his neck.

* * *

Gibson Gowland sat by my hospital cot and told me tales of Europe galore.

* * *

Hank Mann took his bashful eyes over to the Sennett lot where he will disport 'em.

* * *

Chas. Stevenson, who was Lloyd's rival in "Grandma's Boy" is still on the Roach payroll.

* * *

Phil Dunham, back from vaudeville tour, is after a dramatic film engagement.

* * *

Eddie Baker has fully recovered from a sick spell and is back at work at Roach's.

* * *

W. S. Campbell started a picture on the comedy lot of the Fox Studio.

* * *

J. Gordon Cooper is assisting Edward Dillon at Goldwyn's with Emmet Rice helping 'em both.

* * *

Ernest Traxler and Eddie Sowers are to Eric von Stroheim what your right hand is to you

* * *

Mrs. Robert McKenzie and Baby Fay are drawing a weekly stipend at Ince's.

* * *

E. B. Johnson and I have been sharing a room in the Culver City hospital. Johnson was shot in the arm accidentally at Goldwyn's. "This is the straight dope"—but only in words.

* * *

Harry and Louise Lamont have so many vaudeville offers that they may be forced to listen to their agents beckoning.

* * *

Dave Howard is helping King Vidor produce "The Three Wise Fools."

* * *

J. C. Blystone, 'tis said, will soon become a full fledged dramatic director.

Zip Monberg, who took the name of George William as one of the Hall Room Boys, is playing a heavy role at Fox's.

* * *

Keene Thompson has moved his scenario writing kit to the Louis B. Mayer's studio.

* * *

James P. Hogan and James Flood were responsible for everything but the directing of "Souls for Sale." That was handled by Rupert Hughes.

* * *

A. Linkoff is at Roach's working with an annual troupe and doing "fine, Thank U."

* * *

Cal Cohen has been acting as, my man "Friday" ever since I was hurt. He's sure a good fellow.

* * *

Jean Johnson has been posing for a, noted artist in between her screen efforts.

* * *

Peggy Weightman is recovering fast from a serious illness. Thatagirl!

* * *

Chas. J. Parrott, 'tis said, will, or has, renewed his contract with Hal E. Roach.

* * *

Jean Mills and Billy Condon are rehearsing a vaudeville skit and soon expect to start on a tour.

* * *

The Valdons are the latest vaudevillians to join film row workers.

* * *

Walter Wildinson has been signed to appear in a Hal Roach comedy, directed by Chas. J. Parrott.

* * *

Frank Gerrigty is aiding Joseph de Grasse to direct a feature production for the Palmer Photoplay Scenario company, at the Thomas H. Ince studios. The troupe just returned from Truckee where they filmed some great snow scenes.

* * *

Little Napoleon and his owner, Andre Anderson, have been billing week-end engagements at Venice in between working at the studios.

* * *

Claud Camp dropped in loaded down with fruit, cigars and cigarettes as a gentle reminder that my brother members of the Assistant Directors association were with me in heart, if not in person.

* * *

Hap. H. Ward is around with a chip on his shoulder: "My dog Cameo has some great pictures showing on

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the boards of late," chirps he. And to my way of thinking, Hap. has good reasons to be happy. His dog is some clever hombre.

* * *

Henry East and his pal, Buddie, have just completed an excellent picture with Lloyd Hamilton, where the canine marvel was the cause of getting the funny "ham" into all sorts of trouble. This should be the funster's best picture. It was directed by Hughey Fay and Lloyd Bacon.

* * *

George Hackathorne and a lineup of performers as aides are helping to put over "Atonement" at Ince's.

* * *

Bob McKenzie is keeping busy between comedies and dramas. He's keeping them all pleased.

With Comedians in Comedy Lane

Eddie Polo is back in harness once more and is producing his own pictures at the Fine Arts studios.

* * *

Sam Kaufman dropped in to tell me that "Danger" met with a great reception at the preview at the Cranada Theatre, and of some of the dangers and accidents some of the artists went through while filming the story.

* * *

Ida May McKenzie says: "When I grow up I'm going to be a leading lady and Daddy will be my director." Fair enough!

* * *

F. B. Philips is hot on the trail of the casting directors so he can keep busy these promising days.

* * *

Guy Eakins opened a pool room on Hollywood boulevard and is reported to be having a good patronage of filmland workers.

* * *

Benny Hammer had his shoulder knocked out in a free-for-all-fight scene at Goldwyn's. Last report has him fit as a fiddle.

* * *

Chris Martin is trying his level best to complete a two-reel story that was written by yours truly and directed by same until the time of my accident.

* * *

Mal St. Clair is to direct "Blow Your Own Horn", for the R. C., in between his "Fighting Blood" series.

* * *

Bessie Love has moved her make-up kit and charming self to the Ince studios to appear in the John Griffith Wray production.

* * *

Bob McGowan is taking a vacation. He's going to San Francisco. While he is gone Charles J. Barrott is directing the "Gang" series, which cast includes the cute Jackie Condon, Sunshine Sammy, Mickey Daniels and Walter Wilkinson.

* * *

David L. Hughes has at last gotten a chance to disport his acting wares where it will be appreciated to wit, in the "Hunchback of Notre Dame."

* * *

Less Manter is assisting Lambert Hillyer to produce "The Spoilers," while Mack Wright is aiding Less handle matters.

* * *

James Flood, after finishing "Souls for Sale" for Director Rupert Hughes, and the Goldwyn, went to the Clara Barton hospital for a slight operation

which will soon find James back on the job better off than ever.

* * *

Harry Langdon, well known Orpheum funster, has been made a very tempting offer to join film row comedians. He has bought some Los Angeles real estate and looks with favor on settling here.

* * *

Will Rogers is coming to the coast to make two-reelers for the Roach studios, and is going to set a pace for the double reel comics that will be hard to compete. Rogers' acting ability and wit in his titles are a combination not to be found this side of the Rockies.

* * *

George Jeske is directing Paul Parrott in his latest comedy efforts, alternating with J. A. Howe.

* * *

Vera Steadman has her eye on a cute bungalow at Culver City, and I wouldn't be surprised if she moved in it.

This story concerns a publicity man. Therefore it must be true (! or ?).

At any rate, Clarke Irvine is the man. He is special publicity representative for Frank Borzage productions in Hollywood. He is just out of the hospital. Three days were spent in recovering from a slight operation—that of having his tonsils snared. "If this improves my golf," he says, "why I'll be the happiest man in the world."

A chap kissed his girl on the cheek, so she gave him a bang in the mouth. Another one of Al Herman's best.



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:-: Trailing Motion Picture Stars :-:

THE SCARS OF WAR

(To Dr. Richard M. Scott)

By Marshall Lorimer

I miss that eager tongue, which used
to lick the plates;
That look of longing in the eyes—as
Topsy waits,
The growl of satisfaction—when I
placed the dish
Beneath her coal black nose, that made
her tail go swish.

Now Topsy is, as you're aware—
A Bona Fide Police Pup,
And somehow never seemed to care
With whom that night, she would sup,
And so it happened that she met
A Commonplace Kyoodle,
Who nosed her nose, and growled a
threat—
Pretending he was brutal.

Topsy had bin well brung up, and
hesitated—
Between peace or war; but anyhow she
hated
To have a Mongrel fling a challenge—
then started
A fight, a dog affair, she entered
whole-hearted.

Now Dr. Scott will tell you that
The Ringworms on her features
Were brought about by mauling at
Unlicensed Dog-Gone Creatures.
So Veterinarian—that he is—
He tells me I'll be lonely
Until he's satisfied his Biz
Has made my Hound less homely.

Louis Gasnier is directing "Mother-
In-Law." This ought to be a thriller.



The Spot for Speed
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RUSHED FOR TIME
AND MUST EAT
Make a Bee Line for the
CALIFORNIA CAFE
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KIRKWOOD COMING BACK

James Kirkwood, motion picture
star who has been playing the lead in
"The Fool," one of the Broadway suc-
cesses of the year, has given two
weeks' notice to accept the leading
male role in "The Living Dead," the
dramatic film lesson depicting the hor-
rors of the drug evil which is being
made here by Mrs. Wallace Reid.

Kirkwood returned to the legitimate
stage several months ago, opening in
New York City in the play which has
attracted more attention than any other
success of the year. When the offer
to appear in Mrs. Reid's film reached
him, however, he immediately wired
his acceptance and will leave for the
coast as soon as the time required for
notice has expired.

With Kirkwood playing the leading
male role, the cast for Mrs. Reid's film
is one of the strongest assembled for
any recent picture. Bessie Love,
George Hackathorne, Victory Bate-
man, Claire McDowell and Eric Mayne
are included. John Griffith Wray is
directing.

The picture is being made at the
Thomas H. Ince studios.

Jules Cronjager, well known cine-
matographer, who was responsible for
the fine camera work in "The Com-
mon Law," "One Week of Love" and
other productions, will be chief cam-
eraman for the filming of "Tutank-
hamen." Working with Cronjager as
second cameraman will be Joe Good-
rich.



DOROTHY MORGAN
Child Actress

OUT-DISTANCING SPEED

By Marshall Lorimer

There's an Urge in the heart of each
woman
To mother the one whom she loves,
For the light in her soul will illumine
An answering ray—that all proves
That no matter wherever she's roam-
ing,
She's thinking, and hoping the best
Will befall him, toward whom, she is
homing,
To enfold again to her breast.

She may be far away, for the moment,
But something remains—that she left,
'Tis the seed of her soul that lies
dormant,
Expressing his heart—when bereft.
He discovers her fragrance—through
thinking,
Of happiness, which he once had!
And the thought of it keeps him from
sinking,
When Circumstance should make him
sad.

He's aware in his heart, that the
Mother:
That tenderest urge in her soul—
Will envelope her yearning to smother
Material desires as a whole.
And knowing he's waiting impatiently,
The bliss of her kiss on the lip,
She'll hasten to him, with love fervent-
ly,
Out-reaching the speed of a ship.

When some people laugh they show
their ignorance. But others nearly al-
ways show their teeth.

Harry Mann has been writing again.

Witzel

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Shadows From the Silver Sheet

GOSSIP BY THE ROUNDER

IS 13 UNLUCKY?

Is 13 unlucky?

Not according to executives of Principal Pictures Corporation.

In the cast of "The Meanest Man in the World" thirteen artists will enact the principal roles. And there is no silly superstition surrounding this aggregation of players, either.

Work started Wednesday, and the lucky thirten are Bert Lytell, Blanche Sweet, Bryant Washburn, Maryon Aye, Helen Lynch, Lincoln Stedman, William Conklin, Forrest Robinson, Frances Raymond, Victor Potel, Lionel Belmore, Warde Crane and Frank Campeau.

Eddie Cline will have the responsibility of piloting these artists through the story, which is a film adaptation of the George M. Cohan stage success of the same name.

Production will be centered at the United Studios in Hollywood with one of the giant stages of that lot already filled with "meanest man" sets.

The above cast is regarded as one of the finest ever assembled for a single production. Each and every artist has a wide following and several of the list are stars in their own right.

PRIZE OFFICE BOY

Francis McDonald is a man who appreciates the value of a good joke, be it on someone else, or himself, it matters naught. He tells the following one on the office boy of one of the studios where he was working recently.

"It was pay day at the studio for all the players appearing in the picture. As we were out on location, our checks were put in envelopes, with just our names on them and placed on the cashier's desk where he would get them, so as to bring them to us on the location. But all well laid plans go astray, "sometimes." Such was the case in this instance. The office boy came along and saw the envelopes and what did he do but put stamps on every one and drop them in the mail box."

We've got a Japanese cook, but he speaks in broken China.

Peggy Browne is very clever.

THE STAFF ORGANIZED

A production staff has been organized for the newly formed William P. S. Earle Pictures Corp., and the company started last Wednesday the filming of its first big production, a screen version of the novel "Tutankhamen," by Blanche Taylor Earle. The Hollywood studios was selected as production headquarters, and Director Earle and staff are already supervising the erection of several big sets.

The staff engaged for the company consists of the following department heads: Paul Dodge, designer of sets; Dick L'Estrange, production manager; Capt. Dudley S. Corlette, technical advisor; Paul Tangi, business manager; Xavier Mechado, scenic artist; Tamar Lane, publicity director.

Mr. Earle is said to be using an entirely different process of motion picture making than the one now in practice with producers and he promises some radical departures in the way of settings and backgrounds.

Reginald Barker wants to know why a person should talk to a mind reader, when it would be like talking to yourself.

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.

Send correct size. Pay postman on delivery or send money order. If shoes are not as represented we will cheerfully refund your money promptly upon request.

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296 Broadway, New York City, N. Y.

People talk best when their heart's full, but never a mouthful when they dine this prandial epic by—Charles Clar.

For the convenience of busy people--



Resources 55 Million Dollars

"Green as Grass," the rural comedy which introduces Jimmie Adams as a Christie comedy star, has been completed under the direction of Scott Sidney, and will be released in April through Educational Film Exchanges. In the cast with Adams are Charlotte Merriam, William Irving, Earl Rodney and William Chapman.

The story introduces a wonderful horse, declared to be a "find" by the director. The plot, which was written by Walter Graham, centers at a County fair, where the horse, "Chillblains," wins the Pike County derby and romps home with the price of a good farm mortgage.

Carl Miller's romantic type has the proportions that are bringing him under serious consideration by various producers who have been endeavoring to negotiate with him for his services. At the present time, however, he is engaged in one of the most important roles of his career in the characterization which Charlie Chaplin wrote with him especially in mind in the painter he enacts in "Public Opinion," starring Edna Purviance which the comedian is directing and which will be under production for some time to come. Scenes of great pathos, beauty and dramatic import are those in which the young actor is appearing.

:-: On Strips of Celluloid :-:

PERT POINTS

DEFENDS PICTURE INDUSTRY AS VALENTINO SLAPS IT

"The Sheik," calmly rejected a \$10,000 offer to appear in a Los Angeles hotel ballroom for a week and there display his tango talents.

Valentino gave for his reason that an audience composed of motion picture players would be entirely too critical, and that he would not appear in public dance exhibitions in Hollywood or Los Angeles for any amount of money.

Bert Lytell, popular stage and screen star, today put a bomb under the Valentino statements, claiming that, on the other hand, motion picture stars and players were the most enthusiastic audience he has ever had the pleasure of appearing before.

"In my brief vaudeville engagement in Los Angeles recently," says Lytell, "I have seen hundreds of picture players in the seats before me at each performance. If applause, smiling faces, letters of appreciation and congratulations mean anything—and I really feel they do—then I have only words of gratitude for the enthusiasm of these audiences of motion picture folk.

"I do not think Rodolph judges the picture people correctly. I do not believe they are critical toward one another. And I feel that were Valentino to make a dance appearance in Los Angeles he would be a tremendous success and the greater portion of his audience would, no doubt, consist of his brother workers of the silent drama."

Lytell resumes his picture work next week, enacting the role of "the meanest man in the world" for Principal Pictures corporation.

Al Martin got lost in the United Studios the other day, but they found him when the whistle blew for lunch.

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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.

A. B. Cox, 717 Tribune Bldg., Chicago

"AT THE SCREEN DOOR"

By Clarke Irvine

Diet Note—Fat is now taboo in Hollywood; nobody ever mentions Arbuckle any more!

* * *

Hub—"Holy Gee! I've gotta idea worth millions!"

Cap—"Wha tizzit?"

Hub—"Gonna start a asbestos coffin factory!"

* * *

Theodore von Eltz is a proud Pa. "It's a bear" avers Teddy. So?

* * *

Enthusiastic Comedy Writer (reading new script)—"Two roughnecks sneak into a hall, and the clock strikes one."

Producer with single-reel mind—"Vitch vone?"

* * *

"You can lead an ingenue to a close-up," says Director Wallace Worsley, "but you cannot make her THINK!"

* * *

Headline in film journal—"Motion Picture Still in Infancy."

Yeah—but some of the stars are not
And some of them ARE! Ha, ha!

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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Block East and Two North)

THE BROWN PAINTED DWELLING
IS 2006

Louise Fazenda completed work as "Bea Sorenson" in Warner Brothers' "Main Street," a Saturday night, and the next day accompanied by her mother, left for San Francisco where at the San Mateo studios she is cast for the role of "Millie" in the Graf production of "The Fog" for Metro. The characterization which Miss Fazenda will play straight is a "sunless" one in the script, but the comedienne will invest it with a certain portion of humor. It is unlike anything she has heretofore essayed and so will resound to her as another creation. While in great demand for dramatic production, Miss Fazenda has in addition comedy plans.

"WINTER HAS CAME"

After suffering about all the ills that might happen to a motion picture company in the snow country, Al Christie and his cast and staff are back from Truckee where they have been making "Winter Has Came," a story of life on a New England farm and a daughter returned from Paris.

Dorothy Devore plays the daughter and is surrounded by an unusually big cast of well known people including Earl Rodney, Babe London, William Irving, Lydia Yeamans Titus, William Chapman, Victor Rodman, George French and Bob North.

Mr. Christie descended on Truckee with three wind machines to film a blizzard but nature nearly beat him to it by melting most of the seven feet of snow. The wind machines broke down, the team ran away with the cutter and the soggy snow refused to blow except early every morning. However, a good time was had by all at times when nature and the equipment were in accord.

The new picture will be ready for release in May and will follow such Christie pictures as "A Hulu Honeymoon," "Babies Welcome," "Hot Water," "Green as Grass" and "Take Your Choice," which are the current and coming attractions.

Larry Semon supplied the fun at the Newspaper Mailers' Ball. He probably told them that newspapers were terrible (tear-able).

* * *

Roy Stewart says that some of the girls certainly take the "cake" when they make-up.

**A CHANGE IN FOOD
Stimulates the "Inner Man"
Hungarian Kosher Meals
Mean Contentment!**

J. SIEGAL

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KLEIN & WEISS
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Refreshing Atmosphere.
Speedy Service, Snowy Linen
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**Movie Stars Come in
Frequently!**

**And last—but not least—The
Price Is Just Reasonable.**

Under the Magnifying Glass

BY THE MAN

BEHIND 'CLOSE-UP'

WILLIAM DUNCAN

BY ANNIE IMLAH

1

*The "fans" seem unusually willing
To say all your pictures have class.
They're calling them daring and
thrilling*

*The grown-ups, and each lad and
lass.*

2

*Your name to the World indicating
Your native land far o'er the sea,
Has anyone e're heard you stating
'Tis a place you're a longing to be?*

3

*No matter what place you are claim-
ing,*

*No matter how earnest your tone,
I'm certain the "fans" here are aim-
ing*

And longing, to call you their own.

4

*Your friends were enjoying your
playing,*

*Both thought it unusually fine;
And later on, what was I saying?*

Why they were invited to dine.

5

*E're long Mr. "Bill" was explaining
(With Miss Edith Johnson to
teach)*

*Some knowledge of music was gain-
ing.*

Now isn't Miss Johnson a peach?

6

*Do you think any one could be doubt-
ing*

*Your acting gives people a thrill?
With the audience lovingly shouting,
Hurrah for (not William) our
"Bill."*

READY FOR SHOWING

Edward J. Montague has completed the titling of "The Common Law," all star Selznick production with Corrine Griffith, Conway Tearle and Elliott Dexter in the line up. Montague also adapted the novel to the screen. "The Common Law" will soon be presented at the California theatre.

WHAT THEY'VE DONE

(Celebrities in Frank Borzage's
New Film)

Director Borzage, "Humoresque."

Pauline Garon, "Adam's Rib."

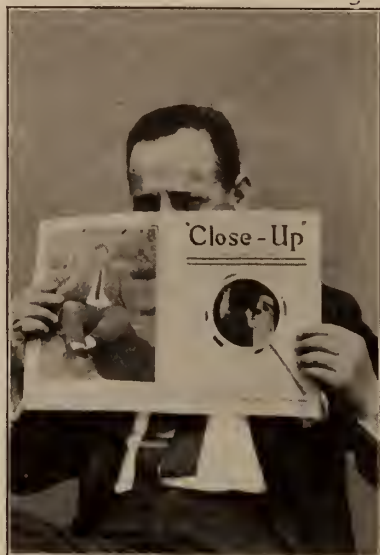
Johnnie Walker, "Over the Hill."

Frankie Lee, "The Miracle Man."

Lloyd Hughes, "Homespun Folks."

George Nichols, "Suzanna."

Bert Woodruff, "Paris Green."



THE TWO IN COMMAND

Now there isn't any doubt in the world that when a "Shindy" takes place—especially if you're looking for your Irish friends, the place to find them will be where the fight is thickest, I think the above paragraph will sufficiently introduce you to two noble Sons of Erin—JACK SULLIVAN and JIMMIE DUGAN. You will wonder no doubt why the title above should concern these Hibernians? Well the truth of the matter is—that the other day while visiting Universal City, I had occasion to go to the back ranch—where most of the gigantic exteriors for the "Hunchback of Notre Dame" were being filmed. On this particular day a small-sized army of second and third assistant directors were marshalling under the orders of Sullivan & Dugan a "French Populace" of fifteen hundred humans—who like sheep awaited the orders of the Shepherd—just what to do to be efficiently honest and earn their daily pittance: here is what I saw—a tremendous Square with booths of this—that, or something else, on every side, bunting in myriad colors flaunting to the breeze, the habiliments of the Extra's representative of every color in the rainbow, looming in the foreground—the mighty Edifice of France—The Church of Our Lady, I could almost imagine myself back again in Paris, the identical decay, and dirt about the base of the Sainly figures on the Colonades—seemed to have been literally taken from the figures of the Saints in Paris,

Flagstones of uneven roughness made walking a test, instead of a pleasure. The babel of sound was picturesque and unending—until the blast of a siren is heard—then almost by magic—the concourse is quiet, everyone is awaiting expectantly—they're not disappointed, for perched upon a replica of the ancient Pillory, or whipping Post—an Irish Brogue blown through a megaphone tells them all that "They're to do this, or that, and remember—LET'S HAVE ACTION!" Yes, Friend Reader—the brogue belonged to Jack Sullivan—the efficient assistant of Wallace Worsley. Sullivan, by the way, is always found on big "sets" where many people are used—he seems to be able to get the results, and this is what counts with producers—when they have in mind how to get the most benefit without needlessly expending too much money in gaining those ends. If I have said this about Jack you can take the same paragraph to indicate Jimmie Dugan's art as an assistant, the latter is noted for his brevity, and active accomplishments. He has been the efficient aide to Mr. Worsley for many moons and knows to the very least detail the requirements necessary for the successful conclusion of the feature. Well, anyway—getting back to these Irish Lads—they evidently must have had St. Patrick in their minds the day I was on the "set," for I noticed with what studious care they made those Extras wearing yellow garments get into the background of the mob. This phase of theirs, merely shows you that although they are good assistant directors they still feel that the "Green" must have been in Victor Hugo's mind when he wrote his immortal story. Do you get the point?

Rupert Julian has another wheeze.

Man always makes up his mind, but a woman will always make-up her face.

* * *

Emil Chautard is directing "Day-time Wives." Oh, you night hawks.

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UNIVERSAL PICK-UPS

"Drifting" has been completed. The spectacular film play of China, adapted from the John Colton stage success, in which Priscilla Dean has given the starring performance before the camera, has gone into the editorial department following four months' solid work with the camera.

* * *

Edward (Hoot) Gibson is hard at work on "Shell Shocked," the story of one of 'em who came back from "over there" with a distinct tendency toward nervousness and the rest of the troubles that go with shell shock. It is a real characterization for Gibson, to follow "Dead Game," "Single-Handed" and "Double-Dealing" among his releases.

* * *

Herbert Rawlinson is making a definite characterization out of the starring role of "Twenty Dollars," and Gladys Walton is starring under King Baggot's direction in "Crossed Wires," a telephone girl story.

* * *

Continuous night shooting is the schedule at present of the big unit at Universal City in making the spectacular screen version of Victor Hugo's classic, "The Hunchback of Notre Dame," starring Lon Chaney.

Under the direction of Wallace Worsley, with Perley Poore Sheehan, the adapter, and Lon Chaney always on hand during working hours, scenes of underworld character are being filmed on the gigantic Place de Parvis, the center of fifteenth century Paris. Those who are working are Chaney, who wears his bulky make-up as Quasimodo about one day out of three; Patsy Ruth Miller, Ernest Torrance, Nigel de Brulier, Caesar Gravina, Gladys Brockwell, Winifred Bryson, Eulalie Jensen, Kate Lester, Norman Kerry, Lydia Yeamans Titus, Harry Van Meter, Brandon Hurst, Tully Marshall and twenty-five character artists of note in minor roles.

Jane Sherman has lost faith in the truth of Kentucky distilleries!

DOINGS AT SENNETT'S

"Domestic Economy," the Mack Sennett all-star two-reel comedy now in production, promises to be one of the most humorous short subjects released. The characters, including Billy Bevan, Harry Gribbon, Eugeia Gilbert, Dot Farley, Billy Fay and Charlotte Mineau are all straight. Chet Wallace is directing.

* * *

"Pitfalls of a Big City," featuring Ben Turpin, will be a riot of fun when completed. It is a burlesque of a well known dramatic play, naturally the cast, including Priscilla Bonner, ingenue lead, Madeleine Hurlock, James Finlayson and Dot Farley (Turpin's cross-eyed mother) will play their parts straight. Roy Del Ruth is directing.

* * *

"The Extra Girl," being directed by William A. Seiter, and starring Phyllis Haver, is a big, wholesome, original story by Mr. Sennett, the continuity for which was prepared by Bernard McConville. With this vehicle, Miss Haver is to make her debut as a Sennett star. The story was especially written to suit the individual personality of the comedienne, and if the progress being made is any criterion, Mack Sennett will boast of another tremendous hit with a shining new star, in Phyllis Haver.

While this activity is under way, F. Richard Jones, supervising director for all Mack Sennett comedies and feature productions, is rehearsing new units and their directors, so that every

FER THE LUVAMIKE

Fer the luvamike, whaddye think I am—
A whole asylum or a half-witted ham?
I told you once I was gonna go straight,
Why I'm goin' West on the next safe freight.
Y' don't think I can? Well, wait and see,
An' I'm tellin' you, pard, it won't be no spree!

I'm done with mean jobs—too close to the bars,
I like to go ridin', but not in police cars.
I'm saying goodbye to the whole gang of you—
I ain't handin' no bull, bo, I'm thru, yeh, thru.
Do I wanna drink? Naw, cut out that stuff,
I said I was quittin' and it wasn't no bluff.

Tell Lil goodbye, she's at Harry McGin's;
The stuff that boy peddles don't wash away sins.
Give the whole gang my best regards,
Them guys sure plays a mean game of cards.
What made me reform? My head's in a whirl,
Fer the luvamike, pard, two words—a girl!

—Virginia Williams.

possible slack in production will be eliminated.



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Editor and Prop.

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Editorial and Business Office:
603 Western Mutual Life Bldg., (formerly Exchange Bldg.)
321 West Third Street. Telephone 820-609.

SUBSCRIPTION RATE: ONE YEAR.....TWO DOLLARS
Advertising Rates on Contract Basis

Checks Should Be Made Payable to "Close-Up"
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MILTON HOFFMAN RETURNS "CHUCK" REISNER TO DIRECT

Milton E. Hoffman, Metro production manager, returned to Los Angeles from New York where he spent several weeks conferring with Metro executives regarding the six special Viola Dana pictures, the six all-star productions and the Technicolor picture that are to be made under his supervision at the Metro studios during the coming year.

According to the present plans as announced by Mr. Hoffman on his arrival, actual production on Miss Dana's first picture and on the initial all-star feature will be started about April 1st.

Encouraged by the success of the first Technicolor picture, "Toll of the Sea," which was released by Metro recently, another color production will be made in the near future. Several important improvements have been made since the filming of "Toll of the Sea" which makes Technicolor the most successful process of its kind to date.

While in the East he started negotiations for a number of stories for Viola Dana as well as for the Metro all-star productions. Mr. Hoffman reported an alarming scarcity of good original stories suitable for screen productions.

Bad weather doesn't cause the price to raise for silk stockings, but it does dresses.

This deep one is by J. L. Frothingham.

Charles "Chuck" Reisner has been elevated from supporting actor in Hunt Stromberg's comedy productions for Metro starring "Bull" Montana to director of the burglar faced fun maker. He already has started the filming of "Hard Boiled."

This is not Mr. Reisner's first experience in handling a megaphone. He has directed more than 100 comedies including those featuring Jimmy Adams, Lloyd Hamilton, Lewis Sargent and Dinky Dean. He was also associated with Charles Chaplin in the filming of several Chaplin features, and acted in "A Dog's Life," "Shoulder Arms," "A Day's Pleasure," "The Kid" and "The Pilgrim."

He is one of the pioneers of comedy production, starting as a "gag" man with Keystone when Ford Sterling, Roscoe Arbuckle and others were there. Mr. Reisner also has had a stage experience of considerable length and breadth. He started by traveling with a minstrel show, was in vaudeville for years and also in musical comedy. He has written vaudeville acts for Jack Dempsey and Jack Kearns, Margaret Young, Rena Arnold and himself. He also earned an excellent reputation as a song writer.

Included among the pictures in which he has appeared in support of "Bull" Montana are: "A Ladies' Man," "Glad Rags," "Rob 'em Good," "The Two Twins" and "Snowed Under."



BARTINE BURKETT

Screen Ingenue

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.

Jack Sullivan, on seeing Loehr Harmon recently, inquired innocently—"How long are you out for?" This was an awkward question to ask, inasmuch as Mr. Harmon had been experimenting sanitation problems at the Lizzy Heights Jail—where all refined speeders are vacationing this Spring, through the invariable courtesy of Judge Chambers. Perhaps Loehr will have Jack buy the gasoline for this oily remark.

Balloon
DYE WORKS Inc.

Hand-Outs Along the Rialto

ANOTHER ACTRESS DESERTS COMEDY FOR DRAMA

Virginia Fox, who was Buster Keaton's leading lady for many pictures, has left the comedy roles forever and will now be seen in dramatic parts.

She has just signed a contract to play the leading feminine role in the R-C picture entitled, "How You See It," which will be released through the Film Booking Offices.

Production has already started and the tiny actress is deeply engrossed in the mysteries of emotional acting, which, she claims, is more fun than comedies.

INCREASING POPULATION

Eddie Laemmle, who is a very well known director at Universal, where he has been busily engaged for several months directing that mighty classic serial, "The Oregon Trail," has about decided that he deserves a needed vacation, so he packed his grip and hied himself to Chicago—to enjoy the mighty zephyrs from Lake Michigan, incidentally he will be away six weeks, and it wouldn't surprise me in the least if he brought back a life-size surprise. The surprise will be, if he doesn't succeed in surprising his colleagues at the Universal plant.



VIN MOORE
A Comedy Director of Note

"What does your girl do?"
"Works in the hose department."
"Oh, I didn't know the fire company hired girls."

Vin Moore has to pull this gag.

* * *
LOGIC IN VERSE

By M. L.

Now what's the use in trying
To undo a simple process,
In which THE GIRL has blurted—
N-O! while her heart said Y-E-S.
It's up to you, to time your wait,
Until the Psychic day, or Fate,
Brings you both together—
In a Temperamental Mess.

Warner Brothers' new interior stage has been completed. The property buildings, electrical building and new executive offices will be finished by the middle of March.

* * *

Edgar Lewis has something to say.
We used to get sore when a girl
turned her back on us, but now it's
worth seeing.

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That
Is
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A DEAD LANGUAGE

"Aren't you rather premature?"

An English Corpse exclaimed;

"There must be some mistake—I'm sure,

Or for someone else—I'm named."

The Undertaker looked him o'er,

Then sadly shook his head—

"You're here in someone's place!
what's more

As far as I'm concerned—you're
DEAD."

NEW YORK SCRIBE HERE

Harriette Ann Underhill, popular and justly famous photoplay columnist and critic of the New York Tribune, has arrived in Los Angeles to gain additional inside knowledge of the motion picture industry. She was greeted at the train upon her arrival by Rex Ingram, Alice Terry, Malcolm McGregor and Ramon Novarro, not to mention a huge armful of flowers and the well known California sunshine.

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Shirley Mason said she heard of a fellow going to Hawaii with a lawnmower. Maybe he is going to be a tailor.

SCREENING WHERE THE SCREENING'S GOOD

Broadsides

By ARGUS

A new one by Ben Wilson:

"LOVE LEXICON OF A MOTORIST"

Love: When the spark plug is hitting pretty.

Marriage: Parking space for a heart.

Divorce: The repair shop.

Alimony: The bill.

An old owl out by one of the road-houses said: "Well, I'm not the only one who is up all night."

Harry Carter must have credit for this one.

* * *

William Sullivan has just heard that the baseball players are apt to strike this summer — but not for higher wages.

* * *

Some people are so dumb they think you get milk from the creamatory. Otto Lederer always has one ready.

* * *

Some girls have the face of angels, exclaims Bertram Bracken; and then they speak!

* * *

Mrs. O'Brien in Hollywood attends mass regularly—this is as it should be—as she originally came from the masses.

* * *

C. L. Theuerkauf does a ditty.

Fellow said he couldn't raise the ante in a poker game because his uncle was too tight.

* * *

Many a wild Chicken goes wild over her Thanksgiving Turkey. This from Harry Beamont.

* * *

A street car conductor said he had a good line for a girl.

Lige Conley does a joke before breakfast.

* * *

Norman Taurog sent in the following—"There was a man so crazy about 'Janes' that he founded a Janetown—in Gerania."

* * *

One of the colored boys who works for Jack White had a spotlight turned on him, and someone said that it was a little light on a dark subject.

A NEW FISH STORY

If you happen to see a tall, thin, solemn-looking man walking down Broadway or Hollywood boulevard, with a gold-fish bowl filled with water hanging from one of his hands, don't think he's doing it on a bet, or is being initiated into some sort of U. R. A. D. F. secret society, because he's doing nothing of the kind.

The reason is that the elongated comedian, who is Victor Potel, himself, walked on the lot at the Robertson-Cole studio yesterday and proceeded to tell all and sundry a sundry a fish story; so rank, in fact, was the story that the fish must have been dead.

However, to proceed—

Victor awoke from one of Abou Ben's well known deep dreams of peace yesterday morning; yawned lazily, stretched and slowly climbed out of bed. He craved water; cold, wet water, and went to the kitchen to get it. Half asleep, he raised the glass to his lips, took a large mouthful, and suddenly spat it out.

Wide awake now, he glanced down into the sink, to see a small minnow, perhaps an inch long, wriggling about.

Well, Vic told the story. His associates gave him the order of the raspberry—blah, blah, blah.

And now Vic is carrying the fish around in a gold-fish globe, to prove to his friends and other skeptical persons that the fish story wasn't one of his highly paid press agent's dreams.

THROUGH WITH OPERATIONS

Viola Dana, Metro star who is resting at her home following an operation for appendicitis, was asked how she enjoyed having her appendix removed.

"Well, it could have been worse," she replied, "but I'll never have it done again."

There was a part open the other day for someone to act as a fool. Some very good actors acted foolish and refused the part.

Bernie Durning handed this one in.

* * *

It's a lucky strike when you notice smoke going heavenwards, exclaims Val Paul.

* * *

Wallace Beery has to tell one.

A bathing girl's motto: "Be it ever so nice, there's no form like your own."

PLAIN KIDDING

Kid parties are all the rage in Hollywood.

Paris started the vogue some time ago and Douglas MacLean and Edith Roberts have introduced it to the screen colony. MacLean and Miss Roberts recently had to purchase children's outfits for several scenes in "The Sunshine Trail," Thomas H. Ince's new comedy drama. When stories of the Parisian gambols at Montmartre reached their ears, they decided they would show the film capitol a few things and staged a clever kid party at MacLean's home. All the guests were required to wear kid costumes. Most of the actresses decided that they looked so "cute" in abbreviated skirts that at least one such party is on the program each week now.

These low-down tops on automobiles certainly cover a multitude of sins.

Harvey Gates slipped this under the door.

* * *

Gladys Brockwell submits a joke: "This is beastly weather."

"Well, it must be raining cats and dogs then."



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PERSONALITIES

Star Shooting

By "Hee Nose"

AT LAST—A SVENGALI!

After an exhaustive search of available possibilities for the role of Svengali in Richard Walton Tully's all-star production of Du Maurier's "Trilby," Arthur Edmund Carew was contracted for this most important part yesterday. Producer Tully's efforts to locate the ideal Svengali carried the search through Filmdom, to the legitimate stage and throughout the realm of grand opera. No actor of consequence, either in America or abroad, remained unnoticed. Even the great artists of Europe were considered, but after they were all sifted down, the ideal player for the role was found right here at home. Mr. Tully and James Young, the director, agree that their patience and search have been amply rewarded in the signing of Mr. Carewe.

This young actor needs no introduction to the picture-loving public. He came to this country at the age of ten years and was educated at Cushing Academy, Nashburnham, Mass., after which he studied painting and sculpture at the Corcoran School of Art in Washington. Soon thereafter he entered the American Academy of Dramatic Arts, graduating after two years' hard work there when he won the Belasco gold medal as the best dramatic actor of his class. Doris Keene was in the academy at the same time and Jane Cowl was in his class.

Mr. Carew had nine years' experience on the stage before coming to pictures five years ago. When first in pictures he played with Constance Talmadge in "Romance and Arabella." His work will be well remembered in "Refuge" with Katherine MacDonald, in the "Prodigal Judge," "A Child of Destiny" and "Rio Grande," and he will be seen in the title roll of "Daddy," Jackie Coogan's next release.

"I have always been consumed with a keen desire to enact the role of Svengali," said Carew. "It is such a striking part and one that calls for naturalness rather than acting. It seems to me that one must have loved in order to properly portray this character—otherwise, one could not be convincing,

A MOVIE CAREER AND CLIMAX

Claude McElhany Does a Short Story For Close-Up

Mary Ann of Centerville was a talented actress—a born actress without a doubt. The entire village was carried off their feet in ecstasy over her wonderful ability and cleverness in the dramatic art.

It was finally decided that Centerville was altogether too small for Mary; that she must play to larger and greater audiences. She departed for Hollywood amid good wishes and tears.

Her friends in Centerville anxiously waited the press agents stories of her greatness.

Just the other day I happened into a studio and found Mary hard at work. Her whole dramatic body was moving in rhythm as the director shouted to her. She was calm and did not mind the shouting. I was surprised as well as impressed.

Her actions stopped, the director looked over a few sheets of typewritten papers and departed without a word. As she turned around she noticed me for the first time. She was apparently glad to see me, and her pretty face was all smiles.

As we chattered she handed me a card, which read:

"Director's Tpist. Room 301, Cinema Studio."

CAST IN "THE FOG"

Louse Dresser, famous musical comedy and vaudeville comedienne, has been added to the cast of "The Fog," which Max Graf is producing at his San Mateo studios. With the engagement of Miss Dresser, the completed cast for this Metro release includes Mildred Harris, Cullen Landis, David Butler, Louise Fazenda, Ann May, Ralph Lewis, Frank Currier, Marjorie Prevost, Edward Phillips and Ethel Wales.

and it would be easily seen that the characterization were far-fetched.

"In consummating this contract with Mr. Tully," continued Carew, "one of my fondest dreams will have been realized. An opportunity to portray this role opposite Miss Lafayette and James Young as the director will make me very happy."

"The Hero," a B. P. Schulberg Production, directed by Louis Gasnier, featuring Gaston Glass. Adapted from the story by Gilbert Emery. Playing at Miller's Theater. Reviewed by

CLOSE-UP JUNIOR

Louis Gasnier has again added another gem to his large crown of successes. "The Hero" has been named as the best picture of the month and that is saying a lot, for there have been some mighty good ones. Gaston Glass, as the hero, does some very marvelous acting and is truly a genius under the guiding hand of Mr. Gasnier. Barbara La Marr struts her exotic self through the picture cleverly and deserves a great deal of credit. Franklie Lee was wonderful. John Sainpolis' work was fine and stood out splendidly. Doris Pawn should be mentioned in the list of the featured for she did some very good work and sparkled throughout the film. The story is intense, almost too much so for the comfort of the audience, and is strictly a series of situations dealing with heroes and heroines—of bravery and all the stuff that goes with it. Although the film is wonderful, it is a pity that Mr. Gasnier couldn't have done the same thing on the spoken stage. That is where this story belongs. It isn't too great for the movies, but it is just naturally a stage drama and that's all there is to it.



GERTRUDE STEVENS
Comedy Ingenue

Bright Hints For Human Beings

By "US" or "WE"

DON'T TREAT HER ROUGH(?)

Thais Valdemar, "wandering daughter," who escaped from Russia to seek happiness and perhaps fame in motion pictures, was once the Princess Waldemar Volkonsky and a favorite in the czar's household. She finds herself playing a bit in "Wandering Daughters," the initial James Young production which Sam E. Rork is presenting, a First National attraction.

This wandering daughter fought every inch of the way to reach Hollywood. After spending many years of her life in and out of Russian prisons, subject to Bolshevik brutalities, during which time her mother died of injuries; after seeing her father, General George Kiseleff, executed; after losing her husband, Valdomar Volkonsky, in the war, Thais Kiseleff fled to America via Siberia, Japan and China.

She is an accomplished dancer and singer. Being a Russian, she is a natural actress. Her ambition is to place her name among the many foreign screen notables.

HELPING "FID" OUT

"I seem to be the only moving picture actor in all Hollywood who hasn't had some space on the subject of old King Tutankamen," cried Edward Martindel, as he bounded into the office of his publicity agent yesterday afternoon. "How come?"

Forthcoming explanations proving unsatisfactory, he it here said that after tracing back ancestry some thousands of years to the day of old King Tut, it has been discovered that he "may" have been a great-great-great (repeat ten times and multiply by fifty) grandfather of Martindel.

"At least," weakly contends the p. a., "that word 'may' leaves room for speculation. No one can argue the point. Besides, from all the publicity Tut-Tut is receiving, he must have been a good actor—and I hope Martindel reads this, for obviously it compares the two."

Mitchell Lewis says that a man will only look a girl in the face when her dress is long.

* * *

Jack Mower comes in with this: Some people are born great, others grate upon us.

TRIANGLE STUFF AGAIN

By Hugh Thompson

Corliss was in an awful mess, such as pretty girls often get into. Especially the kind that Corliss was — a slender blonde, with soft blue eyes, slim hands and feet; a perfect sense of rhythm.

There is no doubt about it, Corliss was in love, and then her love affected two people besides herself. That was the messy part of it. All three were placed in an awkward position.

Corliss liked that sort of thing—and then, too, she was determined to marry. Well, you know the answer when a girl sets her mind to marry. But—

He and Corliss would be married today, if he had been successful in securing the divorce they had planned.

But what difference did it make—they all lived in the same city anyway!

THIS ISN'T TRUE—BUT

Since Allen Holubar, producer of "Slander The Woman" and numerous other screen successes recently announced that he seriously contemplated building a model "little theatre" in Hollywood, he has been besieged by real estate operators who would supply him with ideal boulevard sites for the playhouse. The other evening as the noted director-produced was returning from the studio at a late hour, a figure emerged from behind a tree in front of the Holubar residence and accosted him. Believing that he was being "stuck up," the producer held up his hands and told the intruder to "go to it." Greatly to his surprise, the "burglar" burst out laughing and when asked to explain the cause of his merriment said: "I don't want your money that bad. Just want to tell you about a swell lot I've got on Hollywood boulevard for your proposed theatre." Did he sell the lot to Holubar? Hardly.

VERA STEADMAN WITH 'BULL'

Vera Steadman returns to the screen in "One Wild Day," the new Hunt Stromberg-Metro comedy, starring "Bull" Montana. Miss Steadman, who is one of the original Maek Sennett bathing beauties, has been featured in Christie Comedies and appeared opposite Charles Ray in "Serap Iron."

HIS NEW HOME

George O'Hara may be heralded one of these days as a real estate dealer instead of star of the "Fighting Blood" series. For the young actor has registered another good "buy" on Ogdan Drive and Melrose and last week committed the moving act into a charming seven-room bungalow. Now that he has entered the home owning class, O'Hara is likely to run for some Hollywood office and is considering where he would best qualify.

"First," said George, "I'll have a heart for easterners who come out here looking for the wickedness of Hollywood. I'm going to start a movement to have something faked up so that they won't eternally be disappointed; There's a job that will keep a fellow working overtime!"

LUCKY ESMERALDA

The all-star character of the impressive cast supporting Lon Chaney in "The Hunchback of Notre Dame" at Universal City has been further heightened by the addition of Gladys Brockwell, who for years was one of the most popular stars of the silver-sheet.

Miss Brockwell will play the role of the mother of Esmeralda, the gypsy dancer who is impersonated in the picture by Patsy Ruth Miller. The role is dramatic and has those emotional possibilities which Miss Brockwell can always be expected to realize to the fullest extent.

Wallace Worsley, director; Perley Poore Sheehan, adapter, and Chaney are determined that every character of the fifteenth century classis will be reproduced faithfully in the moving shadows of the screen epic.

SHE'S IN "THE FRENCH DOLL"

Rose Dion, who is appearing in support of Mae Murray in "The French Doll," her newest production for Metro in which she is presented by Robert Z. Leonard, was one of the leading actresses of France previous to her entrance into pictures in the United States.

E. J. Harter springs one:

"This is a duty I don't like," said the customs inspector.

* * *

The expression, "The Cow's Hip," may be used when only eating steak. So says Hughie Fay.



HERE THEY ARE—

The Ten Musical Aristocrats—But Better known as “THE UPPER TEN” Harmonists de Luxe—Earl Burnett and “Hank” Miller head this Orchestra at the ROYALE COUNTRY CLUB

ALBERT E. SMITH PRESENTS THE VITAGRAPH PRODUCTION, “MY WILD IRISH ROSE,” DIRECTED BY DAVID SMITH, PHOTOGRAPHED BY STEVE SMITH, JR. TALLY’S THEATRE. REVIEWED BY EMM. ELL.

Now here is a romantic Irish picture in which the entire Smith Family had something or other to do with its success, then add to these the fact that “My Wild Irish Rose” should have been classified as an All Star Cast, instead of starring any one particular person—then you will arrive at the conclusion, as I did, that you are in for a splendid evening’s entertainment. Pauline Stark and Pat O’Malley are ostensibly featured, and although I will readily admit that they are perfect performers and deserve extraordinary credit, yet the fact remains that the other members of the cast were so thoroughly suited to their various parts that it would be invidious on my part if I didn’t fairly bestow a general credit where a general credit was due. Pauline Stark looked the part to the life, but she didn’t do any more acting than Maude Emery and Helen Howard. Personally I derived more actual enjoyment out of the two latter ladies than in Pauline’s work. This may be attributable to the fact that she doesn’t do overmuch in the story. Pat O’Malley easily takes the masculine honors as a hero; he deserved to, but I’d like to tell you of one man in this cast who accentuated his ability with a dignity of poise and bearing rarely seen on the screen. I’m referring to Henry

J. Hebert, who played the English Captain Molineaux. Usually Mr. Hebert plays “bad” men, but here you find him as a man torn between honor, love and duty, and the varied shades of feeling so displayed make you realize fully that you are witnessing a finished characterization by a capable actor. James Farley as the “Heavy” never did anything quite so well. His was a thankless and hateful part, yet he played it as an artist should. Edward Cecil is a perfect type and an artist who brings out those manly qualities proverbially loved by the other sex. Bobbie Mack, as the Informer, gave a fine rendition of a loathsome human being. Father Dolan looked and acted the priest to the life. This boy Richard Daniels will bear watching by producers who are on the lookout for exceptional infantile talent. This 8 or 9 year old boy is a wonderful mimic and should be placed under a starring contract, freckles and all. Anyone interested in Irish romantic episodes—and it seems there are millions such—will thoroughly enjoy this picture to the limit. The direction shows very marked attention to details; the photography deserves a great deal of commendation. I have seen many two dollar pictures that couldn’t hold a candle to “My Wild Irish Rose.”

LOEW’S STATE THEATRE REVIEW

(Continued From Second Cover Page)

We also noticed several well-known people doing little “bits” in and out, such as Edward Jobson and Miss Elsa Granger, who made their work stand out conspicuously. Fred Niblo is a master Director. He has given film fans a story and a cast which they should flock to see. You will

find the theme well executed and carried out logically to the end. You will find thrills aplenty; you will find big scenes where pleasure abounds, and you will gain a more thorough knowledge into the life of society, after you have witnessed what we term a genuine masterpiece. All this was highly enhanced by the value of perfect photography. Don’t miss it!



HENRY J. HEBERT

ONE OF FILMDOM'S GREATEST "BAD MEN"

The integrity of a Magazine is as vital to its existence as in the case of the Individual. And so it becomes the duty of this publication to reprint the Photograph and Billing of Mr. Henry J. Hebert, only this time we are spelling correctly the name of this sterling Actor of the Screen. In the last issue his name was unfortunately misspelled, and having a Conscience Close-up believes in losing for the time being, in the reward, and added respect that it is bound to receive afterwards. So again we emphasize that in acquiring the histrionic services of Mr. Hebert the producer satisfies himself that he has secured the best Talent, and the Public who know Mr. Hebert will content itself with the knowledge that the producer is trying to please the Thinkers in the average audience.

91242005 05 1934

“Close - Up”

a nearer point of view

VOL. IX, NO. 6.

LOS ANGELES, CALIF., APRIL 5TH, 1923

TEN CENTS A COPY



ESTELLE TAYLOR

LEADING LADY

THE MAGAZINE OF MOVIE-LAND

FILM FACTS AND FANCIES

By HARRY BURNS

Tommy O'Brien just finished one session at the U and says he is scheduled to start with another company on the same lot.

Scott Sidney dropped in on me to say that his present story that he is making with Bobby Vernon is to be a jimdandy. "Thataboy."

Monte Collins hasn't lost any of his wit in his young days about the studios. He's still able to keep ahead of "some" old fellers.

E. B. Johnson is out of the hospital, and will soon be acting up for the studioites, directors and whatnots.

Drs. Hull and Murphy, who run the Culver City hospital, say I am the best patient they have had there in some time. I come back at 'em by saying that they are a pair of nice, good, clean boys, who know their business; so what could be fairer than that?

William Duncan must be as unhappy as the one arm guy with a paper hanger's job in a swell home. His right hand all swathed in bandages while making his last Vitagraph picture, he has to use his left hand to sign checks, eat, root at the fights, drive his car, and other things too numerous to mention. It doesn't sound like Bill, I have to see him before I believe it.

Frank Urson and half of the Marshall Neilan Co chu chewed down to Mexico City to take some scenes for the latest Mickey Special that is being made at the Goldwyn film producing center, which means that the "boss" is putting in his daily licks hereabouts. Getting 'em coming and going in the workings of a picture.

Molly Thompson, who has graced the screen many a time as a actress, is now pleasantly looking through a two by two window at the Roach studios, and handing out the jobs; in other words she is the casting directress of the plant, and what's more she has a world of friends, regardless if she gives them a job or not, which is saying a whole lot these panicky days.

H. J. Raymaker talked to me over the phone the other evening, chirping words of encouragement for my speedy recovery, and his right hand bower, Sandy Roth, seconded everything that Ray said, and they topped it off by hiring Mrs. Burns to play Gene Sarazen's mother in the picture they are making at Warner Bros. studios. Goody, goody.

"Blinkey Ben" dropped in to say hello. What, you don't know who he is? No, you're wrong, it wasn't Ben Turpin; it was no one else than H. M. Walker, who has written that character into the hall of fame wherever they read the good Old United States language, and go as far as turning to the sport pages of the daily newspapers that published that series of interesting tales.

L. M. Goodstead no more than got back from his vacation than he dropped me a line to say how sorry he was that I was laid up, and said a lot of cheerful things that makes a fellow feel like he isn't alone in this wide-wide world.

Dinke Dean is to follow in the footsteps of Jackie Coogan, aided and abetted by a picture to his credit with Charles Chaplin, which reads about the same as the tale of two peas that looked alike, and which Chuck Reisner, the "new kid's" tutor, Daddy assisted by a directorial and senario staff, what can stop him.

Dan Crimmons, after finishing a good part with Harry Carey, expects to be cast very shortly in the latter's next story. In the meantime he is teaching his son how to do acrobatic stunts, and for an old timer he is just as nimble as he was years ago.

Rosa Gore played an excellent old maid character in the latest Bobby Vernon comedy at

Christie's studio, gaining this opportunity on the strength of his work in "A Driving Fool," under the direction of Robert Thornby.

Leach Cross, they tell me, is to take part in the next battle with George O'Hara at the R. C. studios. The first of the "Fighting Blood" stories will have its initial public showing at the Granada theatre in San Francisco. Mal St. Clair, George O'Hara, Lee Garmes, the cinematographer, and some others in the cast, will journey north to be on hand at the opening.

Clara Horton has her full of worry lately, at her home, death visited her closest relatives and she needs a few kind words to cheer her up. She is one of the most loveable of screen actresses, and has a world of good friends and wishes, with hearts aching for her in this hour of misfortune.

Frankie Dolan is sure coming great these days in the old squared circle. And what's more he is to be cast in the next Johnny Walker feature that will be directed by Frank O'Connor, which, 'tis said, will be another story along the lines of "Over the Hills," in which Frankie will be Johnny's younger brother, while Eddie Gribbon will be the older brother. There is some talk of the story being filmed at the Goldwyn plant.

Earle Kenton, who is directing Reginald Denny in the newest of "Leather Pushers" series, just returned from Truckee with his troupe, and expects to get into the fight stuff in about ten days; then things will hum for the followers of the good old game of fistiana.

Don H. Eddy, who writes "Real and Unreal" in the morning Examiner, dropped in to the page like a cyclone, and he is keeping it going like a house afire. Don't miss turning to that section, and read slowly, so you don't miss anything.

Otheman Stevens wrote the following March 24, 1923, which is worth repeating, for it will hand quite a few of the wise crackers a hearty laugh.—L. A. Examiner, TOWN TALK—By Otheman Stevens:

HARRY BURNS BAKES HIS LEG

Carl Laemmle is still among those present, and from all reports will have his Big U plant working full blast before he shakes the dust off of his shoes at one of our L. A. depots and heads Eastward.

Emmett J. Flynn's first efforts on the Goldwyn lot will be "In the Palace of the King." Let's hope he turns out another "A Connecticut Yankee" just to make 'em sit up and like it.

John Rounan, I am informed, is once more working at his own studio, and producing Snookey comedies. Sounds like old times to me, for I spent a very happy year there with both Mr. Rounan and his clever Humanzee, producing the Chester-Snookey-Campbell comedies.

Carl Stecker and his trained animals are keeping so busy that he could use a couple of good trainers to help handle the calls that come in for his stock. He may go to Alaska with his dogs, after a trip through Canada.

Abraham Carlos, who is coming to the coast to produce pictures with Roland West, is about the richest man in friends who has come out here from the East to produce pictures. His connections in the past were with the William Fox studios, which he so capably managed.

Henry Murdock is back in Hollywood looking spick and span and ready for most anything from a five-year contract to a wealthy uncle leaving him a cold million.

Alf Goulding is back at the Century studio, filling out his contract, and making 'em funnier than ever, I am told.

Continued on Page 16

A NEARER
POINT OF VIEW

"CLOSE-UP"

A MAGAZINE
OF MOVIE-LAND

VOL. IX, NO. 6.

LOS ANGELES, CALIF., APRIL 5TH, 1923

TEN CENTS

"A FEW EASTER LILLIES FOR THE DEAD ONES WHO ARE STILL WALKING AROUND HOLLYWOOD"

By Observatus

(With apologies to any Easter Eggs)

* * *

Max Handschiel, film color expert, must pay \$2700 back alimony. There is no "negative" here, it's all "positive."

* * *

Gladys Walton went to jail for speeding. There was only one thing lacking and that was a jazz orchestra and her press agent.

* * *

Eddie Gribbon, actor, was bitten by two dogs. What's her name, Eddie, and why does she keep dogs?

* * *

According to the reports, the Acord family is not behaving according to the Acord rules accordingly.

* * *

Abe Stern, comedy producer, was married recently. Here's a gag he can't laugh off.

* * *

Mrs. H. H. Van Loan denies that there is a reunion between she and her husband, the author, because her romantic love is dead. Well, Van, can't you "loan" her some romance?

* * *

Charlotte Creed, actress, secured a divorce because her husband didn't support her. If all the women would do that, a few of these birds would have to go to work.

* * *

Carle Blenner, would-be painter, tells us the flaws of the film stars. 'Tis a shame that someone doesn't tell him what they think of his paintings!

* * *

Latest slogan in Hollywood: "What Movie Star is Your Bootlegger?"

* * *

Dorothy Phillips is being sued by agents for money due on a contract. The case is not serious because this sort of thing has become a habit among the agents.

* * *

The latest is: Who will Mae Busch marry—and why?

* * *

Also: When will Monte Blue marry—and who?

* * *

Hollywood seems to be infested

with young men who think they are starting picture companies. And the funny part is, that some of our famous ones have fallen for it.

* * *

Jackie Coogan's dad is being sued by manager. Jackie will probably have his allowance lowered now.

* * *

Gloria Swanson has a "trial baby" at her home. This is a bit unfair because the baby hasn't anything to say about the deal and No. 2 is suing for divorce.

* * *

Wally Davidson is back of a new magazine venture which will burlesque some of the best gag men. This must be good.

* * *

It appears that there will be some Hart to Hart talks of interest very shortly.

* * *

Margaret Leahy, English beauty, is trying to reduce—before doing another picture.

* * *

Pola Negri knows some very swell (or swear) words in English. You should hear her. "Et ess so dem' nice."

* * *

Courtney Foote is in town and is having trouble with his feet. Film feet, I mean.

* * *

"One case leads to another," said the bootlegger.

A. J. Harter submitted this one.

"We Need Good Men!"

Such a Man Is
Recommended
to the Voters
in Movie-Land
by CLOSE-UP



GREELY KOLTS

Is a CANDIDATE for

City Council

"LET'S STAND BY HIM"
May Primary—June Election

WHO'S WHO?

Jimmy Dugan, FIRST ASSISTANT to Wallace Worsley. We spell first assistant in "caps" because he deserves it—and more. Jimmy is one of the best—if not the best—assistant director in the game today. His work on "The Hunchback of Notre Dame" has been tremendous, but he has proved himself to be one of the first raters. Jack Sullivan, another assistant, has worked without friction with him, and thus they have established a union which is most valuable to a busy director, such as Mr. Worsley. Jimmy is one of these calm chaps who is exceedingly polite. He always removes his hat when there is a lady in his presence. This is very unusual—for assistant directors, eh, what? This is another proof that there are none like Jimmy.

Victor Potel, the elongated master of screen versatility, is working on two pictures at once at present—"Now You See Us," and "Penrod and Sam." It's the great age for photographers to get double and treble salary.

Witzel

Los Angeles Leading
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Phone 62448

6324 Hollywood Blvd.

Holly 343

YOUR CINEMA FAVORITES



In Confidence

"WE ALWAYS KNEW"

If David Belasco were again to produce "The Girl of the Golden West" on the legitimate stage he would pick Sylvia Breamer for the title role.

This was the essence of a letter received by Edwin Carewe from the famous producer after he had witnessed the showing of a number of scenes from the photoplay of "The Girl of the Golden West." A few weeks ago Carewe sent several scenes from the picture to New York so that Belasco could obtain an idea of how the famous epic of California in the '49 period was being transferred to the silver screen.

In the letter Belasco said that he was immensely pleased with the way Carewe was filming the picture for First National release, and he was delighted with Sylvia Breamer's work. He said if he were to stage a revival of the classic he would like Miss Breamer to play the lead because she was typical of the type of a beauty of the Golden West and reminded him so much of Blanche Bates, who created the part behind the footlights.

"Miss Breamer has done wonderful work in this picture," said Director Carewe, "and I know it will establish a wonderful reputation for her. She seems to live the part."

Another few days will see the completion of this epic of the stage and opera. Carewe has been at work on the picture for more than two months and has spared no expense in an effort to make it his masterpiece.

Rollin Sturgeon used to stand on Lasky, Universal and Vitagraph sets and bellow, "Ready—Action—Camera," with Dorothy Phillips, Robert Anderson, Carmel Myers and others executing his commands. Now he stands on clods of earth with the same megaphone barking at a construction gang who are putting in streets in the newest Hollywood suburb, Universal City park, a few hundred feet north on Lankershim boulevard from Laemmle-ville, where a score of Swedish huskies carry out his wishes.

A GOOD INSTRUCTRESS

At last Laurence Trimble, director of the wonder-dog, Strongheart, has learned to dance.

After living too many years for a director to admit in New York and Hollywood and failing to master the art of the modern dance where the lights are brightest, it remained for Trimble to master the intricacies of the one-step in the heart of the Canadian northwest where he is filming Strongheart's next two pictures.

Trimble asserts he learned in self-defence—that it is either dance or do nothing in Banof. But perhaps the charm of his instructor, beautiful Lillian Rich, the leading woman in "The Phantom Pack," had something to do with it.

"TRILBY" TECHNICAL STAFF ASSEMBLED

Richard Walton Tully last week announced the personnel of his technical staff for the production of "Trilby," as follows: Director, James Young; art director, Wilfred Buckland; cameraman, Georges Benoit; scenic artist, Conrad Tritschler; assistant director, James Ewens; second cameraman, Rube Boyse; carpenter, "Scotty" Ramsey; property man, Scott Jones. Phil Kroha, Tully's western manager, will be in charge of the business management.

Many of these same experts cooperated in the production of Mr. Tully's former successes for First National, "The Masquerader" and "Omar, the Tentmaker."

A ENCO
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Quality and service prevail in our retail shops.

10

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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—Jack Holt in "Making a Man" is nothing unusual until you've sat through two useless reels. After that is over, the story gets into shape and you can enjoy yourself. Mr. Holt was good and so was Eva Novak, but you didn't get to see enough of her. Manager Bostick selected a very good program and the rest of the bill was very nice. Rex Ingram's latest big production for Metro, "Where the Pavement Ends" will be reviewed later.

ORPHEUM—Of course, Mr. Perry is passing out many vari-colored pasteboards for Houdini who arrives next week. This week Joe. E. Howard and Ethelyn Clark are the headliners. Max Fisher is also there. Felix Adler and Frances Ross are knockouts. The rest of the bill is nothing to rave over.

HILLSTREET—Dustin Farnum in "While Justice Waits" is the photoplay and is a good one too. It really is good to see old "Dusty" doing his stuff again before the clicking camera. The vaudeville this week is not up to the standard.

MOROSCO — "We Girls" is very funny and is a story of some parents who purposely forgot to grow up. Of course, they brought in a bit of Coue stuff and the gags are far from being stereotyped. Frederic and Fanny Hatton wrote the piece.

MAJESTIC—Sunday, April 1st, Mme. Dadzina made her appearance in "The Riddle Woman," which is a riddle unless you are very subtle and watch closely for the trick plot.

METROPOLITAN — "The Ninth Commandment" by Fanny Hurst, scenario by Frances Marion and directed by Frank Borzage. That cast of movie makers alone make a good story and splendid entertainment. Colleen Moore, Eddie Phillips and James Morrison have the leading roles. Colleen Moore leaps in a fountain and wins two hundred smackers. Eddie Phillips makes a darn good slicker—very life-like. James Morrison handles his role with ability. The rest of the bill is nice.

RIALTO—"Bella Donna" with Pola Negri is far from being what every one expected. Might go see it if you can't get in any place else.

EGYPTIAN—Well, "Robin Hood" in

Hollywood finally closes and in comes "The Covered Wagon" for a long run. We shall "cover" "The Covered Wagon" in the next issue.

GRAUMAN'S—"Chicago Sal," directed by Irving Cummings, is a picture packed with thrills and punches and with plenty of melo-hokum. Alice Lake has the leading feminine role and does her best work. Ralph Lewis in his portrayal of "Diamond Jim" almost stole the picture. He did some marvelous acting. Milton Sills could have been much better, so naturally he made a personal appearance last week.

CALIFORNIA — Jack Pickford in "Garrison's Finish" is rather a second "Hottentot" with a few new twists. Seems as though Madge Bel-

lamy always steals the picture when in one of the race horse films. However, Jack is good and probably a great many fans would like to see more of him in the future.

MILLER'S—"Driven" is nothing but a second "Tol'able David" done by Charles Mack, who is trying very hard to steal Richard Barthlemess' place on the screen by imitating him in every shot. This tends to spoil him with the fans more than it does make him. Many will call it a waste of time after seeing this.

KINEMA — "The Pilgrim" with Charley Chaplin at his best. This feature alone proves that Chaplin is master of all comedians. He is so realistically funny, so very subtle and truly a genius. By all means see this. Baby Peggy is also on the bill.

MISSION—Charles Ray in "The Girl I Loved" by James Whitcomb Riley. Sort of a weepy story, but marvelously done by a fine actor, who we know is always striving for the best—and usually gets it. Worth seeing.

ALHAMBRA—Knighthood is still in flower over here at popular prices. (whatever that means).

CLUNE'S—"Racing Hearts." Agnes Ayres tries to take Wally Reid's place at the wheel of the racing car, but is unsuccessful to say the least. Why don't they give her some really good stories?

GARRICK—A good place to escape the hot weather for a dime.

SYMPHONY—"The Flame of Life" with Priscella Dean and Wallace Beery. These two should be co-starred or something. They simply are knockouts together. Reviewed elsewhere in this issue. Coming, Buster Keaton in "Day Dreams." This is rather good.

PANTAGES—"What Fools Men Are" is the feature picture, which was adapted from Eugene Walter's play, "The Flapper." It is just a story of a snappy little flapper who shows the blase vamps how it is really done—nowadays. The vaudeville is topped by "The Hanneford Family."

EGAN'S—"Red Bulldogs" with Willard Mack has been reviewed before, but this is probably a better production and will stand a longer run.

MASON—Kolb and Dill in "Now and Then" spring some old and new



....Flickerings From Flickerland....

gags on our dry spell and Mr. Volstead. It is very funny—in spots. Walter Whiteside is coming in "The Hindu." This is a fine production.

TALLY'S—The return of "The Birth of a Nation." This is your chance to compare the "big" productions of yesterday and the "massive" films of today.

PALAIS ROYAL—The cook is falling down on his job, but Henry Halstead and his musical boys are keeping up the good old dance music for the cash customers.

CINDERELLA ROOF—James Young should have made his production of "Wandering Daughters" here. Nuf sed!

COCOANUT GROVE — They are getting rather strict on the way to trot your tootsies, and sometimes they ask you to leave the floor. What is this, a cheap dance hall?

WINTER GARDEN—The revue is getting to be the bunk, but Bert Fiske and his orchestra seem to please the cover charge paying public.

PLANTATION—Gaston Glass dug down in his pocket and gave away the dancing contest cup last Sunday. Quite a few of the movie folk were present, also Chief of Police O'Brien of San Francisco. Harry Casey is in charge of the orchestra now and it is considerably better. His drummer sure knows how to handle the wick sticks all right.

JAHNKE'S—Business is picking up fast. You see the cook has been slipping out some real hash and Snell-Highsmith-Conklin's orchestra slings out the mean musical melodies.

ROYALE COUNTRY CLUB—The crowds have been great, the food has been great, but the orchestra is the greatest thing yet. Credit Earl Burnnett and Hank Miller for that.

TURKISH VILLAGE—'Tis a relief to dash up here and sit quietly for awhile to smoke and sip coffee a la Turkish. Rod Loring's jazz hounds are very good to dance to.

MARCELL'S—There is no word to express just what we mean to say about the food and the music. Eddie Brandstatter certainly must be congratulated on the way he manages to please so many people of different tastes.

MONTMARTE—The Parisian Buffet Luncheon has caused all Hollywood to stand in line at some time or other. This is the ONE hit of the day. And it's all for a dollar, too. The two dollar dinner is fine and Vincent Rose with Jackie Taylor supply the musical demands for dancing.

ITALIAN VILLAGE—Lee Bergstrom with his bunch of music masters and fine service are keeping the S. R. O. sign out every lunch and dinner hour. This is really a nice place to visit.

CALIFORNIA CAFE—Gus Haritos has almost forgotten his blondes' 'phone numbers. He's been so busy preparing for the opening of his Commodore Grill on West Seventh street. He is nearly worn out. Poor boy!

VERNON—Too bad that this place has the type of people for patrons that it has. But if they spend the money. Well, that's another subject. This is a great place to see the 'lower' class at play.

MARY LOUISE—The most fashionable place in the city now for Mah Jong and afternoon teas. A fine place to send wifey when she isn't buying hats or something expensive.

LOG CABIN INN — "The Rough House" has opened again. This is a good second Vernon only in the better part of the boulevards. How-

ever, one may also go slumming here, but leave your money at home because—.

HOLLYWOOD STADIUM — Just try and count the film gang that attends this palace of fistic encounters of the squared circle. Without a doubt this is the most popular place in the city on Friday nights.

EXIT, PLEASE—That is just what we mean to do and very pronto. This wonderful weather does cause one to spend a lot of money at the roadhouses and on gasoline. Now to get the car out and start for next issue's stuff.



GERTRUDE STEVENS
Comedy Ingenue

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.

Now! ~ you can dance and dine in
Hollywood ~
Cafe
BRANDSTATTER'S
MONTMARTRE
(MÔ MART)
HOLLYWOOD BLVD. NEAR HIGHLAND

Moving Along In Movie-Land

"YOU'RE NEXT"

By Marshall Lorimer

When you are oversmitten with a Girl
who love's another:
And she tells you very frankly that
she hopes you'll be a Brother!
While she holds your hand the mean-
while and her eyes melt into
yours:
As she tells you rather glibly, you
can hang around for chores,
To take her, here and there, on nights
when her sweetheart is busy,
Of course, she'll let you pay the bills—
altho' it makes you dizzy;
The meanwhile, you are throbbing
with sensations—more or less—
As she strokes your hand caressingly
until you answer—Yes!
Her face lights up with pleasure—for
she's heard a step without!
And you know—without her telling
you—it's H-I-M, beyond a doubt;
And your Darling (?) all aflutter—
leads you where you'll find your
hat,
And before you know just how it hap-
pened—you're outside the flat.
Of course she begged you not to let
her SWEETHEART see you
leaving,
("As Heaven knows! I wouldn't think
of any Man deceiving!")
You go your way—all out of gear with
everything that's human—
That is, of course, until you meet in
time—another WOMAN!

Helen Ferguson has received a propos-
al from a fan admirer who filled
eight pages of foolscap paper to "pour
out his soulful ardor." You can make
up your own joke on a fool and his
foolscap.

A WORD OF THANKS

By Harry Burns

This might be a wee bit belated, but
however, it is in order. The night I
was hurt at the "Goldwyn studios" I
was dragged out from under those six
horses by a couple of men whom in
the excitement I didn't get a chance
to thank. But, Dick Rush, I remember,
picked me up bodily after I was seated
on the shaft of a circus wagon and
discovered how badly I was hurt, and
rushed me to the ambulance, aided by
Arthur Stuart, who had to punch
some chap, who in his excitement in
trying to help carry me, grabbed a
hold of the injured limb and was al-
most pulling it off, when Arthur
couldn't make him understand he was
hurting me, had to actually hit him to
make him come to his senses.

Then to top it all off, when I was
stretched out and Dr. Murphy was
doing the necessary surgical work at
the Culver City hospital, which I
won't speak of here, which was neces-
sary, "David L. Hughes" stepped up
to me, held my hand and whispered
some little things into my ear that
caused me to raise my eyes upward for
comfort and help, and the effect that
it had on me was wonderful, and he
stayed with me until I was placed
comfortably in bed and tucked in for
the night.

And as a parting shot, let it be
known that Jack Allen was busier
than a chicken trying to keep away
from a mad dog, helping everyone that
had been injured that night, including
me. In the words of K. C. B., I
THANK YOU.

Phil Dunham claims that fairy tales
should be read by effeminate men.



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Universal is coming down the
home stretch with three of its biggest
serials. "The Phantom Fortune,"
starring William Desmond, has just
been completed almost simultaneously
with the finishing of Edward
Laemmle's "The Oregon Trail," in
which Louise Lorraine plays the lead-
ing feminine role opposite Art Acord
and within the next fortnight "The
Eagle's Talone," starring Ann Little
will be ready. Relative to the latter,
it is said Miss Little breaks several
records staging thrills in this one and
it is being heralded as her best screen
effort in several seasons.

* * *

It's a pretty dumb guy that won't
look at his engine two or three times
while taking his girl out for a ride.
Jack White wins the line this time.

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With Comedians in Comedy Lane

WHAT WOULD YOU THINK?

By H. B.

Suppose a booking agent told you there was nothing doing, and a minute later you got on a party line and your next door neighbor was told to come to work immediately. WHAT WOULD YOU THINK?

* * *

Say that you lived almost near Watts and you had to get up about 5 a. m. to be at the studio, made up, by 8 o'clock, and when you arrived at the studio you found that the set was ready, but the star wasn't in the right mood or health. WHAT WOULD YOU THINK?

* * *

Just when you are finishing your makeup, a fellow rushes in, borrows your grease paint, powder, liner and whatnot, you don't pay much attention to him. But when he meets you upon other jobs and he repeats the same offence — WHAT WOULD YOU THINK?

* * *

If you called on a certain casting director for a solid month and always got the sweet reply, "Nothing In Yet," and you went to the different studios

and saw others working — WHAT WOULD YOU THINK?

* * *

Picture about 1000 people in a scene and there are twelve accidents, in front of you, in back of you and behind you, and you got out of the mixup without a scratch. WHAT WOULD YOU THINK?

* * *

What if you were living in a world all your own, you know what I mean, and things seemed to just happen to come your way, and one day there came an awakening. WHAT WOULD YOU THINK?

* * *

There are some people who, when they get into trouble, turn their eyes upward and seek aid, and as soon as the storm blows over their eyes look different ways. WHAT WOULD YOU THINK?

* * *

Yes, WHAT WOULD YOU THINK of such a person? There are lots of them, sunshine friends who whisper nice things in your ears but as they leave — WHAT WOULD YOU THINK? THAT WILL BE ALL.



**ETHEL BROADHURST
SCREEN INGENUE**

Who is playing in Zeigfeld Follies in New York. She will shortly return to California.

Charles Clary is responsible for this one: "Many a man has complained about a broken roll when he has broken bread with a lady at dinner."

* * *

HE TRIED IT FIRST

Here's one star who will not permit a "stunt" man to do any hazardous act that he would not do himself. Al St. John, Fox comedy star, does not believe in asking a person to risk their neck or take any undue chances. Recently the comedian did a thirty-foot fall off a high cliff because he thought there was an element of risk in the feat. After Al demonstrated that the "stunt" could be done without injury, he permitted his "double" to enact the scene for the camera while he himself directed it. This sequence will be seen in St. John's latest comedy production, "The Author," which will be released shortly.

ADDENDA NO. 15,683

When informed last week that his name had been prominently mentioned in discussions anent the actor who was to play the title role of "Ben Hur," Monsieur Ben Turpin, famous lover of the screen, star buffoon of Mack Sennett comedies, indignantly replied that he would never allow himself to advertise so prosaic an object as coffee. (No advertisement.)

A MATRIMONIAL FAD

By M. L.

The present fashion, so 'tis said,
Especially if you are wed,
Is to separate, and take
A holiday, and make
Your old-time love awake,
By traveling, or flirting so
A lonesomeness will make you know
The greatest passion you once had
Is with the mate you try to shake.
In vale, and dell, or city streets,
Apart from wife, or husband, you
Return to each, and take your seats,
And turn by turn express your view
Exactly how your time was spent—
Vacationing from sentiment.

That well known director, Jacques Jaccard, who is in cohorts with Mr. Graves, has taken space opposite the Universal studio to produce western serials. It wasn't very long ago that Jacques was one of the king pins on the "U" lot, but his present method is a wise one as he saves for the promoter and himself a good deal of unnecessary expenditure, and at the same time keeps his picture at one hundred per cent.

THE REASON—WHY?

Has it ever occurred to you just what made you like the Doyale Country Club so well? No doubt you are like the rest—it is the Earl Burntett-Hank Miller Orchestra. Speaking of musicians, these boys are the ten musical aristocrats of the dance numbers. They are known as "The Upper Ten Harmonists" and that means they are "high--brows" when it comes to dashing out the tuneful melodies for many flecting, fastidious feet. Their popularity seems to increase with every note. Orchestras may come and orchestras go, but Burntett and Miller seem to stick to the top forever.

A DIRECTOR'S ECCENTRICITY

Motion picture directors have many eccentricities. William P. S. Earle, for instance, has half a dozen bottles of milk delivered at the studio every morning. Earle, who is making the screen version of "Tutankamen," firmly believes that milk makes for a good disposition and every hour during the day he partakes of a glass of this fluid so that he will not lose his temper while shooting difficult scenes.

:-: Trailing Motion Picture Stars :-:

FIRST NATIONAL NOTES

Initial scenes of Richard Walton Tully's screen version of "Trilby" have convinced Director James Young and the producer that they have one of the most remarkable film casts ever assembled.

* * *

Helen Lynch, beautiful actress now appearing in First National films, was bitten last week by a spider. The insect's bite caused the charming actress' face to swell and she was forced to keep off the set for several days.

* * *

Initial scenes of Norma Talmadge's "Ashes of Vengeance" are being made at the United Studio. The picture is under the direction of Frank Lloyd, who directed this charming star in "The Eternal Flame."

* * *

Richard A. Rowland, general manager of Associated First National Pictures, Inc., who has been in Los Angeles on business connected with First National distribution, has returned to New York City.

* * *

Maurice Tourneur, who is producing "The Brass Bottle," had no trouble finding innumerable brass bottles but he was not fortunate enough to find one suitable for the picture until he had searched every antique shop in Los Angeles and was on the verge of having one made to order.

* * *

Interior sets of First National's "Adventures of Penrod," which is being directed by William Beaudine, are now being "shot" at the Hollywood Studios.

* * *

James Young's "Wandering Daughters" is being cut and edited at the United Studios.

* * *

Frederick Warde, renowned stage actor, was a visitor at Frank Borzage's studio last week and saw his replica of Gramercy Park, New York City, used in "Children of Dust," Borzage's new picture. He is much interested in pictures, but remains close to his first and only love, the legitimate stage.

* * *

Bert Woodruff, who endeared himself to the American public for his splendid character work with Charles Ray, was an exhibitor of motion pictures before becoming a character player. He is now with Director Frank Borzage.

"AT THE SCREEN DOOR"

By Clarke Irvine

This is authentic: An extra girl, approached by another extra, a man, is asked: "Have you ever enjoyed the thrill of a shot in the arm?" He tried to give her a shot. She informed the assistant director. The fiend was evicted. That's how the insidious dope evil gets in the movies.

* * *

Elderly couple visiting de Mille set see youthful extras doing a modern dance scene.

"Spouse you never saw any steps like these back home, eh?"

"Yep, once—But they raided the joint!"

* * *

Lipp—"Sir Walter Raleigh would have made a great film star."

Stick—"Why?"

Lipp—"Cause he had a good eye for publicity when he pulled the cloak gag on the queen."

* * *

Close—"She looks plucky—does she work in serials?"

Upp—"Yeah—but howja knowit?"

Close—"You can tell by her eyebrows—!"

* * *

Jack Frost, the heavy, just finished his scenes for "Winter," in Southern California, but Director Nature called him back for a re-take so he will be here a couple of weeks before going North on his vacation.

* * *

Censors will be unnecessary soon if the producers keep on making clean pictures of the pre-jazz days. Just look at the films of today: "The Covered Wagon," "The Courtship of Miles Standish," "The Pilgrim," "The Village Blacksmith," "The Christian."

COQUETTING SPRING

*April is the coquette of the year,
Whose moods exceed the minutes
of her rout,
Fickle is her nature, naught is clear,
We look for smiles and lo! we see
a pout.*

*Coquette tho she is, we love her
still,
The moods we should condemn,
ensnares our heart,
The while she bends our will,
To her capricious whims—seductive
art.*

*Gravity and flippancy and wit,
Succeed in alternating victory,
Wisdom and old age succumb to it,
And youth beneath her charms fare
amourosly.*

*Restrain fair daughter of old Father
Time,
Those frowns, and tears where sun-
beams lurk,
Those dimpling smiles, that is the
precious clime,
That humanizes for a spell—man-
kind.*

BY MARSHALL LORIMER.

After Jimmy Aubrey comes Larry Semon on the Vitagraph "lot," it seems. Helen Kesler is about the 'steenth actress to go from serving as leading lady to Aubrey to an important role in a new Semon comedy. She's now working on it with the famous star, thus delaying her return to Goldwyn, where a contract awaits her signature.

* * *

Claude McElhany tells of an absent-minded chap who threw his wife out the back door and kissed the garbage.

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GOSSIP BY THE ROUNDERS

THEY'VE STARTED

With the complete cast and executive staff chosen, Constance Talmadge has started on the Joseph M. Schenck production, "Duley," her first feature of 1923, with Sidney Franklin directing.

The entire Talmadge company has gone to Barstow, where the initial scenes are to be photographed.

Lavish preparations have been made for the filming. Two California limited trains and scores of Indians will be used in the opening scene of the film.

Jack Mulhall is to play opposite Miss Talmadge and Claude Gillingwater, noted character actor; Ann Wilson, Johnnie Harron, Ann Cornwall, Andre de Beranger, Gilbert Douglas and Milla Davenport are important members of the cast.

Members of the executive staff chosen to work with Sidney Franklin are: Assistant director, Millard Webb; Jack Wagner and Harry Maynard, assistants to Mr. Webb; Norbert Brodin, cameraman; Johnny Walters, assistant cameraman; Jess Moulin, electrician; Eddie Tyler, property man; James Mannatt, still photographer, and John Podmore, grip.

* * *

At last the inevitable has happened! Jack Mower, with whom the producers have been dangling in the past, has finally signed a five-year contract with the Universal Film Company. During this period Jack will be featured. He has already started on a serial under the direction of Buddy Messenger. The cast supporting the leads is an exceptional one of talent. So anyone desirous of writing Jack Mower during the next five years will herein gain his permanent address.

VERSATILITY HAS FAULTS

There are times when it doesn't pay to be versatile, in the opinion of William Humphrey.

Humphrey is now playing a principal role in Rex Ingram's current production, "Scaramouche," at the Metro Studio. He has just returned from a long trip abroad, during which he made several super-feature films in England and France.

It seems to Humphrey, though, that nearly every time he gets a big role, as an actor, some producer comes along and offers him a fat salary check. The same thing has happened, too, while he has been busy directing.

Only a few months ago, in England, while Humphrey was directing "The Wife God Forgot," Robert Brunton, then in London, bid high for Humphrey's services as an actor.

And now, while he is tied up "in a knot" with his part in "Scaramouche," another prominent local producer is angling for his services as a director.

Such is life in the movies!



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The Editor received a card from Dale Fuller in San Francisco. Although her note is terse, it says a good deal. It follows: "Hello—working like everything in 'Greed' as 'Maria Marcopia.'" We suppose she is referring to Eric Stroheim's picture.

"Hitch your wagon to a star" was the advice given by a supposedly sapient philosopher, and King Baggot, Universal director, has had his hitched to the same star for six pictures in succession. The star in question was Gladys Walton, but now the tables have turned and the director who used to co-star, before there were stars, with Mary Pickford in the old Imp Company, has been given a male favorite to direct, namely Herbert Rawlinson. "Crossed Wires" was the latest feature King Baggot made with Miss Walton, while the production he will make with Rawlinson is temporarily titled "Richard."

* * *

Petrie's on Sixth street knows a very fervent golfer who has nine holes in his socks and also insists on a couple of courses for dinner.

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William Sullivan had this told to him.

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WASHINGTON, D. C.
LOS ANGELES

Dustin Farnum does another short story for Close-Up.

"JUST LIKE A WOMAN"

Alice was pretty. More than that, she was snappy, she was chic. In other words, she had class about her.

But why on earth did she go with a chap who didn't even know how to talk to a girl? The one reason was that she loved him. Which is quite enough—for a woman.

She finally decided to break him of the habit of silence. So she did.

Now that they have been married for a year, he has fallen back into his old habit. Alice does all the talking.

The men will understand this story. The women can, but won't.

WALLACE BEERY, DIRECTOR

Green goggles and puttees for Wallace Beery. He is going to join the ranks of motion picture directors. In fact, he is already getting ready to make his first public appearance as a director—at the Writers' Revue of 1923, which takes place at the Philharmonic Auditorium on the nights of April 27 and 28.

Beery has been cast for a leading role in the stage production which the motion picture writers have been rehearsing for the past two weeks. He is to be a director and has been practicing so earnestly that he can yell "camera" or "cut" without a single self-conscious blush.

A new one by Edgar Lewis.

We rented an apartment and got a "flat" rate.

* * *

Mitchell Lewis went down to Westlake Park to listen to the boys paddling the girls around the lake.

PERT POINTS

A new short story written by Estelle Taylor for Close-Up.

"ABSENT-MINDEDNESS"

Robert Jones was a book agent and he was bashful; then too, he was absent-minded.

He wasn't bad looking and he wore his clothes well when he wasn't too absent-minded. He liked girls that he knew real well. How he ever got to know them is a mystery.

However, Mable was one he knew. Robert was taking her out this evening, and they were riding on the street car to the movies downtown.

Conversation languished to a mere occasional monosyllable on Robert's part as he gazed—apparently fascinated—at the bright lights which flashed by.

Suddenly recognizing a familiar landmark, he arose and walked to the rear platform as the car stopped at a downtown corner.

He swung off gracefully, remembered he was not alone, and helped the lady waiting to alight; then escorted her to the curb. As she stepped on the sidewalk, he noticed that she was knock-kneed.

Mable was bow-legged.

It was the wrong girl!

I said that Robert was bashful. Did he now excuse himself and dash after the car? No, as he looked at her face, he absent-mindedly forgot he was bashful and asked the fair stranger what theater she preferred.

Shirley Mason has a new one.

A tall girl vampire asked for short vamp shoes, but couldn't wear them because the new Sheik model squeezed her too much.

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Under the Magnifying Glass

BY THE MAN

BEHIND 'CLOSE-UP'

SENNETT SIGNS NOTED DIRECTOR

Mack Sennett, in line with his extensive production policy since the signing of a contract with the Pathe Exchange for the distribution of over twenty Sennett all-star and Ben Turpin comedies is daily adding to his forces and has just signed Bertram Bracken, noted director and recently, independent producer.

The signing of Bracken to produce comedy features on the Sennett lot is significant in view of the statement of Mack Sennett, to the effect that he believes the director of dramatic features to be eminently adapted for the filming of comedy productions. "In the past," said Sennett, "the director of comedies has graduated to the fold of dramatic producers. I want to demonstrate the advantage of dramatic construction knowledge in the field of comedy production, and for that reason believe Bertram Bracken to be slated for considerable renown in his new line."

Among the most noted pictures which Bracken has produced are: Anita Stewart's "Harriett and the Piper;" Jane Novack in James Oliver Curwood's "Kazan;" Wallace Beery and Lewis Stone in "The Northern Trail;" and several short features with all-star casts, to-wit: "White Mouse," "The Ne'er To Return Road," and "The Policeman and the Baby." Most recently Bracken went into the independent production game, having completed "Over Here," shortly to be released. He will begin filming a new comedy feature on the Sennett lot immediately.

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Here's a good one from Finis Fox:
"Social aspiration must give way to physical perspiration."



PEGGY BROWNE

*There is no use of hesitating,
Step forward "movie fans" and meet*

*A sweet faced girl, serenely waiting
Each picture loving "fan" to greet.*

Miss Peggy's laughing eyes are teasing,

*She'll captivate you with her smile;
Of course you'll find her very pleasing,*

Admire her beauty, and her style.

Miss Peggy's hair is proudly framing,

*Her dainty face, like a sunbeam;
With many other folk I'm claiming,
Of her I oftentimes sit and dream.*

*Miss Peggy, as I'm sitting writing,
I'm gazing at your charming face
(Recalling folk you are delighting)
May time your beauty n'er erase.*

*Whenever Peggy Browne is starting
To smile, some pretty pearls are seen;*

*The red lips very softly parting,
Her teeth are small and white, I mean.*

*With just a word I will be going,
May great success each effort crown.*

*As smiles on others you're bestowing
Save one for me, Miss Peggy Browne.*

BY ANNIE IMLAH.

STARTING OUT FOR HIMSELF

Although Mr. Herman Fitzpatrick is not actually in the moving picture game, yet the fact remains that he is one of the best-known men to the people within this game. For during the past few years in which he has been the assistant to Mr. Charles R. McWilliams of Nettleton's Boot Shops, it has been Fitzpatrick's pleasure and duty to send thousands of his customers home in various forms of fits. When we say fits, we do not mean "fitz" but fits to the pedal extremities. Now having familiarized himself with the various "tootsies" of the men-folk, Mr. Fitzpatrick has now resigned from Nettleton's to open a popular-priced shoe store for ladies at 327 West Seventh street. He hopes, now that he has fitted the husbands and fathers, that he will be enabled to do the same office for their wives and daughters in the future. His principal style of shoes will be the famous Strausburger line, which, as every lady knows, is composed of novelty designs. This store will be open in the early part of May, and in the following month our noble friend, Mr. McWilliams, will arrive in this city from Syracuse, New York, for an indefinite stay. Until that time, H. E. Harwood will be the manager of both stores, the one on Fifth, and the one on Sixth. J. E. Johnson will be in complete charge of the Sixth and Olive street store, while H. W. Wooten, who is also responsible for its wonderful window displays, and E. W. Walther will assist Mr. Johnson on the floor, while high overhead, through the grilled lattice, there will peep ever and anon the winsome, resolute face of Dorothy Henke, who is the right-hand man, or I should have said, woman, of Mr. McWilliams' business during his absence.

The editor of this magazine takes this opportunity in wishing Mr. Herman Fitzpatrick a long, successful business career as a ladies' man, who will hereafter cater to one of the ladies' principal vanities—footwear.

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HINTS FROM INCE

Madae Bellamy, who has just signed a three-year starring contract with Thomas H. Ince, will make her first big "special" under the personal direction of producer, it has been announced. Production work on her first starring vehicle will begin shortly with Thomas H. Ince handling the megaphone.

The fact that the producer has agreed to assume active direction of her work promises a brilliant future for the Texas maid who recently scored a success in Ince's screen version of "The Hottentot" and in the title role of Maurice Tourneur's "Lorna Doone." Ince is said to have "made" more stars than any other producer in the industry.

* * *

An experienced diamond cutter was employed at the studios during the filming of "A Man of Action," a clever mystery comedy soon to be released. A half million dollar diamond robbery is a feature of the picture and for some of the scenes, world-famous diamonds were duplicated.

"The Kohinoor," "Orloff," "Polar Star," "Pasha," "Great Mogul," "Regent," "Indian Table Stone" and "Saucy" diamonds, all of which have left a trail of blood through the ages, were among the fine stones which were duplicated for use in the picture in which Douglas MacLean, Raymond Hatton and Marguerite de la Motte play the leading roles.

* * *

E. de B. Newman and Robert Thornbury of the Courtland Productions are filming "The Man from Ten Strike," a Guy Bates Post special, on the Thomas H. Ince lot. The story was written by James Oliver Curwood. Fred Myton arranged the scenario.

* * *

Production work has begun on "The Talisman," the initial feature which is being made by Frank E. Woods, Thompson Buchanan and Elmer Harris of the Associated Authors for release through the Allied Producers and Distributors, a sub-

sidary of the United Artists corporation. Chester Withey is directing the production which is being filmed at the Ince studios.

* * *

UNIVERSAL PICK-UPS

Esther Ralston, popular leading woman of many Universal serials will have the leading feminine role in "Blinky," a Hoot Gibson starring vehicle, now being filmed at Universal City under the direction of Edward Sedgwick.

This is her first appearance as the feminine lead in Universal feature attractions. Elinor Fair, who was originally cast for the role, has been assigned to another production.

Miss Ralston has just completed her work as the leading woman in "The Phantom Fortune," a William Desmond starring serial, when she was chosen to play in "Blinky." The picture will afford Miss Ralston her first feature lead since her appearance as Mary Jane in "Huckleberry Finn."

* * *

King Baggot, who directed the Universal-Jewel productions, "Human Hearts" and "The Kentucky Derby," and who has directed Gladys Walton in many of her most popular features, has been chosen by Universal to direct Herbert Rawlinson in his next starring vehicle, "Thicker Than Water."

The Baggot-Rawlinson combination should present one of the strongest production teams at Universal City. Baggot graduated several years ago from the role of actor to that of director and is considered one of the most capable in his craft. Rawlinson is one of the best known and most popular of romantic screen heroes.

* * *

Production has begun at Universal City on "Burning Words," an original story of the Northwest Mounted Police by Harrison Warren Jacobs, in which Roy Stewart makes his debut as a star in Universal feature attractions. The picture is being filmed under the direction of Stuart Paton, who recently completed the direction of "Bavu,"

a Universal-Jewel with an all-star cast.

Stewart is a well-known star of the outdoor type and has been featured in many Universal two-reel western subjects. His latest triumph was the romantic hero in "The Radio King," a Universal Chapter Play. Under his new contract with Universal he will star in a special series of feature productions.

Stewart will be supported in the cast by a number of well-known screen players, including Laura La Plante, Harold Goodwin, William Welsh, Edith Yorke, Alfred Fisher, Noble Johnson, Harry Carter and

* * *

The complete cast for the first one of the new series of "The Leather Pushers," Universal special two-reelers starring Reginald Denny, has been selected by the director, Erle Kenton, and Fred Datig, casting director.

Hayden Stevenson, the inimitable fighter's manager of the previous Witwer Series, is again the man who guides "The Leather Pushers" through his fistic adventures, though in somewhat different circumstances. Elinor Field, heroine of the last six stories, provides the romantic interest in the new series. Gertrude Olmsted, prize beauty and popular leading woman, handles a secondary feminine role. Melbourne McDowell, Ed Kennedy, Harry Lorraine, "Kid" Wagner and Jack Henderson have other supporting roles.

* * *

Doctor G. J. Crandall is speaking. He says: "Mine is a dangerous bed, even the pillow slips!"

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HOLUBAR SIGNS CONTRACT

A million dollars is involved in the Holubar-Metro deal recently consummated according to details just made public concerning the newly signed contract between Allen Holubar and the Metro Pictures Corporation. The million dollar contract calls for four super-productions to be made independently by Holubar at the Metro studios and distributed through the latter's releasing organization.

He will have his own producing organization, as he did when distributing through Associated First National, and he has already started assembling his aides to work with him under his new affiliation. Actual production on the Metro lot will start within the next thirty days. The final cutting and editing of "Slander the Woman," starring Dorothy Phillips, completed his contract with First National, for which he made two other features, "Man, Woman and Marriage," and "Hurricane's Gal." He was also chosen by Goldwyn to make "Broken Chains" with an all-star cast.

He began his directorial career at Universal, having been an actor before accepting the megaphone. Among his better known pictures for Universal were "The Heart of Humanity," "The Right to Happiness" and "Once to Every Woman."

Mr. Holubar is the husband of Dorothy Phillips, who has starred in many of his productions and the two are pointed to in the Hollywood film colony as one of the ideally happy marriages in the cinema world.

Miss Phillips, it is announced, will not appear in any of the Holubar-Metro productions, but is expected to sign a starring contract with another organization at the head of her own company.

The signing of Holubar is in keeping with the policy of Metro to fea-

THEIR CHILDHOOD

AMBITIONS

Wallace MacDonald aspired to be an expert trombone player.

Conway Tearle yearned to be a champion pugilist. Now he practices on movie villains.

Edward J. Montagne wanted to become a motorman so he could get free rides to Coney Island.

June Elvidge dreamed of owning a bakery so she could have all the pies and pastry she wanted.

William P. S. Earle had ambitions to be an animal trainer and travel over the world.

Corinne Griffith always wanted to own a Shetland pony. She has to be satisfied with a limousine and a town car.

Gladys Brockwell has a new one.

Director: "I want you to play the piano in the next scene."

Star: "I want you to know that I'm not made-up for that—and you can get one in the prop room."

ture big directors, having already had on their rolls Fred Niblo, Rex Ingram, Reginald Barker, Robert Z. Leonard and Harold Shaw.

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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.

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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Hand-Outs Along the Rialto

FOOD FOR FURIOUS FANS

By Cal Cohen

Batteries: Fly Catcher. Movie Catcher.

The game opened with Can Opener and then Pork got Beaned-Pipe at the Bat with lots of Smoke. Clarinet on first base, Cornet on second, backed up by Potatoes in the field, who made it hot for Pitcher Wood as he warmed up. Hatchet came to the bat and chopped suey. Al St. John made a hit. Cement let Brick walk, as Match went out and then Areoplane started to pitch, but went straight up.

Water ran for Hydrant and they couldn't Rattle Bones (7-11). Wheat covered lots of ground in the field and pigs rooted when Umpire Bacon told Pitcher Ham he was on the hog. Baker loafed on Third, Piano played fast and put out Candle for making light of the play.

Soda Bottle popped up and the way they roasted Roast Ribs, was hard on Pea Nut Roaster, and then Pigeon flew out. Corn was on to Cobb (Ti) and Tri(e)s Speaker for stealing home.

Razor was Safety at first by a close shave. Lightning relieved Rain who got soaked and struck out six. Wire Walker made a slide for Life, Sausage cut up and got panned, Tea got hot as Spice, put lots of Pepper in the game; Coffee offered to settle as Egg Beat it out. Butter Ran and Ran some. No Legs walked as Limberger worked out strong.

Catcher asked for a low ball and caught Babe Ruth napping. Dentist pulled for both sides. Then the Brunettes made a kick, but were called down by the bleachers. Asthma made a good short stop and Catcher got first money for the best Masker. East began to rise, and Flour furnished the Dough. Slacker was called down by his wife for making a home run, but he was too sly to be caught off of his base, as he left the Diamond at his Uncle Sam's and then the Pawn Broker.

Painter gave the sign and then Camera played Close-Up and caught Bobby Vernon as he reeled off of his base. Betting was on the Quiet not Loud. Street Sweeper and Mop cleaned up Scores both sides (I) Won. Door said that if he had pitched he would have shut them out, then some one shouted, "Fowl," as the Chickens filed out, but there was no feathers flying. The Three Stars who were

WORSLEY HAS RECORD SET

Director Wallace Worsley, making "The Hunchback of Notre Dame" at Universal City, is convinced that the film industry is no longer in its infancy as the gigantic fourth largest production business is commonly called.

"I have just discovered what a tremendous production 'The Hunchback' really is," declared Mr. Worsley here this week.

Figures compiled by James Dugan, Mr. Worsley's assistant director, are truly amazing.

For instance, the Place du Parvis, which is actually the most gigantic set ever erected for a film, and in which most of the big action takes place, boasts of:

- 7 acres of land;
 - 2 acres of cement and one of cobbled streets;
 - 1891 feet of buildings;
 - 200 carpenters working day and night;
 - 3500 different period costumes;
 - 2514 extras used on biggest day's work;
 - 4573 different players used to date;
 - 175 luches served each night the troupe work;
- And the camera stand is 100 feet tall, the highest on record. It is equal to six stories, and action over a quarter of a mile away on the cathedral steps is embraced in the lens.

"The Hunchback" indicates that Universal is to spend well over a million in cool cash to get this production ready for the theatres.

* * *

The chap who said that nothing was impossible had never seen some of these movies they are handing out now. Pell Trenton should get his credit line on this.

* * *

Johnny Walker, that young Irish lad of "Over the Hill" fame, is to play one of the all-star leads in Frank Borzage's new picture, "Children of Dust."

praised that evening were Roost Star, Oyst Star and Boost Star.

The fans were furious, for they spent a miserable day seeing 57 varieties of baseball served on a common platter, and the talk of the town, the appearance of Teddy Barba, Wheel Bara, Polly Bara and Theda Bara, who just gave the players the Double O, and everyone passed out—through the main gate.



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A. B. Cox, 717 Tribune Bldg., Chicago

SCREENING WHERE THE SCREENING'S GOOD

Broadsides

By ARGUS

Another one of Jay Eller's:
The hand that rocks the cradle and
rules the world is now handing out
dimes to see sheik pictures.

* * *

'Tis a wise young man who takes
his girl home late and then stays for
breakfast.

* * *

This is one of Al Herman's new
ones.

Marjorie Daw says that the only
trouble with a second-hand car is that
there is too much walking to do.

* * *

Many an intoxicated man has said
that he was going "straight" home,
but has he ever done it? asks Jimmy
Aubrey.

* * *

Harry Webb says that he is going
to do some "reel" fishing at Catalina
this coming summer. That's a "real"
joke for you.

* * *

Fred Spencer is starring in "Gasoline
Love." Is this just 20 cents a
gallon?

* * *

Betty Compton is making "A Woman
With Four Faces." Oh, the deceitful
thing!

* * *

"Can a Woman Love Twice?" is the
title of Ethel Clayton's new picture.
And it will cost you just 50 cents to
find out at the picture show.

* * *

There should be a home for the
feeble-minded in Hollywood. They
could rent a great many rooms to gag
men.

We think Vin Moore wrote this.

BURN'S HOT SHOTS

Let's make this a bumper year.

* * *

Forget and forgive, let's start all
over again.

* * *

Remember the fellow that gives is
better appreciated.

* * *

Don't walk on those that are down.
Watch your step.

* * *

There is always a comeback to
everything you do.

* * *

Save your pennies. No one knows
what's coming tomorrow.

* * *

Think of your childhood lessons,
weren't they interesting?

* * *

Things and time move in cycles.
Don't let 'em run over you.

* * *

Never take "no" for an answer, even
the tides of the ocean change.

* * *

Face the world squarely and you
will keep going ahead.

* * *

Do unto others, as you wish them to
do unto you.

* * *

That'll be all for the present.

* * *

C. L. Theuerkauf wants to know
this.

What do elephants use to keep the
moths out of their trunks?

* * *

Myrtle Stedman has her little fun.

It's a good thing that women don't
say everything with flowers.

* * *

A chap is pretty badly bunged up
when he has a cracked lip and his
voice breaks.

Bernie Durning is getting better.

* * *

JACKIE TO BE PRINCE

Rags may be royal raiment when
worn for virtue's sake—Jackie Coogan
certainly agrees with this statement
and, moreover, he feels that he has
demonstrated it in many of his pic-
tures. In fact, outside of "Oliver
Twist," his most recently released
photoplay, Jackie has worn rags and
tattered clothes in every production
he has made. Now Jackie feels that
he is entitled to a part in which he
will be seen wearing really nice
clothes—perhaps even gorgeous ones.
The kind fairies who were present
when Jackie came into the world, and
who have since seen to it that his
every wish has been fulfilled in re-
turn for the joy he brings to so many
millions, are going to take care that
this wish of Jackie's, also, comes true.
In his next picture, the first of his
series for Metro, Jackie plays the role
of Crown Prince Ferdinand William
Otto. The story of this forthcoming
picture is being adapted by C. Gard-
ner Sullivan and Eve Unsell from
Mary Roberts Rhinehart's beloved
novel, "Long Live the King," which
originally appeared in a leading na-
tional magazine. It is a tale of ro-
mance, adventure, mystery, and it
gives the youthful star ample oppor-
tunity for the multiform appeal that
has brought him his well deserved
popularity.

Edith Johnson carried a joke too far
the other day. She went right past
the editor's office.

* * *

There never will be a camera strong
enough to photograph the soul of the
movie actor. Thank God! Henry J.
Hebert is responsible for this.

* * *

Times are really getting better.
You can buy a nice forty-dollar suit
now for just sixty.

Norman Taurog wrote this.

* * *

Lige Conley wants to know if the
reformers are thinking of putting
lights in tunnels, so that would-be
lovers won't be able to kiss.

* * *

Hughie Fay says they have an ex-
saloon bouncer at his studio to lick
the postage stamps.

* * *

Anyone can be connected with the
best people in the city—if they have a
telephone, says Rupert Julian.

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

PERSONALITIES

PEGGY BROWNE IN CAST

After several years of globe-trotting and picture making in Europe and northern Africa, Richard Stanton, pioneer author, famed for his productions under the Ince and Fox banners, is once more to handle a made-in-California megaphone.

He has been signed by Universal to make a special production starring William Desmond, dealing with those favorite heroes of fiction, the Northwest Mounted Police.

Before coming West, Stanton had a deal on to make independent productions at the old Betzwood studios near Philadelphia, but the lure of California's sunshine proved too strong a magnet and he is again in our midst.

Stanton has been a favorite with producers because of his efficiency in making quality productions with no loss of time. For this reason his services were eagerly sought from the day the first red cap grabbed his portmanteau at the Espee station in Los Angeles.

* * *

Neal Hart has a complaint. He says: "Here in L. A. there are nine girls to every man. I'd like to know what five of mine are doing right now."

* * *

"Figuratively speaking, women have a language of their own," asserts Eddie Barrett.

* * *

Free verse is not as hard to understand as the writers, says June La Vere.



VIN MOORE
A Comedy Director of Note

"WELCOME TO OUR CITY"

When John Tait, the famous restaurateur from San Francisco, decided to give our local natives and tourists a complete restaurant, he did not spare himself in its creation. For if you will make a trip on Broadway, between Fifth and Sixth streets, you will see the most effective and convenient restaurant in the city of Los Angeles. The transformation is simply astounding! The many thousands who patronized the Superba Theatre would hardly recognize their old happy hunting ground as it appears today.

John Tait has never been blamed for doing things in half measures. His name is a synonym for perfection in things that cater to one's thirst and hunger. We doubt very much if there is a cafe man in the entire United States who carries his enviable reputation. His place of business is known as "Tait's Coffee Shop" and we venture to say that it is the most completely equipped coffee shop in Southern California.

It is unique in its area, it has a balcony and restaurant complete on it. The main floor is fully one hundred and fifty feet deep—or more, and the kitchen ranges are separated at intervals for just so many customers. Its lunch counter for quick service will seat approximately one hundred and five or more at one sitting. Behind it there are a couple of hundred quarter oak tables for those desirous of leisurely dining. The entire scheme of decoration is gold and blue. The myriad globes throw a continuous stream of daylight on the diners beneath. This establishment is a long needed want in this city, as it is situated in the heart of the business district and is directly in the path of the many thousands who leave the theatres late at night. Thus it will serve as a rendezvous and a place for relaxation after the evening performance which the patrons may have witnessed.

It remains open Twenty-four Hours

Every Day! During this period a small army of employees will cater to you.

The service and price are the outstanding features. Such things appeal most to patrons, but when we say this, you mustn't get the impression that the food is of lesser quality, for on the contrary, the very highest grades of Comestibles are served. On the three occasions that we have been at the Coffee Shop, we heard only the highest form of praise for the establishment, food and service.

The Moving Picture Colony—more especially the producing companies on location, filming episodes in the film stories in the city—are "catching on" and it isn't an unusual sight to see fifty to one hundred actors and actresses in this Coffee Shop at some period betwixt night and dawn. Eventually, no doubt, John Tait's Coffee Shop will become the rule, instead of the exception, in catering to the various producing units who have to work in Los Angeles every night in the interests of the Silent Art.

In behalf of the Moving Picture Colony, Close-Up extends the heartiest welcome to John Tait and his original ideas and effective, complete establishment to the city of Los Angeles.

A DESIRABLE HOME

We have the finest LIST of SELECTED HOMES in HOLLYWOOD. Won't you let us show you just one of them? We will gladly CALL for you at any time, and you need not feel obligated to buy. Special attention to MOVIE PEOPLE. W. A. SNELGROVE, 6274 Hollywood Blvd. Phone 439-180.

Joseph W. Girrard claims that the best place to repent for a misspent life is in Hollywood.

* * *

That well-known western actor and handsome manly individual Jack Hoxey is being featured in five-reel films with the Universal Film Company. He has already started.

Balloon
DYE WORKS Inc.

Bright Hints For Human Beings

By "US" or "WE"

FILM FACTS AND FANCIES

By Harry Burns

(Continued from Second Cover Page)

Jack Dawn is working on the Arthur Trimble comedies at the Century studios, shouting camera and cut. THAT ABOY, JACK.

Ernest Butterworth, Sr., slipped over to the Crown City dog show and took three first prizes (three champions), and two seconds, with his greyhounds; which, by the way, are being used in the John Stahl production at the Louis B. Mayer studios.

Anita Stewart and Robert Frazier were married the other day, and the pages were Baby Jean Johnston and Jean Dawson, while the flower girls were Maxine Tobaxnic and Bernadine Blackburn. E. Mason Hooper stood there and looked on and pronounced it the best movie wedding he had seen for some time. The scene was staged at the Goldwyn studio, and is part of the "Love Piker," now being filmed.

Laura La Plante, after finishing two pictures with Hoot Gibson, was cast with Roy Stewart in the latest directorial efforts of Stuart Payton, which has a working title of Burning Words, and is being made at the Big U.

Mack Wright has finished his part in "The Spoilers" and is once more giving the boys, studios and directors the double O.

George Williams has turned his acting wares over to the Christie studio at so much per day, and has been assigned to the Bobby Vernon company to do some of his funny flops.

Clyde Cook's signing a contract with Lou Anger to produce five-reel comedies adds another comic that will have to be reckoned with, for he will have ample time and money to do his best work, which he couldn't have over the shorter subjects.

Raymond Cannon is coming into his own. He is to be featured by Fred Caldwell in a five-reel subject. The latter, it is remembered, made "Night Life in Hollywood."

George Webster is assisting William Beaudine in the direction of Penrod and Sammy at the Hollywood studios. William is sporting a new car, and has a million dollars worth of work ahead of him, for when Wesley Barry gets back into harness he must pick up the megaphone and direct the youngster in a series of pictures at the Warner Bros. studios.

Clarence Mourehouse will in all likelihood assist Tom McNamara when he starts the "Our Gang" picture at Hal E. Roach's studios.

Harry Russell was caught putting his stuff over in "The Isle of Lost Ships," and he's some dramatic actor if anyone should ask you.

Sammy Brooks' head must be made of steel. The other day some stickup gentleman crowned him with a brick and took \$1.90 from Sammy. But they couldn't knock him for a goal, and to make matters more interesting, he was standing on a stage talking to Katherine Grant, dressed in a bell hop uniform, a 20-foot long board, two inches thick and 12 inches wide dropped on his bean and he came up smiling. Noah Young is figuring on making a scrapper out of Sammy, who isn't bigger than a minute is long, and earn a few dollars in the prize ring, for up to date he has proven he can "Take 'em."

Clarence Henicke is a very much worried man these days. His wife hasn't been feeling just right. She no more than gets over some ailment and a new fandangled trouble arises; poor Clarence doesn't know just what to expect next.

Eric Von Ritzow has been keeping busy with the different companies at the Goldwyn studios until he is called to play "The Traveling Dentist" in "McTeague," which Director Eric Von Stroheim figures will be April first. Mister Von Ritzow played the "Doctor" in "Foolish Wives," and did so well that he was cast for the present picture.

Percy Pembroke is alternating in the direction of Stan Laurel at the Roach studios.

Hal E. Roach and Chas. J. Parrott are just about arriving in New York City where they have gone to talk with the Pathe officials about business matters that will mean the adding of more companies to the already busy Roach plant at Culver City. They are taking along tests of some funsters, which they hope will be acceptable to the eastern powers that be, among those under consideration, I am informed, is Harry Langdon, the Orpheum star, who, 'tis said, caught the eagle eyes of both Producer Roach and Harold Lloyd, when the latter appeared at the local theatre.

Bill Ryno, who is playing Gene Sarazen's father in the initial efforts of the golf title holders screen work, is being considered for a big part in a Universal serial.

Arthur Ford's appointment as casting director of the Fox studios is a popular selection, for Arthur has a lineup of friends that would reach from here to San Pedro if they were ordered in single file.

Gene Sarazen is getting a kick out of working in pictures. Everything strikes him funny. The other day he laughed in a scene; when asked by Director Raymaker, "Why the laugh, Gene?" "This make-up makes me laugh," he answered. Now all the actors about the Warner Bros. studio are trying to figure out what new brand of grease paint has just been placed on the market. And to top it off, the champion golfer had to be kissed by Dorothy Vernon, who is playing his "mother" in the picture, and he was as bashful as a school boy. Dorothy finally says, "Come on Gene, let me kiss you, I have a boy, Bobby Vernon, almost as old as you are. So what could poor Gene do but take the screen kiss, which was registered, and everyone was once more on the road to happiness.

Al Santell has joined the Warner Bros. forces and will help put over some of the golf stories with Gene Sarazen.

Very soon now Monty Banks will cease to be a Federated star and will start starring at the head of his own producing unit with the ultimate goal of making full length features, the same as most all other star comedians are doing. Verily, it seems the age for the abolition of the two-reel fun film.

George Evans—"I notice that shoes are coming down."

Mrs. Evans—"You'll admit they're touching the ground now."

Doctor G. J. Crandall is speaking. He says: "Mine is a dangerous bed, even the pillow slips!" James Farley asserts that many a man goes to the devil in trying to keep from going to the devil.

T. D. Moreno wants to know if it costs any more for a man with two chins to be shaved than it does one?

One way to keep a gold-digger in her place is to hold her hands. Jack Sullivan did this.

Both a lawyer and a bootlegger must have their first case.

Otto Lederer again.

CLOSE-UP JUNIOR REVIEWS "THE FLAME OF LIFE"

Our visit to the Symphony this week to see Priscilla Dean in "The Flame of Life," drove home to us very explicitly how many things can possibly disturb the audience during the showing of a really good picture. For despite the fact that "The Flame of Life" is, to our mind, an unwise attempt to attain a box office title by replacing the real title, "That Lass o' Lowries," by Miss Burnett, this is a rattling good picture. It is a story of the English collieries of the last century, with an interesting, although not too obtrusive, sermon on the iniquity of unregulated labor conditions. Hobart Henley, the director, kept this sermon down to a minimum, and he is also to be praised for his direct and forceful continuity, as well as the several human touches which recall his intimate handling of "The Flirt."

Unfortunately, "The Flame of Life" has been released after "Tol'able David," because the scene where Wallace Beery and Hobert Ellis stage their catch as catch can battle in the cellar, with the rest of the cast looking on from above, is very reminiscent of the fight in the Barthelmess picture. In each case the outcome is known only when the successful survivor emerges. We understand that Henley did this scene without having viewed the earlier released picture, so that he deserves considerable credit for this idea as well as Barthelmess' director.

In support of the star Wallace Beery plays one of his regulation man-eater roles. Bob Ellis is his usual handsome and righteous self as the overman at the colliery, and Kathryn McGuire sacrifices her modern youthful charm to portray the old-fashioned type of minister's daughter, with a bustle, a tight fitting bodice and a little pancake hat, along with the manner which went with this costume. Incidentally, Miss McGuire seems to be becoming a Symphony habit; she was co-featured with Ben Turpin in "The Shriek of Araby," which preceded the present attraction for an extended run at the same theatre.

The scenes which stand out in our mind are those where Miss McGuire gives Miss Dean a rose, thus bringing the first touch of beauty into the sordid life of the colliery girl; the ending of the fight between the marvelously freckled Micky Daniels and Frankie Lee; the first clash of wills

between the inebriated and infuriated Beery and his daughter (Miss Dean) over his finding "a filthy rose" in his drinking mug; the episode where Miss McGuire realizes that Ellis is really in love with the colliery girl and promises to help her all he can; and the final shot in the picture, where Ellis, himself, realizes his love and runs over the hill after Miss Dean to the fadeout. Two other interesting scenes of lesser degree are those showing the colliery girl running over hill and dale to the mine, after the explosion, and the good night farewell at her door between Miss McGuire and Mr. Ellis.

To return to the distractions—first and foremost, the Symphony theatre must be charged with the grievous crime of cutting a feature, for we understand that "The Flame of Life" is a seven-reel picture, and the theatre shows its entire program, including a newsreel and a comedy in addition to the feature, in the space of exactly one hour. The second crime to be charged to the theatre is the presence of what is undoubtedly the worst orchestra west of Jersey City, which struggles in feeble defiance against the laws of harmony, and in as equally feeble defiance against the loud-toned radiophone in the lobby of the theatre which is supposed to attract customers to the box office, and which certainly distracts them after they get into the house. But the chief distraction of all was what we first thought to be a young police dog, but which, on second inspection, turned out to be merely a very healthy rat, who promenaded up and down aisles of the theatre—probably just as worried as the feminine patrons. There may be a division about the quality of music, but we believe in the unanimity of sentiment regarding the advisability of having rats as theatre companions.

Barring these distractions, "The Flame of Life" was real entertainment. We certainly wish we could have seen it in its uncut length and under more propitious conditions in general. Such exhibition works great injustice to such artists as Director Hobart Henley, Miss Dean, Miss McGuire, Mr. Ellis and Mr. Beery. We should also mention the very beautiful photography by Virgil Miller and the capable handling of the excited mobs in the picture by Assistant Director A. C. Smith. "The Flame of Life" is a Universal Jewel.

FIRST NATIONAL PRESENTS "MIGHTY LAK' A ROSE," DIRECTED BY EDWIN CAREWE;
PHOTOGRAPHED BY PHILLIP WEST; SCENARIO BY CURTIS BENNETT. PRE-
VIEWED AT THE ROOSEVELT THEATER BY CLOSE-UP JUNIOR, JR.

It is rather difficult to say anything except that this production is one of the very few good ones. It is something of "The Miracle Man" type, and nearly as great a theme. Of course there is comedy—plenty of it—and real comedy at that. Mr. Carewe has made a wonderful picture and it only proves what a great director he is. An excellent cast of unknown players were assembled and expertly put through their difficult roles. Sam Hardy, as Trevor, was not the villain this time. Dora Mills Adams, as Mrs. Trevor, did fine work. A number of very beautiful sets were unnoticed because of poor lightings. J. H. Lewis, as "Slippery" Eddie Forster, is a natural comediana and one of the best in the picture. Helene Montrose,

as Molly Morgan, was fine as "the tough dame who always relents." Anders Randolph, as "Bull" Morgan, established a new type of villain on the screen. Dorothy Mackall had the feminine lead and should be a star very shortly. Her work was beyond words. James Rennie played opposite her and displayed some remarkable ability. Harry Short was also good. Some of the kid scenes were poor, but the dog stuff was wonderful. The titles were splendid and the underworld scenes deserve great comment. Although it is a trifle long, the way the laughter and tears are woven together is the big thing, isn't it? And Edwin Carewe has proved himself to be a master at that.



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“Close - Up”

a nearer point of view

VOL. IX, NO. 7.

LOS ANGELES, CALIF., APRIL 20TH, 1923

TEN CENTS A COPY



Edgar Lewis

A NOTEWORTHY DIRECTOR

Who has just finished directing an all-star cast film feature.

THE MAGAZINE OF MOVIE-LAND



LYNWOOD CRYSTAL RAPP

TENNESSEE'S MOST BEAUTIFUL CHILD

Little Lynwood Crystal Rapp, who has just completed a most successful theatrical tour of the United States, has returned at last to the City of Moving Pictures. She has always had a most homesick feeling for Hollywood, which almost rivaled her affection for Memphis, her birthplace. Lynwood, through her charming mother, has received two very flattering theatrical offers from well known stage producers for her services—winsomeness, talent and beauty—but as she said in the Editor's presence, "Mama Dear! I do so want to stay here, and I like the Movies so much; can't I stay awhile and play in Pictures?" And so from the child's lips, we'll let you gather that Little Lynwood would appreciate a nice, kind director to use her in Pictures, after he looks at her, as she appears above. "THE DARLING," as she is known to thousands, has had Moving Picture experience; she is bright, and unusually intelligent, and comprehends and understands the value of motive and direction when engaged and playing in pictures. For further information regarding her, telephone Miss Roberson at 820-609 after 1 P. M. each day.

A NEARER
POINT OF VIEW

"CLOSE-UP"

A MAGAZINE
OF MOVIE-LAND

VOL. IX, NO. 7.

LOS ANGELES, CALIF., APRIL 20TH, 1923

TEN CENTS

"THORNS AND ORANGE BLOSSOMS"

Reviewed by EMM. ELL.

Bertha M. Clay's (IMMORTAL?) Love Story! Immortal W-H-A-T? That's exactly what I am asking. It is so evident that B. P. Schulberg, who presents it, must have gotten this story very cheaply, and no doubt figured that he could keep up the good work and make it as cheaply as possible. He succeeded! For as the story proceeds through a horrible continuity you sense that INDICATIONS have taken the place of actual visualization. Forced attempts at humor are scattered throughout. Southern (?) gentlemen are shown playing poker, and to help you to realize that you're in a Southern atmosphere, dark fluid is served in tall glasses with the straws clinging lovingly inside. In this picture you are also shown first, a city jail, where the hero, charged with attempted murder, is allowed to retain his jewelry and walking cane! Then "GUILTY" is flashed on the screen (no court room scene here, that would cost money), then the hero, Kenneth Harlan is shown in a very up-to-date penitentiary, where "STAYCOMB" or its like is allowed prisoners, for throughout his terrible ordeal as a convicted prisoner he maintains his immaculate gloss-haircut and shaved appearance. Also he is allowed to receive visitors, whom he is allowed to freely embrace! But perhaps this state of affairs had to be to help Director Louis Gasnier to get over the hurdles! If "Thorns and Orange Blossoms" didn't do anything else, it served its purpose in bringing out two great features—the REAL STAR (who wasn't billed as such), ESTELLE TAYLOR, and KARL STRAUS, the photographer. The latter presented you with some of the most exquisite photography seen in many a moon. Miss Taylor carried what action there was, and revealed herself as an amazing revelation of histrionism. She interpreted a most difficult character with a naturalism that stamped her as an ARTISTE of the first rank. Not only was she beautiful, but her fire, verve and spontaneousness in scenes where the balance of the picture was boring you to tears. She is a consummate

actress and fully deserves an elevated spot in the picture world. Edith Roberts, in a blonde wig, was sadly miscast; she didn't belong, in other words. Harlan used the same straw hat I've seen him use in three other pictures. His acting was stereotyped, you felt that you knew exactly what he was going to do next. Carl Stockdale looked more like a tin-horned gambler than a Southerner. Arthur Hull is a splendid natural actor, I'd like to see more of him. John Cossar fades from your memory as you think of him, while Evelyn Selbie didn't reach expectations as a duenna, her part was colorless. In fact, this word describes the whole affair. Hope Loring adapted most miserably, while Gasnier never did anything quite so rotten. "We Must Be Brave—Life Waits." This title concluded the performance.

Martha Mattox arises to say—that Good Women should read Bad Books if necessary to keep Good, and Bad Women should read Good Books for a change.

Edwin Baker is running for Council. It's not the actor, but his father. The trouper is still with Hal E. Roach.



ETHEL BROADHURST
SCREEN INGENUE
Who is playing in Zeigfeld Follies in New York. She will shortly return to California.

WASHINGTON'S REPRESENTATIVE

Like the cat seeking its former abode, Dorothy Barrett, who used to be so decorative with her broken leg around the scenario department of the Universal lot, has come back just to say hello.

She is only in Los Angeles for a few weeks to tell of the wonders and advantages of the Washington Hotel in San Francisco. During the past year so very many picture people have been in San Francisco on location that Al Short, manager of the Washington, has decided that the convenience and other hotelic features of his house should become better known to the picture people who contemplate going north. It was only natural that he should pick Dorothy, a former "movie-ite," for the job.

While San Francisco has more hotels for its size than any other city in the country, nevertheless the Washington stands out as a house of good cheer and abiding place, and what more can a tired actor or actress ask after a hard day's work.

"We Need Good Men!"

Such a Man Is
Recommended
to the Voters
in Movie-Land
by CLOSE-UP



GREELY KOLTS

Is a CANDIDATE for
City Council

"LET'S STAND BY HIM"
May Primary—June Election

YOUR CINEMA FAVORITES



In Confidence

Ann Little and Herbert Fortier, photoplay favorites, and Al Wilson, famous "stunt aviator," had narrow escapes from injury, Bill Noble, cameraman, was partially scalped and his valuable camera damaged, and Duke Worne, director, caught a flying grease cup neatly with his left eye, as the result of an odd mishap in one of the "stunts" filmed at Universal City.

The actors were in an automobile that was to have sped over a specially made track covering a pit in which the camera was placed, on a level with the ground.

Following the accident repairs were made to the auto, camera and cameraman's scalp and the "stunt" repeated successfully.

* * *

With preliminary research work practically finished, designing of costumes and scenery for Frances Hodgson Burnett's "A Lady of Quality" is about to be commenced at Universal City. Hobart Henley is to direct the quaint story of the London of 1700. An important cast will be chosen, in which Virginia Valli will be introduced, and also Milton Sills.

* * *

Additional outdoor stages are being constructed on the Back Sennett lot because of the addition of several new companies. With the new space ready the Sennett studios of 32 acres will contain over 40,000 square feet of actual stage space, exceeding the floor space of any studio in the West. The work is progressing under the supervision of Sanford D. Barnes, technical director.

* * *

Estelle Taylor, Rod LaRoque and Kathryn McGuire compose the star triumvirate which will share stellar dramatic honors in Richard Thomas' newest six-reel thriller, "Other Men's Money," now in production at the Hollywood Studios. The cast also includes Lionel Belmore and Lillian Leighton.

* * *

Morrie Cohn, of A. B. Cohn & Brother Company, left for New York, to be gone eight weeks. He will combine pleasure with business.

HE HEADS A GREAT CAST

Wallace Beery, whose characterization of "King Richard" has been one of the outstanding successes of the Douglas Fairbanks production of "Robin Hood," has been cast for the same role in "King Richard, the Lion Hearted," the initial production of the Associated Authors trio, consisting of Frank E. Woods, Thompson Buchanan and Elmer Harris, for release by Allied Distributors.

Other members of the cast include Clarence Geldert, John Bowers, Marguerite de la Motte, Tully Marshall, Charles Gerrard, Kathleen Clifford and Wilbur Higby. The production is being filmed at the Thomas H. Ince studios. The story is an adaptation of Walter Scott's famous novel, "The Talisman."

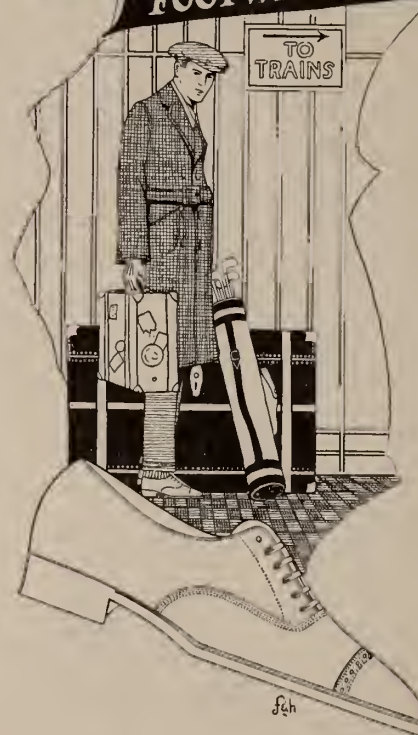
NORVAL MACGREGOR

WITH THOMAS

If Director Richard Thomas should play "hookey" from the Hollywood studios, where he is producing "Other Men's Money," all work would not cease. Not by a long shot! For Mr. Thomas has as his assistant Norval MacGregor, one of the veteran actors and directors of the filmplay industry, and one of the "moguls" of the Motion Picture Directors' Association. Mr. MacGregor was at first cast as an actor in the production, but he became so interested in the technical processes evolved by Mr. Thomas that he contrived to arrange his future work so it would not interfere with his new job as Mr. Thomas' first lieutenant.

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NIGHT LIFE IN L. A.

(By "The Rounder")

LOEW'S STATE—"Thorns and Orange Blossoms" is reviewed elsewhere in this issue. Mr. Billy Shoup is smiling at the splendid attendance record made at this theatre.

ORPHEUM—Mr. Perry has been very excited the last two weeks because he has been the receiver of "zee grande rush!" The Duncan Sisters are the knockouts of the season. Vera Gordon, a great "mother role" player of the screen, takes the

honors for the dramatic work. The rest of the bill is usually good, and it is this week.

HILLSTREET—"The Young Diana," a Cosmopolitan picture, featuring Marion Davies, is the film for this week. It is one of those second-class productions put out to fool the public into believing that it is first class. The acts this week are headed by Lew Brice, who is very funny and a very good dancer. The rest

of the show idles an hour or so away for you.

MOROSCO—"We Girls" is a little bit of "Flaming Youth" in mother, who does sort of a Peter Pan act. See it by all means.

MAJESTIC—Holbrook Blinn in "The Bad Man," by Porter Emerson Browne, is very good. In fact, Mr. Blinn is the baddest man we've seen in any bad-man parts for bad men.

METROPOLITAN—Betty Compson

John Tait's Coffee Shop

Open all night

No Dish Over 50c

Thanks!

Los Angeles

An Appreciation

A sincere desire to express our warm appreciation of the almost overwhelming reception given the opening of John Tait's Coffee Shop prompts us to write this editorial.

We can only repeat our opening pledge that uppermost in the minds of the directing forces of this institution will be the offering of "good things to eat at little prices."

—We do not expect you to be satisfied with price alone.

—We do not expect you to be satisfied with quality alone.

—We do not expect you to be satisfied with service alone.

—But we pledge you and expect you to demand uncompromising satisfaction in all three.

John Tait

518 S. BROADWAY

....Flickerings From Flickerland....

and Conway Tearle are co-starred in "The Rustle of Silk," which was directed by Herbert Brennon. Betty is her usual self and Conway is very "loving." Anna Q. Nilsson does some very good work. The rest of the program is noticeable.

RIALTO—"The Enemies of Women," a Cosmopolitan production; written by Vincente Blasco Ibanez; directed by Alan Crosland; scenario by John Lynch; settings by Joseph Urban. Lionel Barrymore and Alma Rubens play the leading parts and do exceedingly well. Gareth Hughes comes in for his bit of praise, too.

EGYPTIAN—Well, now we have "The Covered Wagon," which is "covered" elsewhere in this issue. This is something the family should see.

GRAUMAN'S—"Trimmed in Scarlet" is another one of those would-be exciting meller-dramatic things called films for the public! Kathlyn Williams, Roy Stewart, Robert Agnew, Phillips Smalley and Raymond Hatton are in the cast. Roy Stewart also appears in a one-act playlet on the stage. He is good.

CALIFORNIA—Hugh Ballin shows us how to direct a real classic by Thackeray, such as "Vanity Fair," in which most of the screen favorites appear. It has one of the largest casts of the year.

MILLER'S—"Souls for Sale" are at bargain prices now. Rupert Hughes has exposed the movie folk in the right light. Be sure and see it.

KINEMA—"Mighty Lak' a Rose," directed by Edwin Carewe, was reviewed in the last issue.

MISSION—Charles Ray in "The Girl I Loved," is the best thing he has ever done. It is a picture worth seeing. Al Ray adapted the story.

ALHAMBRA—Norma Talmadge in "The Voice from the Minaret," di-

rected by Frank Lloyd. One of Norma's best and a very beautifully told story.

GARRICK—"Hour by hour the dimes do drop in." They seem to be doing a grand ten-cent business.

SYMPHONY—Buster Keaton in "Day Dreams," a three-reel comedy, is very funny and well worth seeing. Buster is fast coming to the top of "the greatest" list.

PANTAGES—Betty Blythe in "The Darling of the Rich" is the picture, which is one of those sex things with a lot of passion rhyming with fashion. This could have been made in bathing suits as the gowns aren't much larger. The acts are just so, so.

EGAN'S—"The Demi-Virgin," a great New York play, with Nancy Fair in the local cast. Lillian Haskett and Taylor Graves both come in for their share of the starring honors. Really this is good.

MASON—McIntyre and Heath in "Red Pepper," a real hot number done in burnt cork and sprinkled with clever gags which cause roars of laughter. Ina Claire in "The Awful Truth" is coming next week.

PALAIS ROYAL—A high class shin kick palace and eating house featuring Henry Halstead's orchestra.

CINDERELLA ROOF—A dance hall for painted youngsters and greased hair creatures.

COCOANUT GROVE—When the N. V. A. held their benefit performance here last week, it was the biggest night in this tropical-like cafe's history. There is something about this place that makes you want a lot more.

WINTER GARDEN—A place over on Spring street where you can have music with your meals. Bert Fiske is responsible for the music.

PLANTATION—This is quite the



DOROTHY MORGAN
Child Actress

popular place for the movie stars on Sunday nights. The dancing contest is a great success. Harry Casey is leading the orchestra now with no mean ability. Others who deserve credit for the perfect jazz are: Bill Cogan, "Hoppy" Hopkins and Herb Myers.

JAHNKE'S—An underground tavern of music served with good food and a bit of dancing.

ROYALE COUNTRY CLUB—Earl



MARGUERITE KOSIK
A Bright Child Actress

Now! you can dance
and dine in
Hollywood
Cafe
BRANDSTATTER'S
MONTMARTRE
(MÔ MART)
HOLLYWOOD BLVD. NEAR HIGHLAND

Moving Along In Movie-Land

Burnett and Hank Miller, the greatest orchestra leaders in the West, have been showing us just how it is done in an original way. The crowds have been remarking about the music and the splendid service.

TURKISH VILLAGE—The only place to get that midnight atmosphere of the orient with weird lightings and lots of smoke with sticky pastry and cool drinks. And then you can dance, too. Ask Charles Manos.

MARCELL'S—Really, this is the only place to have that dinner you've been looking forward to all day. This Eighth street cafe has captured all of the downtown dinner eaters. There's some very good music for dancing also.

MONTMARTRE — Hollywood's ONLY place to dine and dance now. The noon luncheons have made the hit with the movie folk who have to dine with their make-up on. Nearly everyone is seen dashing up here now. Vincent Rose and Jackie Taylor are leading the orchestra with huge success. The Coffee Shop has opened now. Try it.

ITALIAN VILLAGE — Now that Billy Blankenbecker is on the saxophone at this submerged cafe of good food, we can all enjoy a dance or two. There is no doubt about it, this boy knows his stuff when it comes to tooting tuneful tones for high-toned people. "Toot, toot, Billy, let's go!" He is certainly the King Toot ruling over the land of the saxophones and tooty things for music making. "Toot, toot, Billy, Good-bye."

CALIFORNIA CAFE—Now this

place's only rival has opened. That is the Commodore Grill on West Seventh. Of course, Gus Haritos is running both of them and doing it with only the idea of pleasing the public. On the opening day, a number of Gus' best Greek friends presented him with some canary eggs for those yellow song-birds who sweetly take the place of an orchestra between bites.

BROWN'S CHOCOLATE SHOP—This is quite the place to dash in and have that little lunchette or some frozen dainty, anytime during the day or evening. The service is something that we must speak of. Fred J. Faerber is the general manager.

TAIT'S COFFEE SHOP—"Ask the man who eats there" should be their motto. The business men and clerks who have a short time for lunch are the ones who enjoy this place beyond words. It has been a life-saver to them. The low prices are making the real hit. John Tait knows what the public wants and needs, all right.

MARY LOUISE—A very exclusive place to gossip and give the feminine facts the "once over" while supping tea. Their dinners have been drawing the crowds of the elite and this is fast becoming the meeting place of society.

TRAVAGLINI'S ROMA ROTISERIE—This idea of taking cooked food home and lessening the work in the kitchen is meeting with success. And this shop is the only place of its kind here. Well worth trying, anyway.

HOLLYWOOD STADIUM—The S. R. O. sign makes its usual appearance on Friday nights. Roy Marshall has sure been serving the classy bouts and its the man who pays—on Friday nights.

PUT 'EM OUT—Had a hard time this week getting around to all of them. Lot of new places, you know. Funny thing, met two girls I didn't know the other night. Found out later they had just arrived. Good reason. Good night.

Finis Fox asked for a plate of bald soup the other day. He said he didn't want any hairs in it.

* * *

Jack Mower is responsible for the assertion that the devil took possession of a girl he knew on Angel's Flight.

SPECULATIVE

("Hope is the Expectation of Life")

Great God! from the depths of my sorrow
A voice speaks of hope for tomorrow,
It thrills my sad breast;
The voice is alluring and pleasant,
It scatters the shadows of present
This sleepless unrest.

Great God! Thy command tho' writ plainly,
The doing of which I strive vainly,
So frail is my will;
E'en tho' strength were vouchsafed to master,
I would live like a storied disaster;
A road all uphill.

Great God! deprived of this pleasure,
The only bright gleam of my measure,
'T would steal from my noon;
The strength and the courage, for fighting,
A spectre of mine own inciting,
Would vanquish me soon.

Great God! all ills are thy doing,
As Hope—comes of thine own constructing,

Thus also—the Sun!
If mine eyes have on them engraven—

Whilst in Hell! a vista of Heaven,
Must I the sight shun?

—By Marshall Lorimer.

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.

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6324 Hollywood Blvd.

Holly 343

With Comedians in Comedy Lane

At the Screen Door

By Clarke Irvine

No, The Screen Door has nothing to do with the Hollywoodworkers!

* * *

Well, they've uncovered "The Covered Wagon" and it is no mystery!

* * *

Betting in the colony is 2 to 1 that Pola stays Negra-tive!

* * *

"Ham under glass"—a movie actor in a Ford sedan!

* * *

Goldwyn's making "Red Lights," adapted from a Bat-ty play, "The Rear Car." They otta call it "Red Tights" and be done wi' it.

* * *

Doug and Mary have a baby—canary, in fact, sevrul. Saw 'em in "The Love Nest" or "Canary Cottage" in Mary's bungalow on the lot. Cute? Yeah!

* * *

Veterinary yanks cat's 'pendix! Thought that vogue was enjoyed only by us humans 'cause of our erect posture. Oh knife, where is thy conscience?

* * *

Small Son—"Pa, what's a closeup?"
Big Daddy—"When the cameraman uses a short-focus lens!"

* * *

Otto Lederer, famous Hebrew character actor, met a director and asked if his company was to do a Jewish story.

"No—but if they keep on cutting this picture sure'll be one!"

* * *

Line for the submarine forms at the bottom!

* * *

Johnnie Walker, bless 'is name, sent this in through The Screen Door:

Synthetic—"Hol' on, one of my legs is shrinking!"

Synthetic, too — "Do' know—hic—p'raps you're right—but you're walking wi' one foot in tha gut-ter, ol' pal."

A DESIRABLE HOME

We have the finest LIST of SELECTED HOMES in HOLLYWOOD. Won't you let us show you just one of them? We will gladly CALL for you at any time, and you need not feel obligated to buy. Special attention to MOVIE PEOPLE. W. A. SNELGROVE, 6274 Hollywood Blvd. Phone 439-180.

SCOTTY HAS A BIRTHDAY

Scott R. Beall (Scotty) was host at the first birthday party of his life Saturday. Members of the cast of "The Brass Bottle" and of the staff of Maurice Tourneur productions filled the parlor of his home at 1383 North Ridgewood while he was away on an emergency call to Mr. Tourneur's home. "Scotty" is assistant director and production manager of Maurice Tourneur Productions at United Studios.

"A member of a theatrical family, I've been on the move all my life and hardly ever have lived long enough in one place to become acquainted with people so that they would know my birthday," Mr. Beall declared after he had recovered from his surprise. He was presented with a silk lounging robe by the cast and staff and a gold wrist watch by Mr. Tourneur.

Among those present, besides members of the his family and relatives, were: Mr. Tourneur, Harry Myers, Charlotte Merriam, Ford Sterling, Arthur L. Todd, Mr. and Mrs. Milton Menasco, Louise Lester, Fred Pelton, Nan Collins, Aggie Herring, Clarissa Selwynne, Edna May Strauss, Buddie Erickson, Anna Manee, Wesley Jones and Frank Evans.

Good impressions are on labels this year, says Dr. G. J. Crandall.

Reginald Denny pulls some new lines on us this time.

I once had a collie dog.

A nice affectionate dog.

Sometimes too affectionate.

Doggone her.

With a cold nose.

And damp.

Used to wake me up.

Poking her nose in my face.

And in the morning, early.

Pulling all the blankets off and racing away with them.

Br-r-r-r-r-r-r-r-r-r-r-r!

So I sent her to the pound.

AND ! ! ! ! ! ! !

I once had a wife.

A nice affectionate wife.

Sometimes too affectionate.

Doggone her.

With a cold nose.

And damp.

Used to wake me up.

Poking her nose in my face.

And in the morning, early.

Pulling all the blankets off and loudly screaming, "Get up!"

Br-r-r-r-r-r-r-r-r-r-r-r!

So I sent her to Reno.

* * *

Alice Lake, May McAvoy and other stars who have won the weekly Coconut Grove dancing contests at the Ambassador are priming themselves in readiness for the battle against society buds and others who have won, when the yget in the grand finals, which will be held on April 26th. There has been so much argument as to who should be the judges for these final contests, so that there would be no partiality shown to motion picture or society people, the Ambassador management decided to form a committee of judges from the dramatic critics of the Los Angeles newspapers.

* * *

Blanche Sweet and Bert Lytell started for an oil well where they were to shoot for "The Meanest Man in the World"; the machine broke down on the road and the camera car behind it skidded into it and sent the camera flying onto the pavement. The company went back to the lot for repairs.

Something happened to the studio wiring and three producing companies were without lights for two hours, with resulting idleness costing thousands of dollars.

* * *

Dr. J. F. Holleran says that when extremes meet, that should be the end of it.

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.

Send correct size. Pay postman on delivery or send money order. If shoes are not as represented we will cheerfully refund your money promptly upon request.

National Bay State Shoe Company

296 Broadway, New York City, N. Y.

:-: Trailing Motion Picture Stars :-:

FRIDAY THE 13TH

There are so many people of today, unfortunately, who believe in the fatal omens of a particular day, as for instance, the numeral 13. But when you combine the numeral in this particular instance with Friday, making it Friday the 13th, then that particular person who is beset with adverse superstition, will be indeed lucky if he or she steps outside the portals of their own home on that particular day.

Evidently, Mr. and Mrs. Edgar Lewis were not beset with this idea, for Mrs. Lewis, so very well known as one of the most charming and entertaining women in the Cinema Colony, stepped outside on this particular day to probably inhale a little fragrant California air. But hold! What is this? What foreign sound seems to beat upon the stillness of the air? It is a wail! No, it is the music! No, it is the strumming of a harp! No, it cannot be that, and stooping down, she examined the place from which the sounds issued, and lo and behold, a seven-weeks-old babe crowded delightfully into her expectant, awed face.

Yes, friend reader, Mrs. Edgar Lewis was presented with a charming boy on that particular day by persons unknown. Prompted by that motherly instinct, she folded the stranger to her breast, and the thought arose in her mind, "How unfortunate it is I cannot keep the little boy." And although the lusty voiced youngster is now residing in the fold of it's own mother's embrace, still the thought that assails Mrs. Lewis, is that she had received an omen which could only bring cheer to her famous director-husband and herself for the oncoming years.

Mr. Edgar Lewis has just concluded cutting "The Strength of the Strongest," a Zenith Production. It embraces an all-star cast. Mr. Lewis, whose philosophical eyes mildly look you in the face on our Front Cover, has recently returned from an European tour with his pal and wife. They were away a year. During said time this proverbially happy couple visited every European capital, studying the picture industry in all its phases. From our recent conversation with Mr. Lewis, it is apparent to us that he has a sneaking idea that he is likely to return to the lands which interested them both so much. But it is more than likely that certain production companies will prevent this secret am-

BEAUMONT BUSY

Director Harry Beaumont, who recently signed a long-term contract with Warner Brothers, has been working night and day cutting and editing "Main Street," the film version of Sinclair Lewis' novel which he directed. With the assistance of Lewis Milestone, film editor for Warner Bros., Beaumont expects to have the film ready for its world premiere at the Mission Theatre April 23. When this film is completed for its initial showing here, a record will have been set in the cutting and editing of a feature film, as it will have been just three weeks from the time the picture was finished until the time it is flashed on the screen at the Mission Theatre.

Besides his work on "Main Street," Beaumont is looking over the 'script for his next picture, "The Gold Diggers," taken from David Belasco's famous stage play, which he will start shortly, the adaptation of which is being done by Grant Carpenter.

Of course, the above tasks do not rank in importance to taking care of the Beaumont twins when Mrs. Beaumont is not at home.

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JANE HOLCOMB
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 Los Angeles, Cal.

"Buster" Harmon will soon start on a series of drawings illustrating a new novel of Hollywood.

bition on and before he has his plans fully formulated. So no doubt in our next issue we will perhaps inform you that Mr. Edgar Lewis is producing another all-star feature.

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NEW YORK



ESTELLE TAYLOR

BY ANNIE IMLAH

Miss Taylor, I've just finished reading

Your late story, "Absent-mindedness."

If a laugh is what people are needing,

A great many had one, I guess.

2

With others, I'm proudly expressing,

My praise of your beautiful eyes,

Your silvery laugh keeps us guessing

You are happy, too, I surmise.

3

You are never heard whining, or sighing,

You always enjoy a good jest;

Most earnestly working, and trying,

To do what you think is the best.

4

One thought the big World is conveying,

(Since into its heart you have crept)

Your writing, as well as your playing

With pleasure and joy 'twill accept.

5

Today many folk are proclaiming

A fact (very plain to be seen)

Miss Taylor each "movie fan" naming

The forthcoming Star of the Screen.

6

The days will not long be in passing;

The time I feel sure isn't far

Away, when the World will be classing

Estelle—an adorable star!

*Hepner Method Permanent
Waving our Specialty*

**Hepner
Toilette Preparations**

Phone 52220

1001 West Seventh Street
(Just west of Figueroa)

No Parking Restrictions

WASHINGTON, D. C.

Shadows From the Silver Sheet

GOSSIP BY THE ROUNDER

Al St. John, Fox comedy star, who has earned the title, "Maker of Stars," because so many of his leading women have left his employ during the past few years to accept starring parts with other companies, has a new "moniker"—"creator of directors." His able assistant, Benjamin Stoloff, has left him to produce comedies on his own for Fox distribution.

* * *

IT'S DIFFERENT—THEN

If you would be happy, though married, get a megaphone and boss your wife around the lot. Such is the recipe several motion picture directors have found to be successful. Bernard Durning, Fox director, tells his pretty little wife, Shirley Mason, just when and where to get on and off the set, for he is directing her in "The Eleventh Hour," and the Durnings are an ideally mated couple. Allen Holubar has been doing the same thing with Dorothy Phillips during their professional career, and they are pointed out as Hollywood's supremely happy pair. And then there is Arthur Beck, who makes Leah Baird productions, and numerous others, who believe in bossing their wives on the set, but when at home—well, use your own best judgment.

It isn't the talk that gets lovers in wrong, it's the silence.

William Sullivan has told us this

* * *

These King Tut gowns should be "huge" successes on women who are built like pyramids.

Marjorie Daw has told us this.

* * *

Norman Taurog wrote this little wheeze:

One fellow got all lit up the other night with a light blonde.

USED FOTOPAYER at a Bargain Price!

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PROVING HERSELF

If anyone imagines that because the girl is known throughout the country as one of the Zeigfeld Folly Girls and because she is one of that beauteous aggregation that she does not possess any other ability than filling the public eye with her graceful and charming person, then the one imagining that state of affairs, would be pleasantly contradicted, for, we have before us in this little subject, the story of Peggy Browne.

This golden-typed beauty, who was noted for her dancing, and who can still perform cleverly in the Terpsichorean art, decided to attain newer fame in the Silent Drama. Has she succeeded? Judging from her recent exploits in our local Cinematic Colony, she has. She recently terminated a successful engagement, playing a most important part with William Desmond in a Universal Five Reel Feature. Previous to this, in New York City, Peggy Browne, as she is more famously known, has played feminine ingenue leads in several two-reel comedies, but she decided that, although she could succeed as a comedienne, she felt that the latent dramatic ability, which is in the hearts of all aspirants for fame, would some day find its legitimate outlet in greater film achievements, through her efforts.

She has several important engagements contracted for within the next few months, and although she, like other strangers in our midst from Manhattan, becomes homesick, there isn't a doubt but as success gradually comes to her, that that feeling of being alone on the Pacific Coast, will vanish, and she, like many of the present-day stars, will consider the City of Los Angeles, to be the ideal location, where a girl can bask in sunshine, the meanwhile she attain her ambition of being one of the elite in film circles.

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Ray Enright, who has been assistant director and cutter at the Mack Sennett studios, has been promoted to chief cutter. He has just completed assembling "She Loves Me Not," first Sennett comedy to be released through Pathe, under the supervision of F. Richard Jones.

For the convenience of busy people--



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THE THREE AGAINST PHOEBE"

By Claude McElhany

It looked more like a floor mop. It was a dog. Maybe it didn't look like it, but it was just the same.

A feminine person with the usual amount of modern clothes on or off, called the alleged animal, Phoebe. Even that seemed such a big, rough name for such a wee 'tittle dog, bless her 'lil heart.

This feminine person had Phoebe attached to one end of a silk ribbon, but as silk ribbons sometimes do, this one broke and away went Phoebe down the street.

The usual feminine squeal brought three volunteer male dog chasers to her aid, as feminine squeals usually do.

As the three stepped on each others newly polished shoes, and lost their own well blocked hats, Phoebe, the 'tittle devil, dashed through their frantic legs and into two outstretched white arms, belonging to this feminine person on the street curb.

"Aw, was 'lil Phoebe hurt by those terrible rough men, who almost scared her to death?" she cooed.

Phoebe answered by hanging out a tiny red tongue.

The feminine person turned up her snub nose, as feminine persons sometimes do, and glided on.

The three, somewhat misplaced, would-be dog catchers jerked their ties to their places, recovered their hats and silently walked off.

"Shine, suh!" came a black-faced voice.

Three grim curses rent the summer air.

Margaret Landis is playing the leading feminine role opposite Harry Carey in "The Miracle Baby."

PLAYING WITH VIOLA DANA

With the arrival from New York of Tom Moore, Harold Shaw is ready to begin filming of "Rouged Lips," Viola Dana's newest Metro starring picture. Mr. Moore will be featured opposite Miss Dana in this story of the stage written by Rita Weiman.

Arline Pretty and Nola Luxford also have been selected for important roles. Miss Pretty was a member of the cast of "Love in the Dark," one of Miss Dana's recent pictures, and also portrayed one of the chief characters in "The White Flower" with Betty Compson. Miss Luxford has not been in motion pictures long. She played the leading role in "The Flying Dutchman."

Mimi Yvonne, who is one of Miss Dana's sister players in the chorus, first appeared in pictures under Mr. Shaw's direction when she was a child, before he went to England to direct ten years ago. She has been on the screen since she was four years old.

Included in the cast is Francis Powers, secretary of the Motion Picture Directors' Association and a former director himself. "Rouged Lips" will mark his first appearance before the camera in a long time. Edward Coxen, former star in American film productions, and Fred Warren, well-known blackface comedian, will also appear in this picture. Others are George K. Arthur, who played in many of Mr. Shaw's English productions, Sidney de Gray, Georgia Woodthorpe and Dorothy Dale.

A new one by Lige Conley:

Recently a large crowd of men collected at Selig's Zoo. Some one had let the report out that they had a blind pig.

PERT POINTS

BUSTER KEATON IN "DAY DREAMS"

Although Buster Keaton is excruciatingly funny in "Day Dreams," a three-reel comedy, yet let us not overlook the fact that the man who directed the picture oozes more fun per minute from his finger tips than the average comedian does in six months. We're referring to Eddie Cline, who is now directing Bert Lytell and Blanche Sweet in the "Meanest Man in the World."

When Carmelita Geraghty appeared before Ernest Luitsch, who had reviewed that day only 100 fair damsels for the role of a Spanish favorite for Mary Pickford's new production, he immediately said: "You are just the type." For that Miss Geraghty feels she is indebted to her mother's nationality, who is Spanish and from the famous De Cessares family of San Francisco. The young actress is now appearing in the Cosmopolitan film, "The Daughter of Mother McGinn."

* * *

ABOUT BEN COLLIER

By C. L. Theuerkauf

I looked down from the balcony
At B. C.'s clean bald pate,
And seemed to sense the history
Of luck that followed TATE.
For when Ben Collier dines—
Say twice, in any restaurant,
It stands to reason it is nice
And worthy any vaunt.

Pierre Collings, protegee of Lucien Andriot, is now filming "Blow Your Own Horn," under the direction of James Horne. Collings and Andriot have been associated for four years, but since Andriot is to film "In the Palace of the King," under the direction of Emmett Flynn, for Goldwyn, and Collings is shooting the Robertson-Cole picture, the two confederates are separated.

* * *

Richard Walton Tully shuddered with horror this morning when he learned that Max Constant, playing "Dodor" in "Trilby," is seriously contemplating the purchase of a motorcycle. "Well," observed Mr. Tully, "avoid Orange county!"

* * *

King Baggot will direct Baby Peggy in all-star features for Universal.

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BY THE MAN

BEHIND 'CLOSE-UP'

TURPIN'S TELL

By Richard Spier

The news coming out of Los Angeles that Charles Chaplin is to play "Hamlet" if plans of the Moving Picture Directors' Association for an outdoor performance of the play are carried out, has created intense interest in film and fan circles, and incidentally a rare stamping ground for the jokesmiths, who declare that if the cane and derby comedian's nomination to play the part of the melancholy Dane is carried they will vote Ben Turpin as nominee for the role of William Tell in a production of Schiller's drama of that name.

"We would enjoy seeing Mack Sennett's star in a production of the drama of the noble Swiss Liberator, who shot the apple from his child's head and the arrow through the heart of the tyrant Gessler," continue the sundry sparkling wits. "Can you imagine Ben Turpin as Tell hitting the apple? The production will go down in history as the greatest aim and miss premier of all times."

Despite all efforts to reduce to absurdity the possibility of Turpin in a serious role, his kidding admirers may have something of a surprise awaiting them when they see him in a semi-tragic part in "Where Is My Wandering Boy This Evening?" in which Sennett satire Ben assumes some Walthalian posturing and heroics that prove he has something else besides mere pie-throwing abilities. It is certain that Turpin has gifts beyond the comprehension of his admirers who fail to imagine him in any other part than that of cross-eyed clown.

Seriously, however, if Mack Sennett were to produce a screen travesty of "William Tell," with Ben Turpin in the title role, the production should be a riot. Imagine Ben as Tell! Dot Farley as Bertha! Harry Gribbon as Gessler, the Tyrant; Jimmie Finlayson as the murdering Duke of Austria! Kewpie Morgan and Tiny Ward as Tell's Kiddies! Or a scene of the meeting of the four wards on Ritli mountain at sunrise, with an interlude by the Sennett Beauties!

And keep on imagining Ben hitting the apple!

Jack White does his weekly line again from New York. A "cordial" greeting is always "bracing."



HE HAS ARRIVED!

Bert Roach has started his second comedy under his new contract at Universal City, which features him as the star of a series of one reelers. William Watson is directing the story.

Roach's elevation to stardom follows some clever work in several recent Universal-Jewel productions, including "The Flirt," and directors and producers, watching his acting and grasp of comedy situations, decided that in Roach they had found something new in fun making.



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SENNETT POSTPONES "MARY ANNE"

Mabel Normand, inimitable comedienne of the cinema, is one of the busiest little stars of the day, with plenty of work to look forward to. At present Miss Normand is being photographed in the title role of "The Extra Girl," and immediately on its completion will begin with the production of "Mary Anne," the latter having been postponed by her producer, Mack Sennett.

The story of "The Extra Girl" is an original from the pen of Mr. Sennett and embodies a big, wholesome theme, ideally suited to the individual personality of the charming little star of such previous classics as "Molly-O" and more recently "Suzanna."

In her present vehicle, "The Extra Girl," Miss Normand will enjoy ample opportunity to further demonstrate her wistful charm, with one of the best all-star casts ever assembled, including such artists as Ralph Graves in the male lead, George Nichols, Dot Farley, Anna Hernandez and Vernon Dent.

F. Richard Jones, supervising director of Mack Sennett productions, selected William A. Seiter to direct this latest classic. Homer Scott, well known as one of the best photographers in the profession, and an expert on lighting effects, is in charge of the cameras and is cranking first camera himself, as he did with previous Sennett productions starring Miss Normand.

Rod LaRogue, off the screen, is almost a "double" for Monte Blue. Each has the same aquiline features and very even teeth. Mr. LaRogue is now playing the leading role in Richard Thomas' current underworld picture, "Other Men's Money."

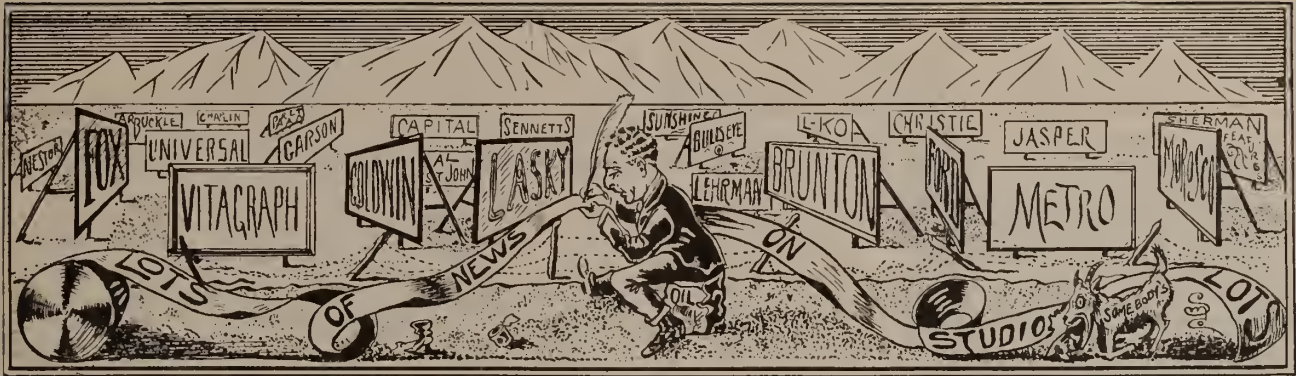
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UNIVERSAL PICK-UPS

Tom Santschi has been signed for the "heavy" role in the new play soon to be made under the direction of Harry Garson, famous as the producer of Clara Kimball Young's best-known films. The play, a story of Java, will present J. Warren Kerrigan and Anna Q. Nilsson in the leading roles. The title has not been decided upon yet.

* * *

Walter Whitman, one of the pioneer character actors of the screen, and who is perhaps best remembered as the priest in "Hearts of the World," has been engaged to play the role of Father O'Shea in "McGuire of the Mounted," a production of the Royal Northwest Mounted Police, starring William Desmond, now being made at Universal City.

* * *

Production has been completed at Universal City on "Pure Grit," Hoot Gibson's latest starring vehicle, which was directed by Edward Sedgwick.

"Pure Grit" was adapted to the screen by Sedgwick from a Blue Book magazine story, "Blinky," by Gene Marley.

Supporting Gibson are Esther Ralston, DeWitt Jennings, Elinor Field, Mathilde Brundage, Donald Hatswell, Charles K. French, John Judd, William E. Lawrence and W. T. McCulley.

* * *

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the horrors of the Bastille, is being lived all over again—they don't just act such picture plays, but almost actually live them.

Then—between scenes—they turn the clock back to 1923 again—and dance to "Mr. Gallagher and Mr. Sheehan."

This may sound like a fairy tale—but it's all true—and it's all routine at Universal City, according to Jimmie Dugan.

* * *

Three of the costumes that Lewis Stone wears in his portrayal of the Marquis de La Tour d'Ayza in Rex Ingram's production of "Scaramouche" weigh 30 pounds apiece and are typical of the sartorial accoutrements of a French nobleman in the eighteenth century.

* * *

Frank Hampton, for several years studio manager for Selznick and other leading film companies, has been engaged by Dick Les Strange, production manager of the William P. S. Earle company, to take charge of construction work for the latter firm. Hampton is already rushing the erection of several important Egyptian sets for the big production of "Tutankhamen" which Director Earle has under way.

* * *

AT UNITED STUDIOS

Is Friday, the thirteenth, really unlucky?

Ask Mike Levee, president of the United Studios.

Here is what happened on the big motion picture lot on Melrose avenue yesterday:

One concrete mixer, busy on the new studio roads, broke down ten minutes after it started operations in the morning.

Another quit for the day at 11 a. m.

Thirteen workmen neglected to report in the morning (and yesterday was pay day, too). As a result a building in transit from one site to another was stalled in the middle of a road and blocked traffic all day.

Levee's telephone wouldn't work.

Harry Myers, who has one of the

most important parts in "The Brass Bottle," telephoned that he had hurt his ankle slightly and would not be able to appear for a day or two and Maurice Tourneur had to send his whole company home.

Pete Smith burned a bearing out on his typewriter and the studio got no publicity for the day—except this.

FIRST NATIONAL NOTES

Tests of prespective cast members to support Marie Prevost and Robert Ellis in "The Wanters" are now being made by Director John M. Stahl for his next release.

* * *

A trick mule doubles for the college professor in Maurice Tourneur's "The Brass Bottle," which he is making.

* * *

Negative and master print of James Young's "Wandering Daughters," is scheduled for early Eastern shipment.

* * *

The all-star cast of Richard Walton Tully's "Trilby" is now complete and consists of some of the most famous names in filmdom.

* * *

Shooting has been completed on "The Girl of the Golden West," the American classic which Edwin Carewe has been directing.

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CASTING A BIT OF CREDIT BY-JOVE

There are a few casting directors who deserve a great deal of credit. Here it is:

Joe Engler, who is Fred Datig's assistant at Universal, is a real pal to all the minor part players. Ask any of 'em. That is probably one of the best recommendations a casting director could have. What is more, he handles his people without the frantic excitement that usually prevails in such positions.

* * *

Another is Nan Collins of the United Studios. She has the difficult position of securing many players for the different companies who lease space at the massive studios. And she is one of these lovable creatures who is fair and square to all. Another thing: She adds a little personal interest, which goes a long way in placing her actors.

* * *

Still another is Arthur Ford of the Fox studios. He has lately been appointed the head of the casting department and from all talk about, is doing very nicely. When the players themselves remark about the splendid treatment given them, then it is the straight stuff from the shoulder.

* * *

Now here are some others:

Rex Ingram, who is fast becoming the master director of the screen, will soon be noted as a maker of real stars. He certainly does know how to pick 'em. Watch his next production, "Scaramouche." His first assistant is Joe Murray and any one who has seen him attending to his duties knows how efficient he is—besides which—he is polite to everyone.

* * *

Patsy Ruth Miller is now nearing stardom through her natural talents as an actress of unusual ability. Her rise in the films has been remarkable and we are sure she will not cease un-

til she has reached the heights.

* * *

Virginia Fox is another little lady who has started her climb to stardom in dramatic films. Her first appearance in dramatic roles is for R-C Pictures.

* * *

Marguerite Clayton, who is a proud owner of a smile which will soon win many admirers, is a favorite on the screen and our bet is that she will shortly be one of the "starring contract" kind.

* * *

Jack Sullivan, assistant to Wallace Worsley, should be given a great deal of credit for his director-like work on one of Universal's biggest pictures, "The Hunchback of Notre Dame." His work has been very hard and he has proved himself to be one of the few GOOD assistants. We hope that he will soon be rewarded with a director's chair. I never have seen a more willing worker on any set.



BARTINE BURKETT
Screen Ingenue

"GOOD LUCK!" FRANK LLOYD

"It doesn't make a bit of difference to me whether it's a story with three characters or three hundred, whether it requires elaborate, expensive settings or is laid in the primitive backwoods. Those things are incidental.

"But my stories must have romance. They must fairly tingle with the pulsations of human emotions. They must be vital, beautiful, vivid. They must live."

Thus Frank Lloyd, celebrated director, who will shortly launch his own productions for Associated First National Pictures, Inc., describes the essentials which he considers necessary for a perfect motion picture.

Mr. Lloyd, who goes into the production field after a most successful career as a director, in discussing his affiliations with First National, stated:

"During the past several years I have had numerous opportunities to produce, all of which I ignored that I might remain in the directorial chair until the psychological moment arrived to take the next step forward.

"Now I have decided to take that step and it is gratifying to know that by my association with First National I become part of an organization which stands to the fore as the ideal distributing agency; is a monument to the best executive brains in the motion picture industry and offers the best chance of distribution.

"With such an organization working with me I cannot help but exert every ounce of effort into my own productions that they may be of the finest type and worthy of the high standard set by First National."

Mr. Lloyd expects to begin production by mid-summer. He is now shaping the executive personnel of his organization. Harry Weil, who has been his assistant director for a number of years, will go with him as production manager.

"BULL" DECLINÉS SOCIAL INVITATION

"Bull" Montana, burglar-faced star of the Hunt Stromberg comedy productions for Metro, recently declined an invitation to a high-powered social affair when he learned that one of the chief reasons he had been asked to attend was that the hostess figured his presence would intimidate any pick-pockets that might gain entrance and mingle with the guests.

Hand-Outs Along the Rialto

DYNAMIC ENERGY

How does he do it? What sort of dynamo could generate the energy constantly exerted by James Young, the tireless director? His past achievements, present efforts, and plans for the future overlap with such startling rapidity that one wonders at his capacity for thought and hard work. He has but recently completed the cutting and titling of "Wandering Daughters" for First National; is now deep in direction of Richard Walton Tully's stupendous picturization of du Maurier's "Trilby," which is scheduled for distribution by Associated First National Pictures, Inc. Now, as if that weren't enough to more than satisfy any ordinary individual, he's planning to write a play for the stage upon the completion of "Trilby."

Yes, he's fully decided to dramatize "Wandering Daughters" for the stage, and it's to be called, when it enjoys its stage premiere, "Jazz Land." What a title!

With Mr. Young's wide experience in stage and screen production and with his remarkable dramatic instinct, he should make a hit with "Jazz Land." He insists, however, that however great its success, he will still be true to his first love—the motion picture.

SCHENCK UNITS BUSY

All three units of the Joseph M. Schenck organization are now busy in Los Angeles. Norma Talmadge is appearing in "Ashes of Vengeance," a spectacular historical romance of the France of the time of Charles IX. Gigantic sets have been built for this production, including a whole Parisian quarter of the sixteenth century, three chateaux and a reproduction of the Louvre ballroom.

Constance Talmadge has been making scenes for her comedy, "Duley," in the Mohave desert and at the United studios in Hollywood. She is now in the Yosemite, where a river is to be diverted over a cliff to make a Niagara Falls.

Buston Keaton's "The Three Ages" is now being edited and assembled for release. For this production Buster built a reproduction of the Colosseum in Rome. It's the most pretentious comedy he has ever attempted and takes the poor married man down through the eages from caveman days to 1923.

KIND THOUGHTS IN MESSAGES

"The Meanest Man in the World" is Bert Lytell.

That is, in the films only. Lytell, who is portraying the title role in this George M. Cohan stage play now being filmed for the silver sheet, claims he is not really a bad sort of fellow. This claim is also expressed by many of his friends and business associates who have sent him messages of congratulations.

One of the telegrams recently received by Bert is from Cohan himself and in it the author-producer-star tells Lytell he hopes the public will be as strong for the "meanest man" as he (Cohan) is for Lytell.

The picture is in its third production week, with Eddie Cline in charge of direction. An exceptional cast has been selected which includes Lytell, Bryant Washburn, Blanche Sweet, Lincoln Stedman, Maryon Aye, Helen Lynch, Frances Raymond, Victor Potel, William Conklin, Forrest Robinson, Warde Crane and others of merit.

Arthur Martinelli is in charge of photographing the feature, with Fred Eldridge assistant cameraman. Frederick C. Clarke is in charge of the "still" camera work.

Motion picture stars who attended the Tuesday evening dance at the Coconut Grove last week found that they were part of a merry-go-round and circus which had been built for them. The merry-go-round, which was hung directly over their heads, broke open while they were dancing under it and showered everyone with balloons. Edith Roberts captured six balloons and Pauline Stark got as many as eight, but Irving Cummings with reckless cruelty laid his cigarette against all of them and that was the end of that part of the party.



VIN MOORE
A Comedy Director of Note



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SCREENING WHERE THE SCREENING'S GOOD

Broadsides

By ARGUS

Now Mitchell Lewis tells one.

A chap brought his yacht from New York called "Radio."

He had to have it tuned up to our waves here.

* * *

In Hollywood the extra's fancy always turns to the next day's check.

Ray LaVerne tells one of his own.

* * *

Mary Jane Sanderson portrays one of the leading roles in "Blow Your Own Horn."

* * *

Another one by Pell Trenton.

The spot light is an object which helps us to find the leading lady in a mob scene.

* * *

Katherine Henry pulls this question: If it's only a cell that separates Man from a Monkey, what separates Man from Woman? (Then she answers it.) A double Sell!

* * *

"You can neevr trust a wisp of hair, when it lies about a woman's face," states George McDaniel. He should know.

* * *

Roy Marshall makes the remark that there's little speed in selling our fleet ships.

* * *

Lottie Vermont claims that an actress can't get long with her weekly variety. Just what does she mean?

* * *

I think it was Lloyd Ingraham who said: "Go yeastwards, my boy, and get in the dough."

* * *

"Have you noticed how the oranges get smaller as the year gets longer?" inquires Dustin Farnum.

* * *

A girl doesn't necessarily have to be in mourning because she wears black stockings, asserts Jimmie Aubrey.

* * *

"The Sheik of Hollywood" is being filmed by Fred Caldwell. You know Close-Up published a song of this same title some time ago.

* * *

Henry J. Hebert says that the voice of spring this year is green whiskey.

CHRISTIE GIRL ILL

Hazel Deane, new Christie leading lady, is seriously ill at the Clara Barton Hospital, suffering from peritonitis. She was taken sick suddenly on the day when a new picture was to be started.

* * *

ALL HAVE PERFECT TEETH

The father of Ramon Novarro, new young Metro star, and Mr. Novarro's twelve brothers and sisters, is a dentist, but he has not done more than two hours' dental work on his entire family.

* * *

Beta Ceti is now the first star in the heavens.

"Good heavens!" cried one producer, "maybe I can sign it up for a couple of years."

Harry Webb is given credit for the above lines.

* * *

We suppose that every actor in Hollywood, after working all day long, goes home and learns two or three hundred lines of Shakespeare before retiring.

June La Vere wants to know about this.

* * *

One girl said that she had talent in her legs. Well, I always did like to watch talent.

Joseph W. Girrard is rather clever today.

* * *

Famous love orators are now rehearsing their summer flirtation speeches.

Shirley Mason tells us this.

* * *

When a person thinks you a fool remain silent and he has no proof.

Phil Dunham does another ditty.

DILLON AT UNIVERSAL

Jack Dillon, who directed Mary Pickford in "Suds" and who has directed many other notable screen successes, has been engaged by Universal to direct the "Self-Made Wife," which will be produced with an all-star cast. Production has just started.

"The Self-Made Wife" was written as a serial for the Saturday Evening Post by Elizabeth Alexander, and later published in book form. It was adapted to the screen by Edward T. Lowe, who wrote the continuity for "Under Two Flags," "The Prisoner," and "The Hunchback of Notre Dame."

Among the well-known screen players who have already been chosen for the cast of "The Self-Made Wife" are Ethel Gray Terry, Crawford Kent, Virginia Ainsworth and Dorothy Cummings.

NILES WELCH SIGNS FOR "SAWDUST"

So favorable an impression was made by Niles Welch by his playing in the Universal production "What Wives Want," recently completed by Director Jack Conway, that the popular leading man was immediately re-engaged for the principal male role in the new production, "Sawdust," which is also to be made at Universal City under the direction of Jack Conway. Welch, who is rated by many as one of the most promising young screen actors, has played opposite many of the foremost stars of the day and will be particularly remembered for his fine work in "Reckless Youth," "The Secret of the Storm Country," "Handcuffs or Kisses" and "Under Oath."

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PERSONALITIES

THE FEAT OF DODGING FEET

Jimmie Ewens, assistant to James Young, who is engaged in filming "Trilby," a Richard Walton Tully production, for First National, is on the verge of losing his mind as a result of a practical joke perpetrated on him the other day. Some wag spread the news throughout the film colony that Jimmie was desirous of hiring a huge number of women, the only qualification being "large feet." As a consequence, Jimmie has been waylaid on every portion of the lot by ambitious Thespians, who absolutely insist on removing their shoes and proudly displaying to his unappreciative gaze their over-sized pedal extremities.

For a time, James was in a quandary, and would hurriedly explain that there must be a mistake somewhere—that big feet were not of more than passing interest to him. Finally, as the number of his elephantine-footed callers grew apace, he crossed his fingers and now flees from all approaching females whose "Trilbies" seem at all abnormal.

HER ERROR

Clothes may not make the man—but make-up certainly does.

Guy Bates Post has long been an acknowledged master in the art of make-up. A recent proof of this occurred while his company was on location in Yosemite Valley shooting the snow sequences for "The Man From Ten Strike," a Principal Pictures production.

Dressed in the rough garb of the Alaskan miner of this Curwood story, Post was standing on the porch of the Sentinel Hotel enjoying the view. A woman guest of the hotel, wearing a worried expression, came out of her room nearby and approached him.

"My stove is not working again," she announced. "Come in and fix it, please."

And the best part of the episode is that Post followed the woman into her room and made a thoroughly workmanlike job of fixing her stove.

Benjamin B. Hampton states he is through with picture production for good and will devote himself to literary work in the future, while brother Jesse D. Hampton is once more back in the game remaking "The Spoilers."

ONE REASON FOR SUCCESS

You are probably aware of the clever photography turned out by the Witzel Photographic Studios. One of the principal reasons for that particular photographic success is because of their knowledge of the value of employing the proper photographer. Such a man is J. A. Slick. He is designated an artist of the first order, as you will no doubt discover if you are lucky enough to have him photograph your features.

An ardent golfer we know did eighteen holes in our street while driving his car with one stroke of the wheel.

Ben White did this double ditty.

THE HOLD-UP

Recently there appeared at Grauman's Million Dollar Theatre an act entitled "The Hold-Up," starring King Baggot, the famous actor-director. We saw this act towards the end of the week, when all of the crimps had been taken out of it, and let us tell you it was an ideal vehicle for this screen celebrity. Were King Baggot to quit films tomorrow, he could enter vaudeville and gain greater eclat, that is, if he is supported by such worthy actors as William Dyer, who, by the way, is a noteworthy actor and Kingsley Benedict. It is too bad that we do not see more of these famous faces on our local stages.

We are featuring—

NOVELTY WEAVES in STRIPES, and overlaid designs. TWEED SUITINGS, and WHIPCORD WEAVES— that are so popular this Season.

TAILORED TO YOUR PERSONALITY
Lou Groman & Co.
Tailors
 532 South Broadway

"I have a soul of music," said Otto Lederer. "Every time I hear a march my sole repeats—taps."

Our congressmen are bum carpenters when it comes to cabinet making. Edith Johnson is right again.

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Bright Hints For Human Beings

By "US" or "WE"

FILM FACTS AND FANCIES

By Harry Burns

Rupert Hughes intends to go east and return here in time to start another picture by May 1st for the Goldwyn company.

* * *

James Adams says that Al E. Christie is going to make a series of colored pictures featuring him. Which means that Joimes will have to become blackened up for each subject.

* * *

Buddy Post no more than got over a sick spell and he was hurt while cranking his car and laid up once more.

* * *

Vin Moore, I'm told, has signed a year's contract to produce a series of comedies with "Mary," that famous Selig chimpanzee. The trade papers are advertising, "Watch for Mary," etc.

* * *

Fred Kley's send-off when he left the Lasky studios must have made his heart sink, for a man never knows how much he was appreciated until he leaves his last stopping place. Here's hoping that the Fox organization will appreciate him as he was at the Lasky-Famous Players-Paramount plant.

* * *

Bobby Vernon sold one of his lots on Hollywood boulevard and cleaned up nicely on it. This game of checkers in the real estate game seems to appeal to the actors, who are profiting very handsomely from it without being fleeced out of their hard-earned money.

* * *

Roland Asher is assisting Al Santell at the R.-C. studios after finishing a picture at the Hall Room Boys studios, which will be released as a five-reel feature with a well-known feminine star.

* * *

Noel Smith is once more back at the Century studios. It must seem like home, Noel, for you and Sunset and Gower are so much at home with one another that the agreement must be mutual.

* * *

Harold Lloyd is investing his money wisely. His latest buy was Sunset and Gordon property at a nice sum.

* * *

Bob Horner in starting another one of his feature productions at Universal City, where he is renting space.

* * *

Henry Otto has been signed by the

Fox company to make "Enchantment," a fair and modern story that will cost a fortune.

* * *

Joe Murphy and Fay Tincher are "The Gumps" of comic strip fame which is being printed by The Los Angeles Times, and are producing the series at Universal under Norman Taurog, with Zion Meyers as assistant director.

* * *

James P. Hogan returned from Mexico, where he helped Frank Urson get some scenes for the Marshall Neilan picture.

* * *

O. O. Dull, better known as Bunny Dull, was made a member of the Assistant Directors' Association Thursday evening amid lots of real fun and amusement, and not forgetting the serious moments that the by-laws call for. Dull is assistant to Frank Borzage at the United Studios.

* * *

Dorothy Wolbert has been cast for the next Hobart Henley story that is to be made at Universal City. This makes her third picture with that director.

* * *

Lew Lipton is production manager of the Dinkey Dean company at Universal City, with Al Austin directing the youthful star.

* * *

Bull Montana is to make "The Uncovered Wagon," in which he will have Florence Gilbert as his leading lady.

* * *

Joe Rock is sure to be signing up one of these fine days to start another series of comedies with a new affiliation than what his last contract called for. Fair enough, Jose.

* * *

The Lyons brothers (no relation to the moving and storage firm, but a couple of regular cameramen) are free lancing and should be grabbed up by the time this goes to press.

* * *

Frank Messinger and Jay Marchant have at last come in to their own. After years of assistant directing to some of the leading directors of the big "U," it was only right for them to get a company to direct, and they did, which fixes everything up nicely all around.

"Spring is here," said the man, as he got into bed.

Ray L. must have his daily wise-crack.

* * *

Allen Holubar claims he knew an elephant who lost his green traits after he loaded his trunk—mostly from the shell game.

* * *

Kid McCoy has opened a gym. But most of the Boulevard shieks get their exercise looking for work.

Bernie Durning handed this information in.

* * *

The only way to tease a girl now is to be indifferent. Loehr Harmon again pulls a good one.

* * *

The best "grounds" to divorce a husband is Reno. Charles Clary knows his own gags all right.

* * *

Jacques Jaccard is responsible for this one: "The reason Solomon didn't quarrel with his wives was because he feared mob law."

* * *

Henry Bergman, well-known Hollywoodite, is making personal appearances at Levy's Cafe illustrating Gus Edwards' famous song, "Morning, Noon and Night."

* * *

One sheik almost smothered his girl with kisses. His tent fell down.

* * *

C. H. Dods does collect the funniest stuff.

* * *

Hell hath no fury like an actor with a bum contract, says Gladys Brockwell.

* * *

As we are accustomed to referring to Father as "Pop," why don't we refer to Mother as "Mop?" This by Clara Kimball Young.

* * *

"Most of us live our lives listening to troubles and getting out of them," exclaims Sylvia Breamer.

* * *

"Souls for Sale," at the Miller's Theatre, is competing with a leather trust," states James Kirkwood.

* * *

A new one by Dale Fuller: The only man who takes life seriously is a gag man.

* * *

Myrtle Stedman has her say: Higher education is all right, but you can't get it in an airplane.

"THE COVERED WAGON," A PARAMOUNT PICTURE DIRECTED BY JAMES CRUZE; ADAPTED FROM EMERSON HOUGH'S SATURDAY EVENING POST STORY AND NOVEL BY JACK CUNNINGHAM; PHOTOGRAPHED BY KARL BROWN; REVIEWED ON OPENING NIGHT AT GRAUMAN'S EGYPTIAN THEATRE IN HOLLYWOOD ON TUESDAY, APRIL 10TH.

BY CLOSE-UP JUNIOR

To "cover" "The Covered Wagon" is rather difficult. It is so splendid and yet so uncomfortable near the end. But there is no doubt about it being a great picture, and Mr. Cruze and his associates deserve much credit. Historically, the production is perfect; romantically, it is good; dramatically, it is fine; melo-dramatically, it is splendid, yet there is something lacking. And that is near the final fade-out. I sat with ease through a carefully directed first part, and then suddenly, after the intermission, I felt as if I were being rushed through a series of situations at a rapid rate. This might be called a good ending by some—if handled a little differently—but should it make one feel a trifle hurried? I doubt it. J. Warren Kerrigan has made a good come-back as a leading man. He looked very handsome and heroic. Lois Wilson has never acted better or appeared to greater advantage. She should be on the starring lists soon. Allan Hale as the villain, out-villains some of our best Western bad-men. Charles Ogle had a difficult role, but

handled it as only a real actor could. Ethel Wales has climbed another rung in the ladder of success. Little Johnny Fox will capture all former Wesley Barry fans for his very own. Tully Marshall deserves a great deal of praise, and then some. Ernest Torrence undoubtedly stole the picture from everyone. There is nothing we can say about him except that he was the whole show. Guy Oliver as Kit Carson had his part almost entirely cut out, which is rather unfair. "The Covered Wagon" is probably the greatest family picture ever produced. It will go down as one of the season's best.

We can't say much for Mr. Grauman's prologue except the unusual attraction of real Indians and Col. J. T. McCoy of the U. S. Cavalry, who knows his stuff when it comes to Indians.

Another thing: There were too many dedications. The film was dedicated to Roosevelt, and then Mr. Grauman dedicated the opening performance to Adolph Zukor, Jesse Lasky and James Cruze.

Was this necessary?

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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where I. Miller Footwear is carried
exclusively in Los Angeles

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



MARTHA MATTOX

Whose character delineations represent uncanny ability, study, and achievement. The photographs above show Miss Mattox as she is, and in two characters—the mother in "The Hero" and as the Russian peasant in "Bavu."

9/10/2005 - 2/15/4

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Close - Up

a nearer point of view

VOL. IX, NO. 8.

LOS ANGELES, CALIF., MAY 5TH, 1923

TEN CENTS A COPY



HAMLET

BEAU BROMMEL

CANDIDA

JAMES YOUNG
THE NOTED DIRECTOR
NOW DIRECTING "TRILBY"

*Is here shown surrounded by a few characters
he portrayed, becoming famous thru his inter-
pretation of them - on the legitimate stage.*

SHYLOCK

MARC ANTHONY

KROGSTADT

THE MAGAZINE OF MOVIE-LAND



ARTHUR EDMUND CAREWE

Who is revealing his great artistry as an actor, in his startling portrayal of SVENGALI in "TRILBY."

A NEARER
POINT OF VIEW

"CLOSE-UP"

A MAGAZINE
OF MOVIE-LAND

VOL. IX, NO. 8.

LOS ANGELES, CALIF., MAY 5TH, 1923

TEN CENTS

SAMUEL GOLDWYN'S PLANS

Abe Potash and Maurice Perlmutter, those inimitable Hebrew characters which Montague Glass immortalized in story and in play are to make their advent on the screen, according to an announcement from the studio office of Associated First National Pictures, Inc.

The two will make their initial bow to film fans in "Potash and Perlmutter," a picturization of the famous Montague Glass story of the same name. It will be filmed by Samuel Goldwyn, who returns to the production field after an absence of several years.

Mr. Goldwyn who recently joined the ranks of First National producers to make a series of pictures for that company, is one of the pioneers of the motion picture business.

He was among the first to recognize the need for great stories in pictures, handled by directors of big capacity. He is credited with having interested more authors of importance in writing for the screen than any other producer, and has always been a vital factor in developing pictures to their highest point of artistic expression.

Among one of his early productions for First National, will be a film version of Hall Caine's "The Eternal City," which is to be taken in Rome and directed by George Fitzmaurice.

BEEF COMES HIGH

Denial is made at the studio office of Associated First National Pictures, Inc., that the company is negotiating the sale of the screen rights to Gertrude Atherton's widely discussed novel "Black Oxen."

A report to the effect that the company was to sell the story at a profit of \$100,000 was denied today by John McCormick, Western representative, who admitted, however, that an offer had been made by a certain producer who asked for the privilege of purchasing the film right at a price \$100,000 more than was paid.

Peggy Browne doesn't believe that an apple a day will keep the doctor away, so she eats two of them.

BACK AT UNITED

Jack Dillon, once famous as a legitimate actor and of recent years rated as one of the best film directors in the picture industry, has been signed by Associated First National Pictures, Inc., to direct "Flaming Youth," the celebrated Warner Fabian novel, which is to be of a series of stage and book successes to be filmed at the United Studios.

"Flaming Youth" has attracted wide attention in literary circles and among the millions of readers that help make up the general public. It is one of a number of highly dramatic stories which has been purchased by First National pictures for early production. Work will start on this picture about May 25.

This director, for many years was a prominent legitimate actor, will long be remembered for his great interpretation of the stellar role of "Officer 666." Entering pictures, Dillon appeared before the camera for two years on the Mack Sennett lot.

During the last five years he has directed a large number of successful films, among them being: "The Right of Way," "A Burglar by Proxy," "The Plaything of Broadway," "Blackbirds," two pictures starring Priscilla Dean and Mary Pickford in "Suds." At present he is directing Ethel Grey Terry in "The Self-made Wife."

SHE'S HAD EXPERIENCE

Musical comedy training stood Eulalie Jensen, one of the all-star cast in "The Hunchback of Notre Dame," being made at Universal, in good stead this last week when she was called upon to do a gypsy dance with Patsy Ruth Miller, as Esmeralda.

Miss Jensen starred in "The Time, the Place and the Girl," "The Wizard of Oz," and numerous tuneful offerings. Since entering pictures she has appeared in "The Passion Flower," with Norma Talmadge, "The Iron Trail," a Rex Beach production, "Rags to Riches" with Wesley Barry, "Sunshine Trail," an Ince feature, and other productions.

Edgar Lewis knows a director who is so crazy about golf that he has tea on the set every afternoon.

REX INGRAM CAN SKETCH

Rex Ingram has a wonderful memory for faces. In fact he never forgets a face but he sometimes has difficulty in remembering names. Being an artist and sculptor it has always been his custom when he wants a character for his picture to sketch them and Harry Kerr, Metro casting director, can name the man or woman in a majority of instances and gets them for him.

The only trouble with this practice is the fact that Mr. Ingram is not particular where he sketches his pictures. Wherever he happens to be is the place the picture is sketched. The walls of his new office were covered with sketches of every description.

As a result he was greatly surprised several days ago when he walked into his office and discovered a large blackboard covering one side of the wall and a large notice attached to it informing him it was for him to sketch his pictures on.

The operator at a theatre the other night took the star out and carried her down to the exchange office on Olive street.

Wallace McDonald did this bit of reporting.



DOROTHY MORGAN
Child Actress

YOUR CINEMA FAVORITES



In Confidence

MACK SENNETT MAKING HIS PROMISE GOOD

Another director has been added to the Mack Sennett studio forces. He is putting the comedians through their paces. On him the eyes of the other directors are focussed, that they might acquire his knack, or angle, as it were, of getting in and out of intricate and difficult sequences of situation and other action.

With the recent announcement from the well-known producer, Mack Sennett, that his forthcoming comedies to be issued through the Pathe Exchanges, were to be in reality, short production, and that neither money nor time would be spared in making them the best mirth product on the market, he is bending every effort to vindicate that assertion.

Mack Sennett never made a promise he did not keep. This last one he made to the press and the trade at large, and it too will be kept. He is a firm believer in that old adage, "to do a thing right, one must do it themselves." It is a known fact that in picture making, especially in comedy production, that one director cannot successfully execute another man's thoughts and transpose them to the screen with humorous continuity, at least not without the physical help of the originator.

Being the originator of the plots, gags and situations used in that brand of comedies bearing his name, Mr. Sennett pointedly takes an added interest in supervising the photographing of same. In fact, of late he has been sitting right on the set and directing, just as of yore, much to the liking of the members of the various troupes.

The spectacle of the famous producer personally directing, served to inspire the cast to greater effort. Being a natural humorist with an inborn sense for things funny, Mr. Sennett, according to those whom he is directing, is the easiest man from whom to take directions. Quick witted, and droll to a marked degree, his method is: "Get your people in a happy frame of mind, hold them to it and the re-

sultant effect on the screen will prove the wisdom of it."

Baring unforeseen happenings, it appears a certainty that not a few of the future all-star cast Sennett comedies will be directed by the producer himself, who seems to get even more "kick" out of again wielding the megaphone, than do those who follow his instructions.

Whenever he is asked what college he went to in his school days Niles Welch always hesitates before he replies. He studied at three colleges, Yale, Technology and Columbia and finds it a difficult thing to decide on which one to announce as a preference. Niles is now playing the leading role opposite Gladys Walton in the Universal production, "Sawdust."

PRACTICING THE THEORY

While he was holding an editing preview of his six-reel picture drama, "The Silent Accuser," in the studio projection room at the Hollywood Studios, the business office of Richard Thomas, the producer-director, was entered by a sneak thief, who rifled the cash box and stole \$300. "The Silent Accuser" deals with the apprehension of criminals via the fingerprint system.

The thief left his finger prints, say Hollywood police, of which photographs were taken with the camera Mr. Thomas used in filming certain scenes of "The Silent Accuser."

Eddie Sutherland was burning with love. So Marjorie Daw came along and made it an even heat.



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Extraordinary.

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\$8.50 to \$10



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Boot Shops
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6th AND OLIVE
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NIGHT LIFE IN L. A.

(By "The Rounder")

LOEW'S STATE — "SINGED WINGS," starring Bebe Daniels and Conrad Nagel; directed by Penrhyn Stanlaws. Ernest Torrence, new wonder of the screen, comes in for his bit of credit. He plays a clown and makes "Poodles" Hanneford and Eddie Foy look sick. Adolphe Menjou is good, too. Ernest Belcher presents his "Evolution of the Dance." Billy Shoup has a real good bill this week. Crowds are good, too.

ORPHEUM—Mr. Perry is still smiling. Good bill this week. Hal Skelly tops the program and the rest of the gang are fine.

HILLSTREET—Henry B. Walthal, old-time screen favorite, is back on the stage again in a clever playlet. Jack Benny is very good. Felix Adler is well worth seeing. The photoplay is "Boss of Camp Four," starring Charles (Buck) Jones. It is a rather interesting Western story with a good man to head a well-selected cast.

MOROSCO — "We Girls," by The Hattons, is a story of the daughter who takes her flapperish mother in hand. Very amusing.

MAJESTIC — Holbrook Blinn as "The Bad Man," A bandit story which robs the audience of many laughs. Don't miss this. Edwin Carewe will start on the screen production soon.

METROPOLITAN—"The Trail of the Lonesome Pine," starring Mary Miles Minter and Antonio Moreno; from the novel by John Fox, Jr.; adapted by Will M. Ritchey; directed by Charles Meigne. It is one of the over-done stories of the Kentucky backwoods. Ernest Torrence appears again and grabs a lot of credit.

RIALTO—"Enemies of Women," a Cosmopolitan production featuring Lionel Barrymore and Alma Rubens. From the novel by Blasco Ibanez. Gareth Hughes plays an important part. A picture on which too much money was spent in making it "a little bit different."

EGYPTIAN—"The Covered Wagon," an epic of the silver screen directed by James Cruze, and which is making Ernest Torrence the newest star of the films. It is a photoplay that Dad and Mother with the children can enjoy.

GRAUMAN'S — "The A by s m a l Brute," another Jack London story placed on the screen by Universal and Hobart Henley. Reginald Denny is the star, supporter by Mabel Julienne Scott and Buddy Messenger. It is just a story of a fighter's romance with all the stereotyped thrills of the movies and fiction writers combined. The direction and Denny's earnestness makes it stand out.

CALIFORNIA — "Backbone," by Clarence Budington Kelland, which recently appeared in The Saturday Evening Post. Alfred Lunt, a new actor on the screen, and Edith Roberts play the leading roles. This is a fine story, plenty of action, enough thrills tangled with romance for any movie audience.

MILLER'S—"Hunting Big Game in Africa," with H. A. Snow. You might enjoy this is you haven't seen too many travelogues lately.

KINEMA—"The Isle of Lost Ships," directed by Maurice Tourneur; presented by M. C. Levee. Milton Sills, Anna Q. Nilsson and Walter Long enact the leading parts to perfection. Rather interesting tale of three who are wrecked in the Sargasso Sea. Tropical stuff—south sea romance— island intrigue.

MISSION—Reviewed at length elsewhere in this issue

ALHAMBRA—"The Pilgrim," which is Charles Chaplin. Nuf Sed!

CLUNE'S — "The Nth Commandment" was reviewed in past issue.

TALLY'S—"The Flirt" was reviewed in past issue.

GARRICK—A variety of films for a dime and a daily change of program.

SYMPHONY — Fred Caldwell's "Night Life in Hollywood," which is getting by only on its startling title. The public to be fooled again. Barnum would have blushed.

PANTAGES—"Pawned," from the pen of Frank L. Packard, who writes some clever stuff. Tom Moore and Edith Roberts have the starring honors. Just a program picture, that's all. The vaudeville is as usual. Use your own judgment.

EGAN'S—"The Demi-Virgin," with Nancy Fair and Taylor Graves. This is probably the hottest thing on Hollywood and the movies yet. Real (reel) true-to-life stuff with



ETHEL BROADHURST
SCREEN INGENUE
Who is playing in Zeigfeld Follies in New York. She will shortly return to California.

plenty of nasty-nice gags. Miss Fair is wonderful and Taylor Graves comes in for second honors as a real actor. Don't miss this!

MASON—Leo Ditrichstein again, but this time in "The Purple Mask."



MARGUERITE KOSIK
A Bright Child Actress

...Flickerings From Flickerland...

This is a startling mystery play with a splendid cast. Awfully exciting and well worth seeing.

PALAIS ROYAL — A fine fodder factory with fascinating jazz fiends headed by Henry Halstead.

CINDERELLA ROOF—This is now the place for theatre press agents to put over a big local gag, advertising the Roof and the theatre they represent. Some long-distance dance contests have also been recently staged.

COCOANUT GROVE — The only place to see society high-brows and the movie folk at their best. Abe Lyman's high-powered musicians hand out weird jazz creations a la drum sticks.

WINTER GARDEN—A place where a number of girls have bare-legged positions with salaries attached. They serve food and watery drinks with cover charges. Bert Fiske leads a bunch of boys who know how to play for dances and jazz songs.

PLANTATION — Harry Casey has made a name for himself by leading the following boys through perfect tunes for tootsie trotting and wicked waltzing: Claude Trader, violin; Birney Taliaferro, saxophone; "Hoppy" Hopkins, saxophone; Ralph Markel, cornet; James Ross, trombone; H. B. Mathis, banjo; Herbert Myer, piano; Frank Markee, bass, and W. J. Cogan, drums. Recently Harry Brand's protege, Jimmy Starr, gave a dance number that knocked the cash customers off their feet.

JAHNKE'S TAVERN — A submerged cafe with tuxedo cafeteria service, and a bit of dance noise submitted at usual rates.

ROYALE COUNTRY CLUB — Another famous place for picture people on Sunday nights. They have a dancing contest as an added attraction and a pitcher of weak punch is always less than thirty dollars.

TURKISH VILLAGE—A splendid place for all "sheiks" and their Pola Negris to sip cooling drinks and dance. Charles Manos pleases his many patrons with pleasant surprises very often.

MARCELL'S — Absolutely Mr. So-and-So, Positively Mrs. So-and-So, this is really the only place to dine in the evening. I'm sure that you will agree after trying once Mr. Brandstratter's famous food served

with service superb. Oh, absolutely Mr. So-and-So, Positively Mrs. So-and-So.

MONTMARTE—If you haven't sung the Soup Song in this run-way beside the "Sheik's Tent," you've been missing a part of life and laughter. You can play checkers upon entering the black and white squared floor, and then you can play around a bit on the dance floor to Vincent Rose and Jackie Taylor's orchestra. The Coffee Shop downstairs is fine, except that they have a lot of funny signs tacked around that spoil the appearance of the place.

ITALIAN VILLAGE—Billy Blankenbecker and his wicked saxophone are tickling the customers into dancing their fool heads off. The luncheons are becoming better and better, noon by noon.

CALIFORNIA CAFE—One of Gus Haritos' eating houses of good food and service. To mention that Gus is the head of this is enough.

COMMODORE GRILL—This is the other place where Gus keeps a flock of yellow canaries and passes out his perfect platters of chow.

MARY LOUISE—A delightful dining palace and tea room. Quite the best in the city, and now making a name with new dishes and varieties.

BROWN'S CHOCOLATE SHOP—"I'd walk blocks for a Brown Shop" is the new slogan just introduced. And it's a fact, they are well worth walking blocks for. Their iced dainties and midget dinners are fats becoming a hit of the city.

TAIT'S COFFEE SHOP—"I'll meet you at Tait's." "What time?" "Any time, they're open day and night you know." That "no dish over fifty cents hits the bullseye all right. And talk about speed! Oh boy, they sure know their stuff when it comes to slamming out hot groceries.

TRAVAGLINI'S ROMA ROTISERIE—Late for dinner at home? Just dash in and buy some cooked food and papa's setting pretty with wifey at home. Those who have tried this idea are making it a habit, and really it does save a lot of bother if you're in a hurry to dash out in the evening.

HOLLYWOOD STADIUM—Friday nights are famous now, and Roy Marshall made them so. 'Tis a wise chap who doesn't work on Friday

Stetson Hats — Manhattan Shirts

"35 40 45"

—three figures that mean real values in men's clothes when connected with the signature of Harris & Frank.

—We reason that these clothes must be just what young men and men want —or else we wouldn't sell so many.

—Come in and see if you think our argument is sound.

Also a strong line of Stein-Bloch and Stratford models for young men.

Harris & Frank
STEIN-BLOCH SMART CLOTHES
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NEW EDWIN CLAPP OXFORDS



GERTRUDE STEVENS
Comedy Ingenue

Moving Along In Movie-Land

nights and who reserves his seat ahead of time. All of our movie folk are weekly habitués to the fistic, he-man stuff.

LET 'ER DOWN — This week of pogoing around our rocky-streeted village almost left me without wind enough to tickle a typewriter. Due to the fact that I have just been asked by Tommy Gray to pose with him for some animal crackers, I will have some funny stuff next week. Watch for "Long-Shot," Close-Up's only rival. I'm letting you in on some soft-focus scandal.

LUNCH!

WHERE EAST MEETS WEST

Organization plans are under way by the Forrest Film Manufacturing Company, a new producing unit, backed by a coterie of Eastern film men, which will locate in Hollywood. The company plans to produce two-reel comedies of a high-class nature. It is understood that distribution will be by Educational and that the initial production will consist of twelve two-reel comedies.

Martin J. Heyl is now in the city organizing film talent. The famous Betwood studios near Philadelphia have been leased and during the summer months production will be concentrated there. Beginning in November and for the remainder of the winter months, the company will locate in Hollywood.

Heyl, who has opened headquarters at 6047½ Hollywood boulevard, states he expects to take a battery of directors, assistant directors, cameramen, technical advisors, gag and scenario writers East with him at an early date.

"Practically all of the comedies have been made in the West for a long time," says Heyl, "and Los Angeles streets are familiar to every fun film fan. We plan to make our first comedies in Philadelphia and run over to Atlantic City and other Eastern seaboards any time we want beach stuff.

"California is the ideal place to make films in winter and we will come back here next November, but we believe comedies made in the East will have an appeal to Easterners. We expect to put out only the highest type of clean, wholesome mirth productions and have gone into this venture after studying the market carefully. All of our board of directors and

PICKING TYPES

A short time ago I was an observer while Frank Roderick, assistant casting director to Harry Kerr at Metro, was selecting reel types for Rex Ingram's production of "Scaramouche." The "picking" occurred in the Ivan Kahn agency on Hollywood boulevard. There must have been at least a couple of thousand, more or less, who passed in review. No time was lost by Frank, who, with the efficient assistance of Ben White, Ray La Verne, Ivan Kahn and others, hustled the applicants for atmosphere work through a series of doors. It seemed to be one perpetual stream of humanity. And what types were represented in that motley mob! In less than two hours the discriminating task was accomplished, and at no time did Frank play any favorites, but conscientiously selected his people so they'd measure up to the standard insisted upon by Rex Ingram. Frank Roderick is a capable young man. He is immensely efficient, and possesses the rare distinction of having a sense of humor. Without the latter, we're inclined to think that he wouldn't last many moons as a sane subject of free America, for his task is arduous and requires a philosophical trend of mind in the person accomplishing it.

CHRISTIE GOING ABROAD AGAIN

Al Christie, comedy producer and globe trotter, is going abroad again this month, leaving Los Angeles Monday to sail from New York, May 12, on the Majestic for London, Paris and other points of interest. This is Mr. Christie's second annual vacation to Europe, and he will make a rather hurried trip as he did last year in order to return within seven weeks' time to resume his own schedule of making comedies.

Dustin Farnum back again.

He wants to know why he always loses buttons from his clothes at the laundry. Well, we don't know why they'd want them either.

* * *

You must admit that telephone girls keep plugging away, asserts Gladys Brockwell.

officers are seasoned film executives, who see a ready outlet for more short reel offerings."



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With Comedians in Comedy Lane

At the Screen Door

By Clarke Irvine

Thanks for the donations to this kolim. Evribodi is invited to step in and say their funniest; original or overheard.

* * *

Hollywood drug note: Connie Tal-
madge has done her hair in yaller!

* * *

The parrafine frying pan this week goes to H. B. K. Willis, clever reporter of the Los Angeles TIMES, who sent in this whiz:—"They're even covering up the wagons in Hollywood." ("The Covered Wagon" is now on.

* * *

Hub—"Why do they call producers movie magnets?"

Cap—"Don't know, why izzit?"

Hub—"Because all the beautiful stars are attracted to 'em!"

* * *

I asked Doug Fairbanks the other night what he thought Napoleon could do were he here today.

"He'd be a picture director," replied the tanned son of the cinema!

Pretty deep! !

* * *

Director Frank Borzage outdoes Griffith! He has St. Peter under contract and is making scenes in heaven—for his new picture o' course!

* * *

Doris—"She has a nawfully trying position."

Poris—"Howkum?"

Doris—"She's a model in the fashun fillums!"

* * *

Thirty days hath September, April, June and November. The rest have thirty-one except Bebe Daniels, and she only had TEN (in jail). Speedy!

* * *

"Raise you ten," said the facetious elevator operator as he whizzed the poker fiend up to his club!

* * *

Richard Stanton is to make an all-star special Jewel production for Universal now that he has completed "McGuire of the Mounted," a Northwest Mounted Police story, starring William Desmond.

* * *

Shirley Mason informs us that modern babies can not be sung to sleep with the old-time lullabys. They've got to have the tune jazzed up a bit.

NO BELLS RANG OUT

You noticed the headline, didn't you? Well, the stereotyped peel of merry chimes usually associated with weddings didn't eventuate, but William A. Yochem attended his own nuptials with bells on, as it were. The charming bride was none other than Margaret Talbot of Kansas. She made a beautiful lifetime present to the man of her heart. "Bill" is a very popular fellow indeed and numbers his friends by the thousands, in fact a general protest was on the verge of being sent to this handsome Chicagoan for having deserted the ranks of the numerous circles, when Newton Stone butted in and saved his pal from this overwhelming embarrassment. Oh, of course, just like the editor I am, I forgot the most important facts about the ceremony—the DATE, and place. It occurred at the California "Gretna Green"—Santa Ana, in fact, and it happened the day before Black Friday, the 13th of April. This should make this ideal couple very happy indeed, and if wishes mean anything at all in this world, his legion of friends, including the writer, wish Mr. and Mrs. Yochem a long life of connubial bliss and perpetual baseball games throughout each season of the year, in which they can both attend, and place their bets on the same team to win. This creates for harmony and Girrard cigars!

Martha Mattox says a chap should never give a girl jewelry unless he is going to marry her. How will a ring under the eye do?



VIN MOORE

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Jacques Jaccard informs us that ham does not come from the Sandwich Islands.

* * *

Edward LaNiece, a retired Los Angeles police officer, supervises all of the technical police details in Richard Thomas' screen dramas of crookdom.

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.

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THE SUBJECT IS GOOD

One girl wanted a husband.

One girl didn't want a husband, but had to take one.

The first girl wanted a husband so bad that she kidnaps one.

The second girl wanted to lose a husband so she marries a sanitarium invalid with one foot in the grave and the other on a banana skin.

These two characters, whose views on matrimony are so diametrically opposed, are the heroines in two distinct pictures now in preparation at the United Studios for Associated First National release.

In the first picture, "The Huntress," and heroine is a white girl, brought up as an Indian, who kidnaps "her man," holds him on an island and then marries him before he knows what it is all about.

In the second picture, "Her Temporary Husband," the heroine, forced to marry within twenty-four hours to win a legacy, weds a man she thinks will live scarcely long enough to see the marriage ceremony through.

These bright plots are the basis of two of the most amusing mirth-provokers to be screened for many months.

HE CAN DO IT

King Baggot has been promised first use of the proposed Culver City race track for a motion picture by Dick Ferris, sponsor of the Southern California Jockey Club, which is to revive horse racing in California. King Baggot made "The Kentucky Derby" from the Charles T. Dezey melodrama at Lexington, Kentucky, for Universal and it romped home a winner. Hence Carl Laemmle is anxious to have him make another racing "melo."

Anahcim, California, will become a veritable suburb of Hollywood during the staging there of the third annual California Valencia Orange Show, May 22 to 30 inclusive. The opening day has been declared "Goldwyn Pictures" Day" and General Manager Abraham Lehr is planning to send a bevy of stars there to receive in behalf of California's greatest fruit product, in charge of Joseph Jackson, director of studio publicity and Carroll Graham, one of his aides.

HE'S AT IT AGAIN

John W. McDermott, former director of Universal, Fox and Christie comedies, has been engaged by Associated First National to direct a picturization of "Her Temporary Husband," the famous farcial comedy stage success in which William Courtenay is now starring in the East.

"Her Temporary Husband," is to be the fourth in a series of stage and book successes which are to be filmed at the United Studios under the production counselship of Richard Walton Tully.

The play, which is from the pen of Edward A. Paulton, has been adapted to the screen by F. McGrew Willis. As a stage production it ran in New York for three months and since then has been played in most of the big cities in the East. It is acclaimed the best stage farce since "Are You a Mason."

McDermott, who will handle the directorial reins during the production of "Her Temporary Husband," is looked upon as one of the foremost directors in the comedy field.

He has been in the motion picture field for ten years, first coming into the profession as an actor. He played both comedy and dramatic roles with the old Kalem and the Universal companies and then he engaged in directing.

He is the author of a hundred or more original film stories, many of which he directed personally. During the last year he wrote more than a score of "originals," the most notable of which were "The Mollycoddle, a Universal picture and "Just Pals," a Fox production.

Dorothy Phillips, having just returned from Palm Springs, Calif., is resting at her Hollywood home before resuming work at the studios.



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200 STAGE PRODUCTIONS

Harry Gribbon, one of the members of the all-star casts appearing in Mack Sennett comedies, is probably one of the few comedians who, following years of extensive repertoire on the musical comedy stage, have achieved permanence in motion pictures.

Harry Gribbon has appeared in almost two hundred stage productions, with many of the most famous stars and heading one of the first Ziegfeld companies when it went on tour. Since leaving the stage he has stocked up an enviable record for himself in pictures.

Hazel Buckham, at one time leading lady for Charles Ray, is to return to the screen after a long absence during which time she was a member of the Majestic Theatre stock company.

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Shadows From the Silver Sheet

GOSSIP BY THE ROUNDER

HOXIE HAS MADE ONE

Jack Hoxie, veteran cowboy and trick rider of the screen, has ridden, roped and shot his way through his first starring feature for Universal, "Don Quickshot of the Rio Grande," a story of the great Southwestern cattle country.

The story was adapted to the screen from a magazine story by Stephens Chalmers and was directed by George E. Marshall, who will also direct Hoxie in his next Universal Western feature, "Where is This West," an original story by George C. Hull.

Hoxie has been signed by Universal to do a series of feature productions built around the Western cattle country. In the Hoxie unit at Universal City are a dozen grizzled veterans who have ridden the range from the Mexican border to Alberta, old friends of the cowboy screen star, some of whom knew him when he was just a youngster on his dad's cattle ranch in Oklahoma. They lend realistic atmosphere to his productions.

GRAF AND POWELL RETURN

Max Graf, supervising director of Graf Productions, Inc., and Paul Powell, director, returned to Hollywood yesterday from the Pacific Studios at San Mateo with the negative of "The Fog," which they will assemble at the Metro studios.

"The Fog," which is a picturization of William Dudley Pelley's novel, will be released by Metro and is the most ambitious production to bear the Graf trademark. In the cast are Mildred Harris, Cullen Landis, David Butler, Louis Fazenda, Ann May, Ralph Lewis, Ethel Wales, Edward Phillips, Marjorie Prevost and Frank Currier.

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A. B. Cox, 717 Tribune Bldg., Chicago

SAUM ENGLISH!

James Young was directing a scene in Richard Walton Tully's "Trilby," which is to be distributed by Associated First National Pictures, Inc. Most of the action was to fall on the sturdy shoulders of the two promising young French thespians, Maurice Cannon as "Zouzou," and Max Constant as "Dodor."

These two young gentlemen, though they have made marvelous progress in mastering English since their arrival here two months ago, are still unable to comprehend much of the rapid-fire conversation of the studio. So Director Young delegated Cliff Saum to carefully explain the action to them. Saum drafted Andree Lafayette, the "Trilby" of the cast, and herself a Parisian, though highly educated in English, to act as interpreter for him.

"Tell 'em the birds inside open the door," carefully articulated Cliff, "and the Jane says, 'Nix, nix, nix' and gives 'em the razz!"

Andree gasped, and gazed wildly about.

"Jane—" she repeated in awed tones. "Birds—nix—razz! Really, I'm so sorry! I do not understand."

"Thought you understood the English language," grunted Saum.

"I am verree sorree," explained the fair Andree. "I know no such language."

Conrad Tritzler, the famous scenic artist, just from London, was watching the scene. He gulped, his face an apoplectic hue, and finally exploded:

"I've lived in England forty-two bally years, don't you know, and I've never heard such bloody language in all my bloomin' life!"

Esperanto may be resorted to by the Tully organization.

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.

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SHE'S COMING BACK

Three important announcements concerning Mae Murray and her director-husband, Robert Z. Leonard, were made by the dainty star on the eve of her departure from Los Angeles for New York.

In the first place she is going East to close her luxurious apartment. She has purchased a five-acre hilltop site overlooking Beverly Hills and will build a beautiful home upon her return to Los Angeles.

This means that Miss Murray will make her future Tiffany productions for Metro on the West Coast. She has just completed her work in "The French Doll," her newest picture.

"Conquest," a story by Sada Cowan and Howard Higgins, will be Miss Murray's first starring picture to be filmed upon her return from the East. The author and authoress of this story will also prepare the screen adaptation. Mr. Leonard will direct. He and Alfred Cohn, title writer for Miss Murray's pictures, will follow to New York just as soon as "The French Doll" is edited.

Buster Keaton has had a busy week. It started off badly. First his famous German police dog, "Captain," died. Buster gave him a real funeral. Then a new dog which Buster bought because he looked like "Captain" ran away and hasn't yet been found. That cost Buster \$350. Next Mrs. Keaton informed Buster that the baby, now nine months old, was able to recognize his papa on the screen and was keeping up a continual howl to see more Keaton comedies. Between his home and personal troubles Buster has had a hard time finishing the editing of "Three Ages," his latest feature comedy.

"HOT DOG"

Wanted—a dog that can cry.

He (or she) must be able to "turn on the water works" whenever he (or she) is told.

And he (or she) must be able to turn them on good, and let tears flow from his (or her) eyes so copiously that the showing of this crying canine on the film will bring tears to the eyes of the audience.

Quite a tall order! But it is one which must be filled—for such a dog is wanted to play a prominent part in "The Huntress," a picturization of Hulbert Footner's romantic comedy drama now being filmed at the United Studios, Hollywood, by First National.

So hurry up, you dog owners. If you have a dog that can cry, and cry good, bring him around. Fame is awaiting him (or her) on the screen.

Charles A. Logue, noted screen author and director, has been engaged to write the film continuity of Cynthia Stockley's "Ponjola," which is to be the second James Young production for First National.

* * *

John George, who speaks Arabic, English, French, Turkish and Egyptian, has been in every picture made by Rex Ingram during the last five years. He is playing in "Scaramouche."

* * *

Instead of hiring actors to portray the roles of musicians, one of the leading theatre orchestras in Los Angeles was engaged and placed in the orchestra pit of the theatre setting for "Rouged Lips," Viola Dana's new Metro picture.

* * *

The Egyptians were forbidden to eat onions. This kept them from being too "strong" for King Tut perhaps, says Jay Eller.

PERT POINTS

William Sullivan pulls a good one. Once there was a writer who thought of a very original idea of having the husband make love to his wife. But the censors said it was too vulgar.

* * *

William Duncan got a big laugh when he heard about the fellow who called up his wife to tell her that he wouldn't be home the day before.

* * *

The people who sing just to kill time often cause the death of other things.

Jimmie Aubrey does another subtitle.

* * *

Norman Taurog has his little joke: Girst Girl — "What's wrong with your fellow?"

Second Ditto—"Nothing, only he keeps me in the dark too much."

* * *

Famous villain busy at Universal—still another news item. Good chance for some would-be heroes to bust in now.

Jack Sullivan has suggested this.

* * *

Dorothy Dalton has just finished "Fog Bound." It's a cinch that this picture will be mist (missed).

* * *

Garry O'Dell, who has an important role in "Other Men's Money," now in production, is a nephew of the late John Fleming Wilson, one of the greatest novelists and writer of short stories of the sea that America has ever produced. Mr. O'Dell became a motion picture actor on the advice of his late uncle.

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Under the Magnifying Glass

BY THE MAN

BEHIND 'CLOSE-UP'

ESTELLE TAYLOR

There are many motion picture celebrities in the moving picture profession who are constantly in the public eye, (sometimes unnecessarily so). These are the kind who are secretly designated by scurrilous newspapers as fit objects to scandalize for many unaccountable reasons, and they are usually unjustified.

Miss Estelle Taylor has been focused occasionally in the public eye, through fans, and malicious gossips. This young lady, who in my estimation is one of the finest actresses on the screen today, deserves all the publicity she can get as a reward for her meritorious efforts on the screen.

I have often wondered to myself why a famous person should be censured for trivial or careless acts that are usually passed by if I, or you, commit them. Why is it necessary to punctuate a person's ambition with shameful stories that only lead to heartaches, and possible degradation of that person's art. It is a foregone conclusion that anyone who is very beautiful becomes a target of more malicious envy and gossip than others who have less pulchritude. I have known Miss Taylor a long time in her artistic achievements. I have had every opportunity to study this young lady at close and long range, and except for spontaneous outbursts of merriment when working, I have never known her to have done anything which should bring censure to her as an artist.

Unfortunately, on account of her startling type of beauty, producers who have only type in mind have placed Estelle Taylor before you either as a vamp or a villainess. Both of these characters are totally foreign to her private life. Were you to see her amidst her home surroundings you would marvel at such an appellation in reference to her. I know it is her ambition to play parts on the screen that would beget your admiration and whole-hearted support in more lovable characters than she has been allowed to play in the past. Estelle Taylor is more of a homebody than one would suppose. She is so conscientious in her artistry that she devotes most of her time to studying the parts which she is later to portray. She even designs and creates the very costumes which she



wears for the screen. She has a lovable disposition, which is very apparent when you enter her home on Cahuenga avenue and see her numerous four-footed pets.

Recently there appeared at Loew's State Theatre "Thorns and Orange Blossoms," in which Miss Taylor was featured. She hopes that will be the last picture which you will see in which she will have to play an unsympathetic part. Her first step towards showing you the sweetness of her nature as an actress will be that of the "Princess," which will shortly be released, namely, "Bavu." A few days ago she was engaged to play in an all-star feature production which is being produced at the Hollywood studios, and this is in keeping with her avowed determination to discard vampirish parts in her future career.

Estelle Taylor is loved and admired by everybody in the cinema profession. She has a disposition that doesn't believe in class or big-headedness. She is a grateful for an "extra" commendation as she is for others situated in better walks of life. She is known for her proverbial generosity towards others, and possesses a mind which has great indications of scholastic attainment. She is never satisfied until she understands the subject which at the time engrosses her attention. She is in search of truth and the right kind of truth, and with all this she has a healthy mind, which finds open expression in healthy outdoor sports. In other words, Miss Taylor is a normal human being who

TOPSY'S DEAD!

By M. L.

The most of us mourn for our husbands and wives,

The dear cherished face of a mother or son,

But all of us weep for the passing of lives

The Reaper has cut from the path he was on.

I'm grieving tonight for my very best friend!

She journeyed, but left me a fine epilogue:

A token of love that remained at the end—

A wag from the tip of the tail of my dog!

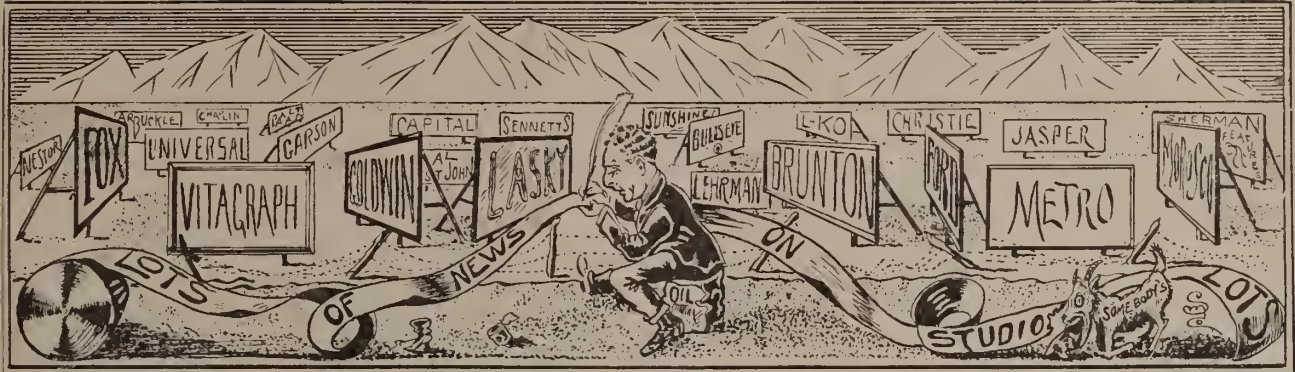
WALLACE BEERY

IS REALISTIC

Wallace Beery, who is playing the title role in the Associated Authors production of "Richard the Lion Hearted," at the Thomas H. Ince studios, became so excited during the filming of one of the big fight scenes in the picture that he nearly broke the neck of one of the extras playing with him. The unfortunate chap, who was one of the horde of "Saracens" with whom the king fights, leaped at Beery's throat with his dagger. Beery, grabbing him by the neck, threw him down some steps with such force that a vertebrae in the man's neck was dislocated. A hurry call was sent to the Culver City Hospital and a doctor, after working for some time with the unconscious man, manipulated the vertebrae back into its right and natural place.

has made the most of her ability, and hopes that as time progresses her achievements will place her in a class of cinematic fame in which the "Upper Ten" reign.

In conclusion, I might state that my object in starting off this article in the way that I have should in itself act as a betterment to that future "First Opinion" that you usually form of another human being. And so having said this, it is with a great deal of pleasure that it has been my privilege to have said a few words regarding a lady who is fully worth while from every angle which the feminine sex relegates to the ideal conception of womanhood.



UNIVERSAL PICK-UPS

Esther Ralston, popular Universal heroine of chapter plays and Western features, will play the leading feminine role in "Thicker Than Water," Herbert awlinson's latest starring vehicle, which is now being filmed at Universal City under the direction of Edmund Mortimer.

* * *

A Talented Lady

Laura La Plante has been cast for her third leading feminine role in support of the popular Hoot Gibson at Universal City.

The latest Gibson feature in which Miss La Plante appears is "Out of Luck," an original story of a cowboy who joins the navy, by Edward Sedgwick, who is directing the picture.

Other plays in which Miss La Plante appeared with Gibson were "Dead Game" and "Shootin' for Love," both typical Western features of the type that has made Gibson so popular with the motion picture public.

Her latest appearance before the camera was made in support of Roy Stewart in "Burning Words," a story of the Northwest Mounted Police.

Miss La Plante is one of the most popular of the younger screen actresses.

* * *

Production has just been completed at Universal City on "Burning Words," a story of the Royal Mount-

ed Police, starring Roy Stewart. The picture was directed by Stuart Paton.

"Burning Words" was written especially for Stewart by Harrison Warren Jacobs and formed the vehicle for Stewart's first appearance as a star in a feature production under his new starring contract with Universal. Previous to his new contract he was starred in chapter plays and two-reel Westerns, and cast in all-star pictures.

Supporting him in the cast were Laura La Plante, Harold Goodwin, Edith Yorke, Alfred Fisher, Noble Johnson, William Welsh, Harry Carter and George McDaniels.

* * *

Duke R. Lee, who plays "George Washington in "Daniel Boone," being filmed at Universal City, is at work on a scenario. Lec has been engaged on his story for some time. It is a big Western tale.

* * *

Al. Murphy, who plays "Andy Gump" in the new Gump Comedies at Universal City, has an idea. He wants to play "Andy at Universal City," and have Andy meet Priscilla Dean, Virginia Valli, Mary Philbin, Reginald Denny and the rest of the stars. If he puts it over he'll have the biggest all-star cast ever seen in a comedy. Norman Taurog is thinking it over.

* * *

Two Spectacles will be made at Goldwyn's—news item. What's this for, Kleig eyes? inquires Edgar Lewis.

SHE DESERVES IT

Virginia Brown Faire, who first achieved success as "Shireen" in Richard Walton Tully's recent production, tracted to appear in a series of productions for Associated First National "Omar, the Tentmaker," has just con-Pictures, Inc.

Miss Faire is one of the girls who has risen from the ranks through hard work and determination to succeed. She was the winner of the first beauty contest conducted by the Brewster publications. Her many friends are happy, indeed, to hear of her success, and will watch for her first work under the new contract with keen anticipation.

"I owe it all to Richard Walton Tully," she explained, confidentially, today. "He gave me my first real chance opposite Guy Bates Post in 'Omar, the Tentmaker,' and the success of that production has meant a great deal to me."

Of course, she is not the first actress who can point with pride to the fact that she was "discovered" by Tully. Add such names as Lenore Ulric, Bessie Barriscale, Carlotta Monterey, Laurette Taylor, Florence Rockwell and others.

Oscar Apfel, erstwhile Fox director, is back from an extended tour of Europe and is now considering a number of offers to resume megaphone wielding. He formerly directed "Bill" Farnum, Warren Kerrigan and others.

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THE LIFER

*His lot was harsher—than his crime,
But still his gentleness was such,
That not once in that irksome time,
I saw him shrink from sorrow's
touch.*

*But more than this—no care could
stem
The pent-up humor of his store,
Cheerful with all—but more with
them,
Who read aright the grief he bore.*

*Once it did seem his hardy eye,
Sprang moisture from his pent-up
soul;
The wistful look—his hopeless sigh—
Beyond the owner's firm control.*

*Then in my heart the meaning swept,
I bared mine own, to read his grief,
And having read—my impulse leapt,
To share my hope in joint relief.*

*But ere my thought was framed to
word,
The cloud receded from his face,
And there anon, his voice was heard
Uplifting men in sore disgrace.*

*Such is the man, my feeble pen
Would justice do, but no pen
could;
For he, despised and shunned of men,
Received from many gratitude.
—BY MARSHALL LORIMER.*

Jane Murfin has begun production work on her play "The Sign" at the Ince studios. May Allison has been signed up for the leading role, the cast also including Ethel Shannon and Rockcliffe Fellows. Miss Murfin will direct her own production.

* * *

Loehr Harmon claims that Jimmie Dugan and Jack Sullivan put him on his feet! Now what does he mean—wasn't Loehr wearing shoes?

COLORFUL EXPERIENCE

All is grist in the movie mill: every talent, profession, trade and experience can find some useful niche in the making of motion pictures. Naturally, therefore, Hollywood contains the most variegated collection of experiences in all the world; and of all this group, William Van Brincken, research director for Jackie Coogan, owns the most interesting set. A student in German gymnasiums and art schools, officer in the royal regiments of the Kings of Saxony and Wurtemberg, theatrical producer for these royalties, in association with Max Reinhardt, globe trotter extraordinary who has traversed every continent—this is just a fragment of the colorful experience and acquaintance with international manners and customs which Van Brincken brings to help Jackie in the picturization of Mary Roberts Rinehart's novel, "Long Live the King."

Marvel, well-known vaudeville dancer whose Spanish dance is one of the high lights of "In Old Madrid," Clara Kimball Young's newest Metro starring picture, closely resembles Rodolph Valentino. While in Theodore Kosloff's company Marvel's dancing partner was Natcha Rambova, Valentino's present wife.

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A FOSTER MOTHER'S APPEAL

By Marshall Lorimer

My lad, what would you do, where
would you go,
Why would you leave my side?
Is the home too dull, is your life too
quiet,
That would I know?
You seem but a child yet, a child of
my heart,
Its glory and pride;
Would you shatter its image, would
you make my life void?
Don't go!
Think of your Mother, who dying
gave you into my care:
Was not my love for you patient and
true? Did we not share
The good, and the bad, the gay and
the sad?
Have they been spent for the sake of
a fad?
Who was the mainstay when you
were young and tender,
Who was the mecca for all your griefs
and joys?
Whose bosom cherished you, who
was your defender?
Whose slender purse, lad, supplied
your hands with toys?
Ah, lad! you are breaking the heart
which lived for you only,
For the sake of a whim you would
leave me so lonely,
And yet if it were for your good, as I
know it is not,
I would pray to God daily to further
your lot.
But alas the world you would enter is
bitter and cold,
Whilst its heart is of marble for timid
and bold.
Do you grudge that your course is
steady and bright?
Do you feel that your blood is burst-
ing in fight?
If you knew, as I know, the emptiness
of it,
The glare you so crave for your soul
would not covet.
God bless you, my lad, for those foun-
tains of dew—
For they token the old home will still
shelter you.
Now I know for I feel it within this
old breast
That your Mother in Heaven my
efforts have blessed.

Knowing twins has its advantages.
If it isn't one, it's the other, you know.
C. H. Dods had something to do
with this.

Hand-Outs Along the Rialto

DO YOU KNOW HIM?

So many of you people who have seen the young man who does those daring stunts that send the icy shivers down the spine or bring a gasp of horror from feminine throats, must have marveled at the ease with which they were performed. Of course, it stands to reason that anyone having the like ambition to emulate such stunts must have had a thorough course of training, and must have possessed an unusual amount of daring. Anyway, to make a long story short, I am referring to Bud Mason, who has two hundred and forty-four hazardous stunts to his credit and who, at the age of twenty-four, expects to do a thousand more before dying peacefully in bed. Up to this writing his hospital experience has consisted of one month, while doing his stunts for the movies. Bud Mason is actually described as the "King of the Movies." He is a likable chap and hails from New York.

Claire Adams is engaged in a featured role of "The White Silence" at the Warner Brothers studio. She will finish shortly.

* * *

James Woods Morrison will directly begin work in a big all-star production. He recently enacted one of the featured parts in "The Nth Commandment," a Paramount production.

* * *

Al St. John is doing "Pleasure Island," a celluloid satire of jungle life, at the Fox "lot." The famous funster, beside writing the story and starring in it, is directing and editing the production as well.

* * *

Lewis Stone has purchased a new motorboat and every day he is not working he can be found at San Pedro harbor working on his boat.

* * *

William Russell has been casting. Plaster of Paris will not play the leading role.

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IT'S A GOOD TRAIT

"Berny" Durning, Fox director, is negotiating for the purchase of a ranch in Topango canyon where he can raise blooded horses. The Fox director, who just completed "The Eleventh Hour," had several entries in the recent Ambassador Horse Show, the elite event of the year for California equine enthusiasts. "Berny's" wife, Shirley Mason, shares her husband's love of horse flesh.

Allen Holubar has dusted off his new desk at the studios and will begin work on his initial production for the concern at once. He will make four specials for Metro under his new contract.

* * *

Rollin Sturgeon, senior member of Sturgeon-Hubbard productions, has formulated extensive plans for his company for this summer. He will direct and supervise the making of all S-H pictures.

* * *

Jack Mulhall, Constance Talmadge's leading man, displayed a dash of heroism during the filming of "Dulcy," at Yosemite, when some of the logs used to turn a stream into the falls became disengaged. The escaping water swept toward the camera and props, but Mulhall, in costume, leaped into the stream with the technical forces and helped restore the dam.

The "Dulcy" company has been working nights since returning to Hollywood in order that the picture can be turned over to First National for release according to schedule.

* * *

Stuart Paton is directing "Burning Words." Guess we get some "hot" language in this.

I'M SATISFIED; ARE YOU?

By Elsie Eva Steele

Why I came to you, I do not know,
My Dear;

I only know that chance has sent me
here

For just a little while, to call you
mine!

And then forget the beauty which is
thine.

It may be wrong—yet who shall say?
Fate plans for us no other way.

Some there are who find the lovely
things;

Others into the depth of hell it flings!
I only know I came—as I was told;

And what matters, so I have your
soul,

Its kisses which vibrate with fire;
To love! To live! To know fulfilled
desire!

The hours are swift, for just a little
time

I kiss your lips and call you mine.

Ah! then tomorrow—but we never
know.

And yet, my own, is it not better so?
While knowing we still felt its fire,

It may be wrong—yet who shall say?
Fate, unrelenting, plans the way.

Carmelita Geraghty, who has an important role in the Cosmopolitan film, "The Daughter of Mother McGinn," was at one time script clerk to Marshall Neilan, John Robertson, Elsie Ferguson and others.

* * *

Carl Miller, male lead in Chaplin's "Public Opinion," is the only actor in his family. The rest are bankers, big land holders and mining engineers.

* * *

Viola Dana is making "Rouged Lips." Ah, there must be a "painted" woman in this.

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SCREENING WHERE THE SCREENING'S GOOD

Broadsides

By ARGUS

Treating a girl is all right, but the best way to save money is to only treat her nice.

This discovery was made by George Kuwa.

* * *

When a fellow starts to tell his girl about the Einstein theory, then you know they will probably be married—but not together.

Virginia Valli just had to do this one.

* * *

Dale Fuller says that she has never been in coma, but she does like period furniture.

* * *

Diary of a Male Vamp. Exposed by Henry J. Hebert.

Tomorrow I'm playing with Alice. She does like bridge so much!

* * *

Reginald Barker claims that blowing bubbles is a pleasant pastime, just so you don't make them too large.

* * *

Women should be great chess players, because they can play with thirty-seven men at one time.

Lloyd Ingraham knows his game all right.

* * *

It's terrible for a girl to have her eye on a car, and then have it move away.

George McDaniel does another ditty.

* * *

Al Santel may wield megaphone over "Lights Out." News item. This will probably be a very dark picture.

* * *

Sisters in charge of Sennett wardrobe—another news item. First time we knew they had one down there. You never see any of the girls wearing much in the pictures, murmurs Ruth Willard.

* * *

Some one suggested that James Cruze change the name of his latest production, "Hollywood," to "The Milky Way." Probably because the "cream" of the profession have been cast in Hollywood, interpolates Jimmie Adams.

Some one says that D. W. Griffith was the father of "The Birth of a Nation." What is this, another Eddie Foy gag?

* * *

Mabel Normand recently posed as a King Tut maiden. Gee, Mabel, we'd like to see you in both of those beads.

* * *

Miss Norris Johnson says that dancing is only hugging set to music. All right, let's have a little music. "How to Get a Husband," by Lige Conley.

* * *

The best way to get a husband is to let him think he knows it all. No, Rex Ingram did not write this.

* * *

Louis Gasnier is making "Daughters of the Rich." Oh, the "poor" things.

* * *

"Where the Pavement Ends" the dirt begins. 1924 version written by a former scandal writer.

Ray La Verne tells another one:

The young men who have money to burn seldom suffer with the heat.

Bertram Bracken is responsible for this.

* * *

Pauline Curley tried combing her hair with an egg beater the other morning and the effect was sort of scrambled.

* * *

Wallace Worsley is walking stoop-shouldered from making "The Hunchback of Notre Dame." No, he hasn't been visiting cellars.

* * *

This is from the wit factory of Eddie Cline: We've had Main Street and Spring Street. Why have we neglected Grand, or overlooked Broadway, which might make a thorough-fair story?

* * *

Why is it that so many men who failed to appreciate SERVICE in the war, insist on service at Tait's Coffee Shop? This inquiry from Irving Cummings.

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Per lb. \$1.00

Pastry
That
Is
Different

Sunday morning in Hollywood finds many husband out cutting the front lawns. "Well, we might say, "the mower the merrier."

* * *

Philo McCollough reports another one:

The Blossoms of spring are coming in Blooming Scents of Four Flowers Scotch.

Louise Fazenda earned her first dollar when eight years old when she won first prize in a children's essay contest offered by a Los Angeles newspaper.

* * *

George O'Hara will stage his fight scenes the first of next week in "Judy's Punch" when he will meet Larry McGrath.

Balloon

DYE WORKS Inc.

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

PERSONALITIES

HOW TO GET HEAVY

Viola Dana gained eleven pounds in a month following her operation for appendicitis. She did it by going on a regular diet which consisted largely of egg and milk drinks. She is back at work again at the Metro studios making "Rouged Lips," the first of her six starring pictures for the coming season and weighs 103 pounds.

Speaking of versatility, be it known that Lloyd Ingraham, who plays the role of M. de Kercadiou in "Scaramouche," was the director of "Twenty-three and a Half Hours Leave," a feature comedy that was credited with being one of the best pictures of 1921.

* * *

Maudeen Mays again:

The report is out that some of our society leaders have made the new ruling that they will call upon their husbands at least once a week now.

* * *

Ramon Novarro, who portrays the title role in Rex Ingram's production of "Scaramouche," at the age of 16 was considered one of the foremost pianists in Mexico.

* * *

Clairs Adams just finished "The White Silence." Now for the burlesque entitled "The Dark Noise."

* * *

Pola Negri's next to be "world beater." We almost got mixed up and said egg beater.

* * *

Why is it that when you are sold a bottle of beer containing one-half of one per cent, you wonder why the seller should make at least 150 per cent out of the same beer? inquires Jay Eller.

GREAT SCOTT!

Richard Thomas, the young producer-director, will film a modern version of "The Lady of the Lake," Sir Walter Scott's poetic masterpiece of old Scotland.

This announcement comes from the Thomas' offices at the Hollywood studios where Mr. Thomas is producing the second of a series of six-part features for independent distribution.

At the completion of his third pictures of the current series Mr. Thomas expects the adaptation of "The Lady of the Lake" to be completed. Actual production will commence about the middle of August, says Mr. Thomas. Northern California and Oregon lakes will form the background for "The Lady of the Lake," which will be a ten-reel production.

Wyndham Martyn, noted English novelist and authority on Sir Walter Scott's works, has been engaged as literary advisor.

According to Mr. Thomas, Estelle Taylor and Rod La Rocque will be cast in the two principal juvenile roles, around which the main action of the poem is developed.

Edward Sloman is a painter of note, being equally adept with oils, water colors or pastels.

* * *

Alice Terry, one of the featured players in "Scaramouche," has never appeared under any director other than her husband, Rex Ingram.

* * *

Sign on theatre reads: "Adam's Rib" made by Cecil B. DeMille. This must have been ticklish business on his part, says Pauline Garon.



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the
last drop



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Bright Hints For Human Beings

By "US" or "WE"

ALL-STAR CAST SIGNED

Several pen points were badly worn and inkwells were drained dry at the Metro studios in Hollywood when the complete cast for "The Eagle's Feather," the first of the Metro all-star specials, were all signed up in a single day.

Among the notable players who attached their signatures to contracts to appear in this Katherine Newlin Burt story under the direction of Edward Sloman were James Kirkwood, Mary Alden, Lester Cuneo, Elinor Fair, Barbara La Marr, William Orlamond, Charlie McHugh, Adolph Menjou, George Seigman and John Elliott.

Miss Fair and Miss Alden only recently returned to Hollywood from New York and this picture will mark their first work before the camera since they came back. Miss Fair appeared in the leading feminine role in "Driven" while in the East and also in "Has the World Gone Mad?" which is soon to be released. Miss Alden had a leading role in "Notoriety" and also in "A Woman's Woman."

James Kirkwood is also a recently returned resident to Hollywood. While in New York he appeared on Broadway in "The Fool."

"The Eagle's Feather" is a western story adapted for the screen by Winifred Dunn. After about two weeks' work in the studio the entire company will go on location near Bishop, California, where a stampede with 4000 cattle will be staged.

ANOTHER "FIND"

Thomas H. Ince has made a new screen "find." Lucile Rickson, a fourteen-year-old beauty who plays an interesting character "bit" in Mrs. Wallace Reid's anti-narcotic film, "Human Wreckage," has signed a three-year contract with Mr. Ince. Her first appearance under the Ince banner probably will be in "Country Lanes and City Pavements," the big "special" featuring Madge Bellamy, which will be directed by Mr. Ince in person. Production work on the new feature will begin as soon as Miss Bellamy returns from her cross-country "camera tour." In the meantime Miss Rickson has been loaned to Marshall Neilan to play a part in "The Rendezvous."

THE HEART OF THE PICTURE

Do you like facts?

Do you revel in statistics?

Here's some regarding Norma Talmadge's production, "Ashes of Vengeance," which is now being made for Associated First National release at the United Studios in Hollywood:

"Ashes of Vengeance" will take six months to make.

Three French chateaux of the Renaissance period must be built.

It will be released in eleven reels and 1,500,000 feet of film will be shot for the cutting room to assemble.

Thirty draftsmen and assistants are now at work under the direction of Stephen Goosson, graduate of the Ecole des Beaux Arts of Paris, making the sixty sets required for the production.

More than 1100 photographic reproductions have been made of plates in old French books for data.

More than 2,500 swords, 4,000 match-lock muskets and 5,000 costumes with all accoutrements, have been made at the United Studios from photographs of old costume plates.

Three Grand Rapids period furniture experts are making the furniture for the sixty sets.

More than 1,200 people dance the minuet in a ballroom scene which is a duplicate of the Louvre Palace grand ballroom of the time of Charles I.

A whole French quarter of the Paris of 1572 has been built for the picture.

The gardens of William Millard Graham, a Santa Barbara millionaire, have been used for exteriors.

The Huguenot massacre of 1572 is being filmed with 700 horsemen and horses and 2,000 "Huguenots."

Director Frank Lloyd's assistants

and a special New York and Washington staff working in co-operation with him, have consulted every book in the New York Public Library as well as the famous Huntington library in Pasadena and the Los Angeles Public Library in a search for data for the picture.

Enough power will be used on the lights employed for the big Louvre ballroom and the night massacre scenes to light the city of Los Angeles for two hours. Every generator in Los Angeles will be used to light the sets.

A duplicate of the bell of the church of St. Germain l'Auxerrois in Paris will give the signal on the United "lot" for the massacre.

Seventy-four electricians, four cameramen, seven "still" cameramen and a technical staff of more than 300 men is now at work on the production.

All music played is of the period and will be used later for theatre orchestra scores.

Forty hairdressers, twelve wardrobe men and mistresses and five special make-up artists are working with the "mob" of extras.

"Ashes of Vengeance" will be Norma Talmadge's greatest photoplay.

The all-star cast now includes, besides Norma Talmadge, the following: Conway Tearle, Wallace Beery, Josephine Crowell, Betty Francisco, Claire McDowell, Courtney Foote, James Cooley, Andre de Beranger, Boyd Irwin, Winter Hall, William Clifford, Murdock MacQuarrie, Hector V. Sarno, Earl Schenck, Lucy Beaumont, Forrest Robinson, Mary McAlister, Kenneth Gibson, Howard Truesdell and Jeanne Carpenter.

Lasky recently used some real ice in a snow scene. Probably had some of their dramatic actresses look coldly at a tub of water.

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WARNER BROTHERS PRESENT "MAIN STREET" WITH ALL STAR CAST. NOVEL BY SINCLAIR LEWIS, SCENARIO BY JULIEN JOSEPHSON, PHOTOGRAPHY BY HOMER SCOTT. MISSION THEATRE, WORLD PREMIERE. DIRECTED BY HARRY BEAUMONT.

REVIEWED BY EMM. ELL.

I can quite understand now why so many young people leave the small town to flock to the city, after viewing "Main Street," and strangely enough this is the first time that I have seen the citizenry of any small "Berg" display such ill-manners, both in their treatment to others, and their table manners! I presume there must have been a banker, preacher, teacher, and others of social prominence, including their daughters, who at least knew that it wasn't customary to eat everything from the knives! Also I presume that Dr. Will Kennicott must have taken Carol Milford out once in a while in Minneapolis while courting her, and surely being a devotee of all things beautiful she would have noticed how ill-mannered he was at the table! Why was it necessary for the adapter of the story to exaggerate things which any audience could see through? Then, I presume (alho it wasn't indicated in the story that the doctor was wealthy), that the doctor and his wife were wealthy enough to stage such a splendid ice carnival, etc., etc. It is too apparent that much license has been taken with the original. Perhaps this had to be, to make a coherent sequence of events, so I'll let it pass at that. The big thing that stands out in my mind is the marvelous direction of Harry Beaumont. He seemed to have grasped at least the intent of the author, and succeeded in bringing out many colorful bits of acting characterizations and whimsical humor. He also managed to keep the current of the story in easy flow, with its vivid action at many points, alho I do take exception to an arm being presumably amputated, and then to see Noah Beery fondly caressing his hand and fingers in the sling! But aside from this and a few other slight defects to our imaginary powers the picture should stand out as a REAL CLASSIC OF SMALL TOWN STUFF. It is doubtful in my mind if there are three directors who are capable of extracting humor out of situations! Chief of the three, in my mind, ranks Harry Beaumont! Furthermore, he gives you action—more action—and still more action. The photography by Homer

Scott deserves a great deal of credit, particularly so in the snowstorm that occurs during the carnival. It is the most vividly depicted thing I ever saw outside of Big Bear, and I understand that this was a made-to-order storm on Sunset Boulevard. The continuity is smooth and understandable; the acting as a whole will compare to anything I've seen on the screen recently. Space forbids mentioning each individual and merit, so I'll just mention the name and classify their ability in order. Monte Blue sincerely acts his part; Florence Vidor gives the most charming characterization in the story; Robert Gordon is very convincing, although a little bit insincere in his love making. Noah Beery makes the most forceful impression on the mind; his part stands out very vividly. Alan Hale renders the part of a Swede with a faithfulness that draws many sympathetic sighs of contentment at his splendid acting. Louise Fazenda overdraws her character, and almost makes a caricature of her part as the maid (why was she killed off so suddenly?). Harry Meyers didn't amount to much in this story; he must have worn out many pairs of suspenders! Josephine Crowell, as usual, is amusing and well cast. Otis Harlan is good. This same criticism also applies to Gordon Griffith, Lon Poff, J. P. Lockney, Gilbert Clayton, Jack McDonald, Michael Dark and Estelle Short. Glen Cavender showed a streak of exceptional ability, while Kathryn Perry and Aleen Manning showed that if they had "fatter" parts they could handle them easily. Mrs. Hayward Mack, Louis King, Josephine Kirkwood, Louise Carver and Hal Wilson were all possessed of talent, but need a more restricted vehicle to stand out exceptionally. Altogether this classic of the screen will stand comparison with any picture with a theme such as this story has. I'll go further and say that it will be many moons before such a colorful picture is directed again of small town life, and I further assure you that the Warner Brothers went a mile in the right direction when they selected Harry Beaumont to direct "Main Street."

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—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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WILLIAM LOWERY

A FAMOUS "HEAVY" OF THE SCREEN

William, or familiarly known to thousands as "Bill," Lowery can truthfully lay claim to the distinction of being one of the pioneer actors on the "SILVER SHEET," although Mr. Lowery is still in the prime of life, as the picture above testifies to—his cinema career is dotted with marks of achievement. He has supported at one time or another, the greatest stars in screenland. To give you a list of what he has done would require several pages, so we will only mention a few of his latest current releases in each of which he has rendered a notable account of himself. "THE NUT" with Douglas Fairbanks, and no doubt you still remember his splendid artistry as "THE HIGH SHERIFF OF NOTTINGHAM" in "ROBIN HOOD," "WHY WOMEN RE-MARRY" and "BUNDLES" are also worth mentioning, for the naturalness he surrounded his parts with. "PALS OF THE WEST," "MCGUIRE OF BIG SHOWS" and "PRIMAL LAW" add a few more laurels to his fame. While "KICK IN" serves to bring out his versatile ability as an actor. All of the foregoing should certainly indicate to the producer, that when they are producing big stories they cannot forget to include (if he is at liberty) the talent and personality of William Lowery in the cast.

9/20/23 2025 8 57

“Close - Up”

a nearer point of view

VOL. IX, NO. 10.

LOS ANGELES, CALIF., JUNE 5TH, 1923

TEN CENTS A COPY



EDWARD LAEMMLE

Director of "In the Days of Buffalo Bill" and "The Oregon Trail"

THE MAGAZINE OF MOVIE-LAND

THE UNIVERSAL SUPER-JEWEL PRODUCTION, "MERRY GO ROUND," AT AN INVITATIONAL PREVIEW AT THE AMBASSADOR THEATRE, MAY 31ST. DIRECTED BY RUPERT JULIAN; ASSISTANT DIRECTORS, EDDIE SOUDERS AND JACK SULLIVAN. PHOTOGRAPHY BY CHARLES KAUFMAN. TITLES BY MARY O'HARA.

REVIEWED BY EMM. ELL

"The World's a Stage" and the "Merry Go Round" revolves, and "Humanity" in the end pays the cost of each ride. We think this is the most apt way to describe the theme of "MERRY GO ROUND." The thoughts evolved in the story are potent with poetical possibilities; it isn't so much the story that counts as the wonderful treatment it receives at the hands of its guiding spirit—RUPERT JULIAN! No doubt remains in our mind regarding the high intellectual mode in which it was happily brought to its conclusion. Merely judging from the remarks of the ultra-critical audiences (for the film had to be re-run for the overflow admirers), "MERRY GO ROUND" is destined to have a phenomenal success, and at the same time it will conclusively prove to millions that ANOTHER, other than Eric von Stroheim, can treat a European subject with the masterly touch of a great artist.

We have personal knowledge from observation that Rupert Julian came in at a moment's notice, without script, and turned chaos into order. At that time we noticed a great deal of impersonal antagonism to the man who supplanted von Stroheim, and for this very reason a greater degree of credit should be given to Julian. Although the story may have provided labor to the artists for a year, under other direction, Mr. Julian, without stinting the production from necessary outlay, was able to turn out a finished product that has all the earmarks of opulence and finished detail, there wasn't one spot in the entire picture that could have been improved upon. Then, if for no other reason than the saving in cost to Universal, this great company owes a great debt of gratitude to Rupert Julian. Getting back to the story—We see war treated in such a delicate manner as to merely emphasize a factor essential to an episode. We see the life of the PRATER, the Coney Island of Vienna, in all its boisterousness, gaiety and heartaches. If you seek emotion, you will find it here a-plenty. If in search of humor, there are touches here and there to amuse you. If you wish to know how the Austrians lived, their customs and foibles, you will find them all vividly outlined. If you are a snob, and desire to delve into high court circles and society affectations and snobbery, it is here that you will receive a liberal education. Are you inclined to be morbid, or a seeker into the weird? Then tragedy meets you face to face in a most original manner. "All the World Loves a Lover," and you are no exception to the rule, we hope. You cannot help but enter into the love affair of the little organ grinder, Mary Philbin, and her exquisite lover, the Count, etc., etc., Norman Kerry. "Merry Go Round" is a vital thing to every human heart, and yet it is a gem of a satire. It should have an instant appeal to thinkers, and should prove a real pleasure to those who merely go to see a finely wrought-out picture. The photography by Charles Kaufman deserves the greatest praise. He takes you almost into another world of reproduced beauty. The titles by Mary O'Hara were

simple in language, but conceived in the right light of understanding. We do hope, though, that the lettering will be placed further apart, so as to obviate straining of the eyes in reading them. The most consummate detail is shown during the filming—these are the LITTLE THINGS which act as the dramatic periods! The handling of the thousands of small bit parts was admirably attended to by Jack Sullivan. He must have proven himself invaluable to his chief! The acting was of the highest order. The starring honors are equally divided between NORMAN KERRY and Mary Philbin. We doubt if anyone else could have made such a perfect military hero as he. Besides meeting the physical requirements, his acting stands out as something admirable, natural, and perfectly poised. Mary Philbin has her great chance! and under Mr. Julian's direction she almost becomes a star. We mean by "almost" that occasionally she failed to touch "High C." In time she will have overcome a certain amateurishness. When she does she will be worthy of genuine Stardom. Dale Fuller, unfortunately, didn't have a great deal to do, but what she did was comprehensive, fine, and atmospherically correct. George Seigmann must have loathed the part he played! He depicted about one of the vilest villains we have ever seen on the screen. He never overplayed it. His artistry will long linger in your memory. Dorothy Wallace made an exceptional foil for Norman Kerry—as his wife, the Countess, she looked and acted the part to the very life. Why don't we see more of her? Spottiswood Aitken is good, and Czare Gravina plays one of the most colorful parts of his entire acting career. Here is a man who so thoroughly understands his art, with its various shadings, that he almost stands in a class by himself interpreting such roles. One of the finest things we have ever seen is, when he is presumably dying, and in his character of the Clown, seeks his missing finger in the glove, merely to keep the little children laughing, who are at that time drenched with tears at the thought of losing their beloved fun-maker. George Hackathorne is simply a wonderful actor. Here is a young man who has a most difficult character to essay, and he does it with histrionic flying colors. Just keep your eye on George Hackathorne! There were a few others who did noteworthy small parts, and, through lack of knowledge, we must relegate them into the class, "They Also Ran," but in running made a splendid showing. Maude George didn't have her usual chance to show anything, although everyone recognizes her ability as a splendid actress; in fact, we can readily understand why so many characters had to be deleted when we realize the tremendous footage that had to be "cut down" to an audience picture. There is one paramount thought in our mind—and that is that "MERRY GO ROUND" will stand out as the cinematic achievement in the year 1923.

A NEARER
POINT OF VIEW

"CLOSE-UP"

A MAGAZINE
OF MOVIE-LAND

VOL. IX, NO. 10.

LOS ANGELES, CALIF., JUNE 5TH, 1923

TEN CENTS

MELBA BROWNRIGG (The Girl with a Smile)

Melba Brownrigg is the embodiment of vivacious youth, with large black eyes which register a happy disposi-



tion, she bubbles merriment continuously, which particularly places her in a part calling for humorous characterizations. Of the flapper type, possessing the ability to put characters of this kind over to the extent of enhancing the value of any picture in which she makes her appearance. A possible find is Miss Brownrigg. I sincerely hope that the chance to make good will present itself to her in the near future. The opportunity she so earnestly seeks to become favorably received by the public.

"HAVOC" AN ORIGINAL PHOTOPLAY

"Havoc," the Harry Garson production which is being made at Universal City, is an original photoplay written by Lenore J. Coffee, who also has to her credit such celluloid successes as "Daytime Wives," "Temptation," and "The Better Wife." An all-star cast is being presented in "Havoc," with such favorites as J. Warren Kerrigan, Anna Q. Nilsson, Tom Santchi and Winifred Bryson heading the list. Miss Coffee also wrote the continuity for the play.

BOB REEL McKEE A REAL JUVENILE TYPE

Boy Reel McKee is undoubtedly one of the most promising aspirants for pictures. Two years ago he grad-



uated from the University of Pittsburg, a full-fledged mechanic. Along with this, he took a course in dramatic art. His success at this was phenomenal; he was persuaded by his many friends to take up the work seriously. He then displayed his mechanical ability by manufacturing a car which he drove from Pittsburg to Hollywood. He went to work immediately with the Phil Goldstone Company. He was also in Alan Holubar's "Slander the Woman." Bob's smile gets right over and lingers. To predict a huge success for him is superfluous. His success is inevitable.

The general release of Ben Wilson's latest production, "Mine to Keep," now being completed at the Berwillia studios, is expected to reveal several new phases in the matter of beautiful settings. SE. H. Hickson, who for the last two years has been in charge of Ben Wilson's art direction, has coined many new and harmonious coloring effects for this production, and he has been highly complimented by those who have already viewed some of the earlier scenes. Bryant Washburn, Mrs. Bryant Washburn, Wheeler Oakman and Charlotte Stevens head the all-star cast.

SHE IS A DISCOVERY

Wilma Leone is of that particular innocent type of girlhood which, translated to the screen, would be of paramount value to the naturalness of the



story, possessing an exceedingly refined character of a retiring disposition, other than one inclined to put forth her merits.

Miss Leone is a beautiful blonde weighing one hundred and fifteen pounds, height five feet one inch, having a striking resemblance to Lillian Gish. I claim she is an actual discovery—if I could get someone with the power to advance her future to uphold my convictions.

GUY BATES POST TO TOUR

Guy Bates Post will shortly return to the footlights. This time, however, his stage appearances will be in the leading motion picture theatres, where he will present a little sketch in conjunction with the showing of his latest feature photoplay, "The Man From Ten Strike," just completed by Principal Pictures Corporation in Los Angeles.

This will be the star's first stage appearance in two years, his picture work having occupied the major part of his time during that period.

Picking girls up on the street certainly ought to be called auto-suggestion, claims Claude McElhany.

YOUR CINEMA FAVORITES



In Confidence

Ora Carewe is one actress that would look like a "million," no matter if she wore rags. The other day while watching her perform in the William Fairbanks Special at Universal City, working in an interior setting which locale is up in the mountains, Miss Carewe wore some men's clothes which evidently she was forced to don through circumstance. But she looked so cute, dainty, charming, that all the onlookers who were visiting the set were curious to know what her name was, and wasn't she the dearest darling looking girl you ever laid your eyes on, and what else didn't they say? Upon the completion of her present picture Miss Carewe will have a thirty-day rest and will then play the lead in "The Days of Yesterday," under the direction of J. P. McCarthy, who wrote and directed "Out of the Dust," which proved one of last year's classics of the screen.

* * *

King Baggot, once the screen world's most popular matinee idol, is sticking closely to his directorial knitting at present. This week he turned down two opportunities to make person appearances at \$500 each, because he is busy making an all-star Jewel production built around Baby Peggy. The California Valencia Orange Show at Anaheim wanted King to appear as King Valencia with Maryon Aye as queen.

* * *

Another prominent screen figure has been added to the cast of "Ponjola," a James Young production.

The latest addition to the cast is Joseph Kilgour, popular stage and screen "heavy." His engagement rounds out an exceptional cast which includes such popular screen celebrities as James Kirkwood, Anna Q. Nilsson and Tully Marshall.

* * *

Bob McKenzie and his acting family, Mrs. Eva B., Ida May, Ella and Fay McKenzie, have the game about cornered. whenever a director wants someone for some particular business, why they have gotten so they call up the "McKenzies" and get what they want.

RE-NAMING IT

"Purple Pride" will be the name of the big French historic romance in which Producer Joseph M. Schenck will present his star, Norma Talmadge. The picture has been in the making now for two months under the tentative title of "Ashes of Vengeance."

"Purple Pride" is being directed by Frank Lloyd. It will be in ten reels and presents Miss Talmadge surrounded by the costliest all-star cast ever assembled. There are twenty-two principals in the drama, including Conway Tearle, Wallace Beery, Courtenay Foote, Josephine Crowell, Betty Francisco, Murdock McQuarrie, Jeanne Carpenter, Andre de Beranger, Howard Truesdell and Mary McAllister.

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LOS ANGELES, CALIFORNIA

NIGHT LIFE IN L. A.

(By "The Rounder")

LOEW'S STATE—Well, Manager Bostick has departed and his absence is greatly missed. But still we must review the shows. "Success," a Metro picture, is a story of life behind the footlights. Mary Astor plays the leading feminine part. Brandon Tynan and Naomi Childers lend Miss Astor splendid support. A Stan Laurel comedy, "When Knights Were Cold," is also on the program. The dancing Mosconi family are on their last week. But it's pleasant to still see Billy Shoup on the job.

ORPHEUM—Well, Mr. Perry is still busy. In fact, he's the busiest man in Los Angeles. There have been so many good bills at this theatre lately, and we understand they're not going to break this good record. Let's hope so. Always a good show there.

HILLSTREET—"Youth to Youth" is the feature photoplay. It is a Metro picture starring Billie Dove. Others in the cast are: Cullen Landis, Noah Beery, Sylvia Ashton, Lincoln Stedman and Jack Gardner. It is rather uninteresting in spots, but a good picture for a vaudeville house like this. The acts are o. k. this week.

MOROSCO—"Fair and Warmer" is a "Clear and Hot" farce from the pen of Avery Hopwood. Adda Gleason and Gayne Whitman are at their best. Harland Tucker, Bessie Eyton and Joseph Bell are also good. It is really worth seeing.

MAJESTIC—Holbrook Blinn in "The Bad Man" is the hit of the town just now, and you'd better hurry, this engagement will close soon. There is a young man in the cast, Clarence Hubbard by name, who should be given much larger parts. His great ability as an actor stands out even in small parts. So why not give him something worth his talent.

METROPOLITAN—"Only 38," with Lois Wilson, May McAvoy, George Fawcett, Elliott Dexter and Taylor Graves. William De Mille directed it from the screen play by Clara Beranger. This is really one of the good, heavy, comic and tragic pictures of the year. It has a little bit

of everything in it. And also a good moral. George O'Hara in the "Fighting Blood" series is also on the program. Here is a young chap who is coming right along in the picture game. Mal St. Claire deserves great credit for his fine direction.

RIALTO—"The Enemies of Women" has been making enemies of the audience for seven weeks now. It's about time this thing stopped. We don't like these serious films that make you want to laugh.

EGYPTIAN—"The Covered Wagon" is still the greatest in the eyes of the public. Looks as tho this will have another nice "Robin Hood" endurance run. Be sure and see it.

GRAUMAN'S—"The Heart of Wetona" starring Norma Talmadge and Thomas Meighan; directed by Sidney Franklin. Gladden James, Fred Huntley and Charles Edler are also in the cast. This is an old picture, rather slow in places, but Miss Talmadge is fine and gives a marvelous performance for five reels.

CALIFORNIA—"Safety Last," starring Harold Lloyd, is one of the finest comedies ever produced! There are seven reels of the wildest, most original gags ever filmed. There are more genuine laughs in this than a dozen other so-called funny films. Mildred Davis and Mickey Daniels are the leads in the supporting cast. They are very good. Any one who likes to laugh should see this by all means.

MILLER'S—"The Man from Gleggarry" is Ralph Connor's best novel, and the picture is a credit to Connor's novel. It is a lumberjack story of the North woods with plenty of action. Henry McRae directed it. The cast is composed of Anders Randolph, Pauline Garon, Marian Swayne and d'Warner P. Richmond. One of Hal Roach's "Our Gang" comedies completes the bill.

MISSION—Elmer Clifton's "Down to the Sea in Ships" is a cinematic sensation of all times, so says the press agent, and for once he tells the truth. This picture is packed

FRED WALLACE

(He is always in demand)

The first underworld picture produced should engage Fred Wallace for a juvenile characterization. He is especially suited to types of this kind.



Fred's eyes express an advanced study of human nature; they size up the situation immediately, grasping the director's thoughts with the rapidity of an unusually keen intelligence. He also possesses an undercurrent of boyish enthusiasm — a combination hard to beat. I predict Mr. Wallace will be much in demand as he becomes better known, proving a revelation to directors.

with thrills, and is one of the great breath-taking films of the century. All those in favor of splashing, fast flying film should second the motion in seeing this.

KINEMA—Norma Talmadge in "Within the Law" has had a long run and the picture deserves a much longer run. Miss Talmadge and the entire cast are excellent in a finely directed feature of clever situation. Frank Lloyd did the directing.

ALHAMBRA—"The Isle of Lost Ships" is another South Sea story, with such clever actors as Anna Q. Nilsson, Milton Sills and Walter Long. This is the second run down town. Good chance to see it at reduced prices.

...Flickerings From Flickerland...

CLUNE'S—Now devoting its weeks to second runs on first-class pictures. Watch for the films you miss at the bigger houses.

TALLY'S—Another theatre which is devoting its days to return engagements of the larger pictures. Now you have still another house in which you can see the feature you missed last week.

GARRICK—Still doing a fine "daily change" business. This "cinema vaudeville" seems to be o. k. for Broadway.

SYMPHONY—They are still showing some kind of pictures here.

PANTAGE'S — "Breaking Home Ties" is a picture featuring Lee Kohlmat and Rebecca Weintraub— whoever they are. Never heard of them before. Must be the only two people in pictures without a press agent. Nan Halperin, former Los Angeles girl, is heading the vaudeville side of the program.

EGAN'S—"Morphine" is Oscar Apfel's "dopy" stage play with a few real kicks in it. Grace Carlyle, Harry Hilliard, Betty Brice, Herbert Heyes, Roy Watson, Robert Fellows and Robert Hicks. This is a real interesting play, although it may not be what you expert, you are very well pleased.

PHILHARMONIC—Sophie Tucker and her gang of lively jazz hounds have added lots of kick to our town for the past two weeks. George Le Maire is a genuine surprise.

MASON—"Shuffle Along" ought to be enough for anyone as an advertisement. Their record for the past two years as a marvelous show is certain, and our little city could stand many more shows like this for more than a week's run. You're really missing something good if you don't see this.

PALAIS ROYAL — Well, can you feature this? A new orchestra under the leadership of Norman Marsh, and college nights with silver cups n'everything. Business must be very good, or has Dave Wolf got another good idea? This makes this elevated fodder factory an up-to-date joint.

CINDERELLA ROOF—They have

dancing every night, or something that goes under that name. Don't get the nick-name of a "Roof Hound."

COCOANUT GROVE — Atta boy! Abe Lyman and his musical busting babies are the hit of the season. Bigger crowds than ever. Prize cups, low cover charges and college nights, all give us a thrill. This is one of the very few "best" places to be seen.

WINTER GARDEN — Bert Fiske and his boys continue to draw the crowds and hold them. Harry Vernon, with his timely songs and clever personality, is always the added attraction. Harry and Bert will have some new songs for us soon, and there's no doubt about them being hits. Let's have 'em put some pep into the girls in the show.

PLANTATION — Harry Casey and his orchestra have been playing to a packed house every night now. This is something unusual for a cafe, but the popularity of this place has increased 100 per cent lately. The splendid service, entertainment and the air of refinement is probably the reason. Bill Cogan, the wicked drummer, and Herb Meyer, a tickling piano player, are two of the attractions.

JAHNKE'S TAVERN — It's a bit cooler now and not so warm under the sidewalk. Rather nice music they have, and the food is very tasteful. The rates are reasonable, too. This may mean something to you.

ROYALE COUNTRY CLUB — Fox and Baker aren't so good now. Made almost a hit for the first two weeks and then went down. That's no way to win a real name. Let's have some honest-to-goodness hot stuff in the jazz line. However, they've been having pretty good crowds lately, but there's always room for more pep in this gang.

TURKISH VILLAGE—Ah, Lucille is back again! She says she visited a number of the weird places in the East. Oh, in America of course, pardon me.

MARCELL'S — This name alone means a finely cooked dinner. The kind you dream of after a hard day's

A BEAUTY CONTEST WINNER

Dolores Gardner just couldn't stay out of pictures after winning so many beauty contests and having artists rave over her perfect figure. Although she has had several years' successful theatrical experience, possessing an unusually attractive voice,



her perfect features which blend to photography in an unusual manner caused her desertion of the stage to seek higher honors in the picture world. Fate was good to Miss Gardner along with all her other accomplishments to include a mentality of unusual degree. Decidedly humorous, displaying a great degree of delicate wit, which enables one to readily understand her selection of emotional roles. I feel sure that Miss Gardner's confidence and persistence, coupled with her ability, will soon gain the place she is seeking in pictures.

labor at the ball game. Anyway, ball games do make you real hungry. The girl will like the dance music, too.

MONTMARTE — Still reigning supreme in Hollywood's night life. Sort of adds a thrill to our peaceful village. Nearly all the actors are eating lunch here in their makeup. Jackie Taylor and Vincent Rose continue to please the dancing patrons.

CALIFORNIA CAFE—Gus Haritos is the Spring Street Cafe King. He says: "Every one of those eating boys who park their faces in here once always come back for more."

Moving Along In Movie-Land

COMMODORE GRILL — Gus also says that this line of his also holds good for his Seventh street cafe. And after hearing the "cash register" (gag there for you) we're sure that what he says is true.

MARY LOUISE—The feminine chat-terbox! This is the "grand central" for the society sisters and the "tea tatlers."

BROWN'S CHOCOLATE SHOPS—

Now an established fact in the line of dainty lunchettes. The lines for their finely prepared dainties and tiny dinners around the front doors are growing "larger and larger, day by day."

TAIT'S COFFEE SHOP—

Now that the girls are trained, the fast service of before is even better. Just a few seconds after you utter your order you are splashing around in gravy, and stuff which can't cost over fifty cents. These two items alone are the main events in a busy man's life, including the courteous attention of Mr. Francesco di Rovey.

TRAVAGLINI'S ROMA ROTIS-

SERIE—Just can't stay away from the good old eats you find stored away for you here. It's a cinch that you just get a "passion" for this stuff, which is already cooked and waiting to be taken home. Do your stuff, man, do your stuff!

HOLLYWOOD STADIUM—

If you're not here every Friday night, you're missing the best thing doing any week in the year. Every one is dated for the Friday night fights in Hollywood. A hint to wise is—well, get busy.

SUNSET INN—

Well, this is last but not least. Gee, the opening night was grand. Just to see those varicolored lights turned on again, and the long rows of machines on the streets on all sides. And then there was Max Fisher and his harmony hounds doing their stuff for a happy throng of filmdom's greatest. This is the ONLY playground of the movies. Congratulations, Messrs. Sam and Dave Wolf, on your marvelous opening. It was a grand old night, and here's to many more like them.

GOTTA GO—This has been a terrible week. So darn many places to

go, and you know I just gotta. Got pinched for speeding, got tagged for parking, got flat tires, got lots of tin trouble, got awfully tired, but got plenty of pep for next week. Oh, say, I'm gonna bring in the Sunday gang at Crystal Pier from now on, so watch for the sandy low-down from the permanent waves.

EXIT (softly).

FILLING IN EFFECTIVELY

Ethelyne White had everything her own way back home, but the butterfly existence of a society belle soon palled upon her. She said good-bye to her friends and came to Los Angeles, with the firm conviction of becoming a motion picture actress. The prediction of her friends that she would be unable to stand the hard grind, and would soon return only caused her to stamp her dainty little foot with more emphatic determination, displaying that undaunted courage sufficient to surmount any obstacle. However, I feel Miss White will experience very little difficulty in obtaining success. She is a very beautiful girl, with extremely large brown eyes, unusually expressive. Suited to vampire or society parts. The essence of refinement, possessing a great deal of poise, which causes her to stand out in striking contrast on a set. Unquestionably, in a very short while Miss White will visit her friends back home — not in person, however, but with her attractive personality radiating on the silver sheet.

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With Comedians in Comedy Lane

CAST FOR "THE GOLD DIGGERS"

With the arrival of Hope Hampton from New York to portray the role of Jerry Lamar in "The Gold Diggers," which Harry Beaumont is to direct for the Warner Brothers under the guidance of David Belasco, J. L. Warner announces the complete cast for this picture, as follows:

Windham Standing as Stephen Lee; Louise Fazenda as Mabel Munroe; Alec B. Francis as James Blake; Gertrude Short as Topsy St. John; Anne Cornwall as Violet Dayne; Johnny Harron as Wally Saunders; Edna Tichenor as Gypsy Montrose; Francis Ross as Dolly Baxter; Margaret Seddon as Mrs. Lamar; Joe Prouty as Barney Barnett, and Peggy Browne as "Trixie."

The story originally written by Avery Hopwood has been adapted by Grant Carpenter, staff member of the Warner Brothers scenario department. Mr. Carpenter's efforts on this story have been personally commended by David Belasco.

It is between "The Gold Diggers" and "Tiger Rose" that David Belasco will divide his attention following his arrival here early next month.

THEN THE CUTTING!

Less than a month to go—
"The Hunchback of Notre Dame," the elaborate million dollar film spectacle based on Victor Hugo's story, which has been in production at Universal City for seven months, is nearing the final sequences of dramatic action.

The star, Lon Chaney, has but a few scenes to play now, but a few more hours of torture in the most intricate makeup ever devised by an actor. He plays Quasimodo, the hunchback.

Patsy Ruth Miller, Norman Kerry, Winifred Bryson, Eulalie Jensen, Gladys Brockwell, Nigel de Brulier, Brandon Hurst, Raymon Hatton, Cesare Gravina, Ernest Torrence, Nickolai de Ruiz, Eva Cordon, Kate Lester, Sidney Bracy, Lydia Yeamans Titus, Bhogwas Singh, Tully Marshall, Harry Van Meter, Edwin Wallack, Roy Laidlow, William Parke, W. Ray Meyers, John Cossar and fifty other players of professional note support Chaney.

Perley Poore Sheehan adapted the story to the screen and Edward T. Lowe prepared the continuity. Sheehan has been supervising production with Wallace Worsley as the director.

MARGUERITE DE LA MOTTE SIGNS

Another popular feminine player has attached her signature to a long-term contract with Principal Pictures Corporation. Marguerite De La Motte has signed an agreement which calls for her services with this organization for a lengthy period.

Miss De La Motte's initial role under her new contract will be the lead in the forthcoming Harold Bell Wright story "When a Man's a Man." The actual shooting on this production has begun, the company being on location at Prescott, Arizona.

Many important names in addition to Miss De La Motte have been annexed to Principal Pictures Corporation contracts and the following players will participate in the filming of the Wright story:

John Bowers plays the leading male role and Robert W. Frazer has another important portrayal to fulfill. Forrest Robinson, who has just completed work in "The Meanest Man in the World" for Principal, plays the Dean, one of the principal characters used by Author Wright in his story. Others include John Fox, Jr., of "Covered Wagon" fame, Fred Stanton, George Hackathorne, Charles Maiis, Robert Thompson and many more of equal popularity.

Edward F. Cline is directing the production with Frank Gereghty acting as his assistant. Camera work is under the supervision of Ned Van Buren, with Harold James in charge of second camera. Arthur Bernstein, production manager, is in Arizona with the company and will remain at Prescott for several weeks.

It is the intention of Sol Lesser and Michael Rosenberg of Principal Pictures Corporation, to produce "When a Man's a Man" on a lavish scale.

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John Elliott, who is appearing in Metro's all-star production of "The Eagle's Feather," is not only a veteran of the stage and screen, but also enjoys the unique distinction of being an honorary chieftain of the Brule tribe of Sioux Indians.

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JAMES MARCUS IN "SCARAMOUCHE"

James Marcus will enact the role of Mons. Binet, the manager of the traveling theatrical troupe, in Rex Ingram's production of "Scaramouche" for Metro. With the signing of Mr. Marcus the cast is now completed for this production of Rafael Sabatini's story which Willis Goldbeck adapted for the screen. It includes Alice Terry, Ramon Novarro, Lewis Stone, Edith Allen, Lloyd Ingraham, Julia Swayne Gordon, William Humphrey, Lydia Yeamans Titus, Nelson McDowell, Lois Lee, Otto Matiesen, Carrie Clarke Ward, George Seigman, John George and Bowditch Turner.

REAL SISTER IS TO PLAY REEL SISTER

Viola Dana and Edna Flugrath, film stars, who are sisters in real life, will be sisters on the screen when they start work at the Metro studio in Miss Dana's newest starring picture, "To Whom It May Concern," a mystery story by Rita Weiman which Oscar Apfel will direct.

This picture will mark Miss Flugrath's return to the American screen after an absence of ten years, during which she has been featured in productions directed by her husband, Harold Shaw, in England and other European countries. It is also the first time in the same period of years that she has appeared in a picture with Miss Dana, the last time being when they were child actresses at the Edison studio in New York.

Otto Lederer is figuring on making a flying trip to New York and then return to the Southland, doing this right after he completes his present part in the William Fairbanks Special in which he goes back to his old love, that of playing an Indian role. Otto for years has played everything from a dashing leading man on down to Simon Levi, the Jewish lead in "Abie's Irish Rose," on the stage, and there isn't a better known and liked actor in these parts than Mr. Lederer.

Glen Cavender lost a very good part when he didn't line up to play "Pedro" in the "Badman" for that role was made to order for him, if ever there was such a thing in pictures.

"SONGS OF YESTERDAY"

I'm tired of the game, yes, through with it all!
At first, a few worried because of my fall.
And perhaps in that—I found a kick or two;
Now there's no one to care, whatever I do.
To belong to the clique, at one time was fun;
Now I loathe every one—every d—mother's son.
Each night that I spend, but wearies me more.
To go out but means entering another door.
Why do I linger? There's naught that I've missed!
Some give me a nod, while by others I'm hissed.
Brains dulled in debauchery scarcely can mend!
So I drink my last drink and then—comes the end!
I shiver at the river's blackness, as I draw near:
God! I'm afraid to live, e'en as death I fear!
That hut over there, standing obscure and alone;
How meager it looks, tho' to someone it's home.
A voice softly singing an old-fashioned song;
Just as my mother did—God; how long! how long!
My brain hears the river cry—Repay, child, Repay!
But my soul hears apart—songs of yesterday.
Ah! that sweet, sweet song, as I heard it once sung;
Lifts the veil that long o'er my eyes must have hung!
And coward tho' I am, enmeshed in my sin,
I see beauty without—for I feel it within.

—Elsie Eva Steele.

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George Siegmann, one of the best hated villains of the screen, who is appearing in the all-star cast of "The Eagle's Feather," a Metro special, was starred in "Half a Chance," the first three-reel picture ever produced.

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GOSSIP BY THE ROUNDER

"DAYTIME WIVES" FINISHED

Cutting and editing of the Robertson-Cole production, "Daytime Wives," from the pen of the well-known author, Lenore J. Coffee, has been completed and the picture will soon be ready for presentation on the screen. In the cast are Wyndham Standing, Grace Darmond and Derelys Perdue.

Kala Pasha did a dive off of the Santa Monica pier the other day for a scene in Jerome Storm's picture, and was all in when he started to swim for shore. They had to throw him a rope and put an even dozen men on the end of it to drag the water soaked Kala on solid ground once more.

BUT IT SPRINGS ETERNAL

Slaker: "What do you think of this continued agitation for wines and beer?"

Dryden: "It's a damp shame!"

It looks to us that the rest between pictures, or the return to our fold of his famous supervising director, Jack White, must have had an unusual effect on Lige Conley, the comedian, when he drafted the above outpouring.

Jimmy Adams will next be directed by Scott Sidney at the Christie studios. They are waiting on Harold Beaudine to finish the Dorothy De Vore picture, and then they will start the ball a rolling.

Harold Goodwin won a prize dancing cup recently, so did Byron Munson.

TRILBY COMPLETED

The Richard Walton Tully production of du Maurier's "Trilby" is now completed and in the hands of the cutting department. No more will Arthur Edmund Carewe, Philo McCollough and Wilfred Lucas be forced to don the fantastic hirsute decorations with which they have been forced to glorify their physiognomies during the filming of this classic. And the temporary blonde aurora of McCollough's manly locks has once more given way to the natural auburn of his tresses. Oh, yes, and Andree Lafayette has taken to wearing stockings again. "Oh, death, where is thy sting?"

Harry C. Arthur, Jr., general manager of West Coast Theatres, Inc., is commuting between Los Angeles and San Francisco during the period of co-joining the Marcus Loew's Theatres into the routine functioning of the West Coast Theatres, Inc.

TO ADAPT "BEAU BRUMMEL"

Dorothy Farnum has been signed by the Warner Bros. to adapt Clyde Fitch's "Beau Brummel," which is to be one of the eighteen major classics to be made by the Warners this season. It will be released as a Sidney A. Franklin production and will be made under Mr. Franklin's direction. John Barrymore is to be starred in this important production which proved Richard Mansfield's greatest stage success.

Miss Farnum leaves New York June 9 for Los Angeles. Mr. Barrymore is expected here during July. The preliminary details for the picture are now being arranged.

Louise Loftus is running around with Neal Burns again.

MERCEDES RUBIO HAS ONE OF THE MOST EXTENSIVE CHARACTER WARDROBES IN THE PROFESSION

Mercedes Rubio comes to the screen with four years of stage experience to back her up. She played in stock for a number of years, and then ap-



peared with Lou Tellegen and Joseph Chilquit and many other Broadway productions. Miss Rubio's wardrobe comes direct from Paris, including a number of evening gowns of dazzling creations. A splendid character type, handling such portrayals with all the proficiency of the accomplished actress.

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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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RUTH WILLARD CAPABLE OF DOING BIG THINGS

Ruth Willard—Although her photograph would indicate a sad disposition, we are in a position to inform you that Miss Willard is the contrary. She has large hazel eyes, which radiate the refinement of her charac-



ter. She excels in outdoor sports; swims, rides, drives a car and dances divinely. She is capable of playing leads, or semi-leads. Although only nineteen, Miss Willard has a great deal of stage experience to her credit. I maintain Miss Willard will go far in the silent drama, reaping the success she so richly deserves.

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.

FROM TAHITI TO LAVONIA

Ruth Renick, who is now supporting Jackie Coogan in "Long Live the King," adapted from Mary Roberts Rinehart's novel and being directed by Victor Schertzinger, has the proud distinction of being the only star to make a film in Tahiti. From Tahiti, with its untrammelled atmosphere, its national blossom, the passion flower, its coral beads and grass skirts, it is a long stride to the mythical court of the Kingdom of Lavonia, with its corresponding regulations, its air of oversophistication, its bejeweled finery and its regal splendor—but Ruth Renick makes the transition seem easy. In addition to Miss Renick, Jackie's supporting cast includes Rosemary Theby, Vera Lewis, Alan Hale, Alan Forrest, Walt Whitman, Robert Brower, Don Franklin and others.

An unusual coincidence exists in the filming of "The Printer's Devil," an original story by Julien Josephson, now in production at the Warner Bros. studios. In this picture, Ray Cannon plays the part of a small town heavy, and George C. Pearce, the town banker, while Wm. Beaudine is the director.

In "Watch Your Step," a recently released film, the same people take part portraying practically like roles, even to the extent that the story, "Watch Your Step," was written by Julien Josephson, and the megaphone handled by Beaudine.

However, in "The Printer's Devil," Wesley Barry is starred and Harry Myers plays a romantic lover.

* * *

Bob Dillon, for years scenario writer at Universal studios, is directing Neva Gerber and Jack Perrin at the Brentwood studios in a serial which he has written and is producing.

PERT POINTS

PROFESSIONAL PREROGATIVE (As Arranged by a Fine Actor, Henry Hebert)

They were discussing the marital difficulties of the latest movie couple to break into the newspapers with the preliminaries to their summer divorce. "I think they're entitled to a decree," said she.

"Sure," he agreed, "all the others got theirs."

Leon Lee starts shooting Monday on a new series of comedies with Jimmy Aubrey, which will be released by the Chadwick Releasing Corporation of New York City on the independent market. Ward Hayes is to direct the initial story. Charles Gordon Saxton, New York Evening World cartoonist, will put some comedy illustrations on the titles and help on stories and gags. He is known as "The Wise Cracker of Broadway."

* * *

BOW WOUCH!

(Norman Taurog's Foot Didn't Interfere With His Mental Nimbleness)

Olive: "I'm fed up on monkeys, donkeys and ducks. Why doesn't a comedy producer star a trained hot dog?"

Olive: "Sure — the public would eat it up!"

Bobby Vernon has moved to the beach for the time being until "his boss," Al E. Christie, gets back from Europe and starts the first picture on his new three-year contract that the funster recently signed with the Christies.

* * *

Aida Banks says that if a girl gives you a cold shoulder, it's your own fault.

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LOS ANGELES

Under the Magnifying Glass

BY THE MAN

BEHIND 'CLOSE-UP'

MABEL NORMAND AS EXTRA GIRL

The Screen's Most Famous Comedienne to Appear in New and Fascinating Character

Like Mary Pickford and Norma Talmadge, it is hard to believe that Mabel Normand was ever anything but a star. When you look at these young ladies on the screen, it seems that they were born for the place they hold, and one can't conceive of them ever doing the rounds of the casting offices, or jumping on and off street cars to and from their day's work at the studio.

Nevertheless, and strange as it may seem, they have all had their day of hard work and worry. Miss Normand for one, never tires telling the younger girls on the lot who occasionally show signs of weakening and threaten to give up in despair, how she started her career, running around to the studios in the daytime, then posing for hats, shoes, gowns and the like, at night. "Those were the days," says the whimsical Mabel, "when \$25 or \$30 a week looked much larger than my present salary."

To further emphasize the heartaches and honest difficulties feminine aspirants for screen honors encounter in their quest for fame, Miss Normand and her producer, Mack Sennett, collaborated in drafting a story under the title of "The Extra Girl," which will have its appeal for every father, mother, daughter and son who witness its presentation.

To make it the more interesting, Mabel Normand will be the extra girl.

Pretty Lillian Rich, who is playing the lead in Strongheart's next starring vehicle, "The Phantom Pack," being directed by Laurence Trimble at the Ince studios, has a smile on her face that grease paint can't cover. The reason: After four months in Canada on location, where her only garb was pants, sweater and mackinaw, Miss Rich is again in civilization, and has had time for a shopping spree. Now she is revelling in all the pretty, fluffy things so dear to the heart of milady.

* * *

Another very short story by Myrtle Stedman:

In a cafe the other night a young chap was very shy, and his girl was, too. So they both had to wash dishes.



LOEW'S STATE THEATRE HAS NEW MANAGER

Many years ago S. J. Stebbins held the position of managing director of the Academy of Music in New York. At that time he was far-seeing enough to realize that the day of picture presentations would become the vogue, and so it came about that he eliminated the then old-fashioned ideas and struck into a path that has been widely copied. Today he is recognized as one of the most effective executives in the theatrical world, hence it isn't surprising to find him installed as managing director of Loew's State Theatre, under the auspices of the West Coast Theatres Corporation. Mr. Stebbins has been associated at least fifteen years with the theatrical business, and this is another proof that Irving, and Sol Lesser, with their associates, know the value of high-grade efficiency as represented by Mr. Stebbins.

A correction from last issue: In the review of "Sixty Cents an Hour," the name of Mervyn LeRoy appeared as Vervyn LeRoy. Mervyn says he'll forgive us if we'll say he's working with Johnny Hines in "Little Johnny Jones." And by the way, in a recent fight scene, little Mervyn socked Johnny in the eye and Johnny had a bad orb for a few days.

* * *

Fellows who own cars nowadays are running under the "pay-as-you-enter" idea for the girls.

Bertram Bracken does a good one.

NATE HOLT IS PROUD DADDY

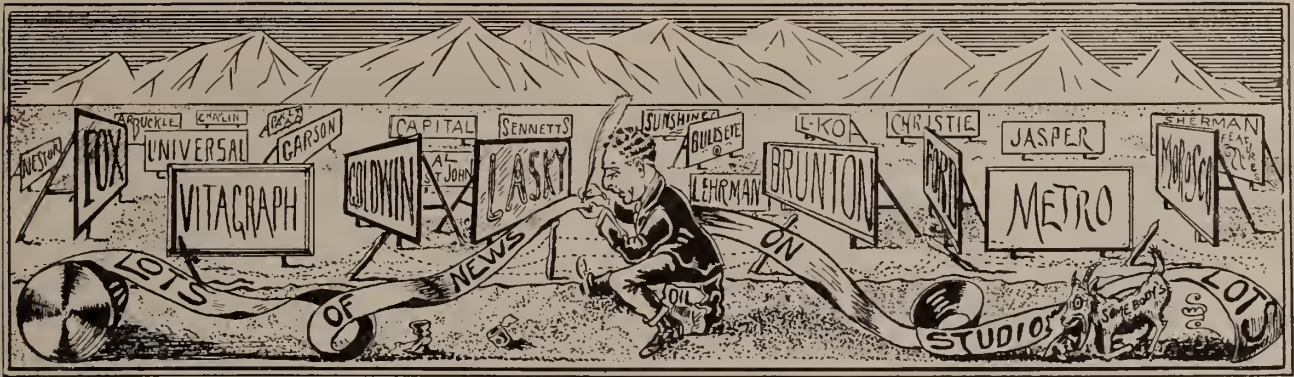
Evidently Nate Holt, former resident manager of Loew's State Theatre, and at present located in Oakland in the same position, must think a great deal of Los Angeles, for here a couple of weeks ago, he just couldn't keep out of our fair city, of course there was the other reason—that his charming wife was feeling interested in adding a new member to the Holt lineage! but anyway the happy event occurred! and a pink-silken little girl weighing eight pounds voiced her immediate approval of her parents, and California. Billy Shoup nearly died with delight when he received the happy tidings. This is easily understood, as Billy still remains a devoted friend of the proud papa. Many brands of various cabbages were duly handed out on Olive street (film row) and we noticed Art Rick, Les Theuerkauf, Slim Griffith, and many others, smoking them — with woe-begone countenances; nevertheless, being good sports, they stifled their thoughts of vengeance for the nonce, and gallantly congratulated a new father, whom they had always cherished as a friend. The editor, claiming the same distinction of friendship with Nate, takes this opportunity of congratulating him on the addition to the family, and he sincerely hopes that the "young lady" will vamp his son in time (that is, if we ever have one).

HARRY GRIBBON TAKES AN EXCITING RIDE

Of course, one knows it is hard to believe what you see in a picture, despite the saying, "the camera won't lie." We did not accompany Roy Del Ruth with his company of Mack Sennett comedy players to Anaheim Landing, but the photographic result of their trip was interesting indeed.

Pictorially speaking, Harry Gribbon no doubt had the most exciting time. One picture shows him on the back of a fast moving, spouting whale, headed toward the ocean. He and everybody else say it is a real one. It looked real enough and journeyed in the right direction, all right, but shall we believe it?

Gladys Brockwell tells us that one can run across so many people while driving. Now just what does she mean?



UNIVERSAL PICK-UPS

Two two-reel western picture units are working at Universal City on condensed tales of the old West.

Francis Grandon is directing Jay Morley, and Jay Marchant is directing Pete Morrison in such productions. Margaret Morris and Elinor Field are the leading women of the two units.

* * *

Production is nearing an end on "The Sky Line of Spruce," Edison Marshall's story in which William Desmond is being starred under Robert Hill's direction. The first part of the filming was done at Feather River, where remarkable scenic effects were achieved. Ten days have been spent on interiors and the completion of the feature is in sight.

Virginia Browne Faire, William Welsh, Al. Hart, Fred Kohler and other popular players support Desmond.

* * *

Herbert Rawlinson has again been cast in the role of an Englishman for his latest vehicle, "The Victor," which is now being filmed at Universal City.

Edward Laemmle, whose direction of historical chapter plays won him considerable distinction and a new contract to direct feature plays for the Universal company, is guiding the making of the play.

* * *

An attractive matching of personalities is to be seen on the sets at Universal City where Gladys Walton is working on her newest starring vehicle, "The Untameable."

Opposite her is Malcolm McGregor, one of the screen's most promising younger leading men, and in support are John Sainpolis and Etta Lee. There are only four characters in the story, which is full of concentrated drama depicting the inner struggles of a "two-souled" woman.

The other players in the picture and the director, Herbert Blache, have expressed the opinion that in this story the matching of these two is particularly fortunate.

* * *

"The Love Brand" is the title of the new Stuart Paton picture, work on which has commenced at Universal City. Roy Stewart is to be featured, and a large cast will be used.

* * *

Neely Edwards avers that there is more than one way of being a dashing member of the Royal Northwest Mounted Police.

He says that it can be made a funny as well as a serious pastime and is proving it in his latest comedy at Universal City. He knows that it is funny, for he heard a property man laugh during the filming of the first scenes.

The Universal laugh maker is working under the direction of William Watson. The story is a one-reel travesty on the Northwest Mounted Police with the working title, "Red Riding Good."

The comedy was written by Tommy Grey, head of the Universal comedy department.

NOW FOR ANOTHER BATCH!

George O'Hara has again been signed by F. B. O. to star in another series of twelve pictures adapted from a new group of the H. C. Witwer "Fighting Blood" series and is working in his first vehicle, "So This Is Hollywood." Mr. O'Hara has met with much signal success in these thrilling pictures that are having a great run all over the country.

Mr. O'Hara will be supported by only two members of the former cast, Albert Cooke, who plays his manager, and "Kit" Guard, his trainer, while among the changes are Mary Beth Mitford and Louise Lorraine who have begun their work. Mal St. Clair is directing, assisted by Sky Moreno and Lee Garmes and St. Elmo Boyce are at the cameras.

"NIP AND TUCK" COMPLETED

Word has oozed out from the Mack Sennett studios that another, and what is considered the best two-reel comedy he has produced since affiliating with the Pathe Distributing Company, has just been completed under the title of "Nip and Tuck." This new one is of the regular all-star comedy attractions, and features Billy Bevan, Harry Gribbon, Alberta Vaughn and Kewpie Morgan.

A preview will be given the picture as soon as it is cut and edited, preparatory to shipping it to New York.

Wally Davidson is now with the Talmadge Company.

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WHAT'S IN A NAME?

A name, or a trademark, are essentials in a successful business, which leads us to H. L. Fitzpatrick. This young man (for he is still fairly young) was long connected with the finest foot apparel for keen-sighted men—NETTLETON shoes. So it came to pass that "FITZ" determined to branch out for himself. The result can be seen at 327 West Seventh street. Pass this daintily appointed store any day and you will see social leaders, moving picture queens, and other perfectly gowned ladies awaiting their turn to be fitted with the latest and original creations of feminine footwear. The windows are filled with these unusual designs, and the proof of the pudding is to observe the fascinated ladies peering into them, until their judgment and taste attracts them within. "FITZPATRIC'S" will soon be as widely known as the Gold Dust Twins are in Los Angeles.

MACK SWAIN IS BACK WITH SENNETT

Following an absence from Sennett-made comedies for a couple of years, Mack Swain, at one time called the funniest fat man on the screen, has returned to the big comedy lot where he first became identified with pantomime and where as he himself says, "I rightfully belong."

The motion picture colony is evidencing great interest in the launching of the Southern California Jockey Club, which will revive horse racing at Culver City. Scores of well-known stars and directors have purchased stock certificates and memberships, others are starting to organize polo teams to play in the central enclosure, and still others are planning eastern trips to pick up strings of ponies for their own racing stables.

SHE IS AN ARTISTE TO HER FINGER TIPS

Rhoda Raymond enters the motion picture field with a varied and successful theatrical experience to her credit. A musician of exceptional ability, playing both the piano and organ with the ease of a natural born



prodigy, she displays unusual technique. Miss Raymond is a protegee of Florence Stone, who saw her possibilities and gave her the chance for development. She worked in stock with Miss Stone for some time, obtaining a degree of success and acquiring the poise of a finished actress which will prove invaluable to her in picture work. If Miss Raymond continues to apply herself with the same splendid courage so manifest in the past, I believe a big future awaits her.

Dorothy Vernon was cast to appear with Jimmy Kelly as a couple of would-be swells who are trying to break into society, and Director Al Herman at the Century studios is getting some good stuff out of 'em.

"MEANEST MAN" ROAMS TO ROME

The "meanest man in the world" is roaming. And Rome, Italy, is his destination. Which is another way of explaining that Bert Lytell, who portrays the title role of Principal Pictures Corporation's "The Meanest Man in the World," is going to Italy to participate in the production of George Fitzmaurice's "The Eternal City."

Lytell will return to New York from Europe early in the fall and will be present at the world premiere of "The Meanest Man," scheduled for the George M. Cohan Theatre in September. Cohan presented the play in his New York theatre with gigantic success, and he will attend the opening and take part in the premiere of the film version.

"Doc" Soloman, all around man at Warner Bros. studio, has many reasons for walking on air these days. "Doc" recently became the proud father of a future star, Pauline Francis, so the Warners have elevated him to the management of the transportation department, in addition to his duties as property department superintendent.

"Doc" derives his nickname from the fact that prior to the present prominence of the automobile, he was a veterinary surgeon.

* * *

Some enthusiastic theatre patron wrote to Lee Parvin, manager of the Egan Theatre, telling him how much he liked the work of Grace Carlyle, the heroin (correct spelling) in "Morphine," Oscar Apfel's drama of the drug habit as applied to social circles. Lee replied he has never heard of "heroin" being in "morphine," and Oscar Apfel got all "hopped" up about it. Lee expects to see "Morphine" run till the "snow" starts to fall, and Californians have to lay in their winter supply of coal and "coke."

* * *

Elinor Fair's press agent informs us that she had a letter from a girl who was so dumb that she thought "Fair and Warner" now playing at the Morosco was the name of a vaudeville team and that Elinor Fair was the Fair of the team. Elinor is now playing opposite James Kirkwood in the all-star production of "Eagle's Feather" which Edward Sloman is making for Metro.

Hand-Outs Along the Rialto

HUNT STROMBERG PROUD FATHER

Hunt Stromberg, who produces the "Bull" Montana comedies for Metro, is passing around the cigars and wearing one of the proverbial smiles that won't come off. The cause of it all is Hunt, Jr., an eight-pound arrival, who already gives promise of a screen career.

Eddie Cline, the Principal Pictures director, who is now directing an all-star cast in "When a Man's a Man," has this to say about a tombstone salesman's idea of efficiency:

"Sympathizing with a widow at the cemetery, and then dating her up, on the way back!"

* * *

Louise Fazenda will wear 'em all—sports togs, afternoon, dinner and evening gowns, furs—many kinds—millinery, expensive and variegated, hair ornaments, enough to fill a bureau drawer and "lingery" most fascinating. For her days are given over to fittings for the many sumptuous gowns she will wear as "Mabel" in Warner Brothers "The Gold Diggers," while the comedy queen's conversation these days is luminous about the dictates of fashion.

* * *

Fat Karr is dividing his time between comedies and dramatic productions, and making good in both directions. Give Fat a chance to put some comedy relief in a drama and he will just run away with the picture.

* * *

W. S. Campbell is so wrapped up in a mine proposition that he is hard to bring down to earth long enough to have him start directing a picture. Producers have made him all kinds of offers, but he just won't listen for the time being.

* * *

Ma Lavernie seems to be hitting her proper stride of late, getting calls from the different casting directors to play all sorts of eccentric characters. Her latest efforts were at the Berwillia studios.

* * *

Al Santell has a new car which makes him loom up as one of our most prosperous directors, and to think only a short spell back he was directing two-reel comedies with near-great comedians. Director Santell is at present working on "Lights Out," an R-C production.

HERE COMES ANOTHER!

The Marcell Cafe on West Eighth street this week starts on the second year of its existence under the supervision of A. E. (Eddie) Brandstatter, and congratulations on the success of the first twelve months under his direction have been pouring in on the "little Napoleon of the cafes." Since taking over the Marcell, Brandstatter and his associates have branched out by opening Brandstatter's Montmartre in Hollywood, the Brandstatter Coffee Shop in Hollywood, and now "Eddie" is planning to open the exclusive Picadilly Coffee House on West Seventh between Hill and Broadway. The best of food, superior service, refined environment and an eternal willingness to please are the reasons Brandstatter assigns for the success of the past year.

MATTER OF ANA-TUMMY

Gertrude Astor has time between sets to do a little punning.

Oscar V. Rubbish: "Milk disagrees with me—and besides, it makes you fat."

George W. Balderdash: "I see—a casus belly."

Any time "Jimmie" Morrison, popular leading man of the pictures is downtown late and does not care to drive out to his Hollywood apartments, he will have a royal welcome at the new Biltmore hotel after it is opened next October.

"Jimmie's" full name is James Woods Morrison, and he is a namesake of James Woods, who has come here to be general manager of the new hostelry.

* * *

Peggy O'Day, who recently finished work on the serial, "The Fighting Skipper," in which she will be starred, has been engaged to play the leading role in "The Battling Buckaroo," a special western production being made by Rocky Mountain Productions, Inc.

* * *

Frank C. Griffin, recently a member of the Famous Players-Lasky scenario staff, has joined forces at the Warner Bros. West Coast studios, and is now occupied as staff man on the "Little Johnny Jones" company, in which Johnny Hines is starred, and Arthur Rosson the director.



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Al St. John gives autos away just like they were two-bit neckties.

First he presents his wife with a McFarland limousine, and the next week he drops into an auto agency and buys his father and mother a Hupmobile sedan. This latest purchase increases the St. John family motor fleet to ten, and not one of them is a flivver, either.

* * *

Chas. R. Seeling is getting lined up to start a picture with George Larkin, while he is cutting on Big Boy Williams' last story that he just completed.



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SCREENING WHERE THE SCREENING'S GOOD

Broadsides

By ARGUS

LIKE THIS, F'R INSTANCE

Contributor (dubiously): "Here's an editor wants 'vagrant humor', whatever that is."

His Friend: "Send him some bum jokes."

Edith Johnson must have had a delightful time thinking this out.

Irving Cummings has just finished "Broken Hearts of Broadway," which is filled with heart throbs. No "pull"-motor need be used by the reviewers in this.

Jack Wagner will probably be the first young man in Hollywood to wear the new style pink trousers. This ought to start something.

Many a husband can hold his own—wife.

"Bill" Yochem makes them short and snappy.

A new short scenario by Martha Mattox:

"Position," said the vampire, "is everything in life."

Her victim agreed as he gazed upon her and weakened — as every man does.

Beauties of Big Bear country have just been filmed by Reginald Barker, who is directing "The Master of Women."

We just "barely" (bearly) got by when we were up there.

One chap with a car said that his business was picking up on the curb market. This is kinda mean on the girls, says Lloyd Ingraham.

George Kuwa springs a new one: First Dummy: "I had a case on that girl."

Second Dummy: "Yes?"

First Dummy: "Yes, you know she's a bootlegger."

Josephine Hill has finished her contract with Leo Maloney and is freelancing, and is being considered for a series of comedies with a well known funster.

NOT THAT KIND OF A GUY
And Even Reginald Barker Has
Time to Send One In

Rough: "Waddya thinka all these paternity cases anyhow?"

Stuff: "It seems you can kid some people, but you can't guy Stillman."

We understand that Reggie Denny, Universal star, carries his ring trunks in a suit case. Can you get a laugh out of that?

Lynn Reynolds, who is directing "The Huntress," has found out that Indian tepees must have 13 poles. Might call these unlucky tents.

Adam Hull Shirk is now scenario editor and publicity director for Samuel V. Grand. Well, we hope he doesn't "shirk" in his new duties.

Sol Polito will act as camera man for "The Bad Man," which Edwin Carewe is directing. Well, he's a "good man."

Shirley Mason has an idea:
Love is not always blind, but it is nearly always near-sighted and seldom far-sighted.

The girls are so fast now that all we see is a "passing show."

Another Bert Roach wise-wow.
Clarence L. Brown hangs his shingle out at Universal. Well, we don't care, the wet weather is over and he can do what he wants with his roof.

Mabel Normand has a miniature golf course in her back yard. We suppose you have to use miniature swear words, too.

HOTLY PURSUED BY HONKS
(This is from the eternal brain deposit vault of Scott Sidney.)

I. Bally, Bloody, Blooming Briton: "I say, what's the answer, deah boy? Why does a chicken cross the road?"

George W. Slicker: "Nowadays, to get a drink."

WALLACE MACDONALD
Submits a Little Nonsense
PITILESS PUBLICITY

Goofy: "Herbert Hokum's publicity man announces that he's a plumber in his latest film comedy."

Nummy: "For once a casting director had the right hunch!"

Viola Dana recently tied up traffic on Broadway while filming scenes downtown. Well, now we know who has some strings on our "Main Street."

After a long wait, your sweetheart is ready for the theatre, and you hustle her into your jitney bus, have a blowout, and finally get to the theatre and find—you'd forgot your tickets and money?

Dorothy Revier has just finished her role in "The Supreme Test." This is something that every director has tried to make. We hope Miss Revier has recovered.

David Smith, Vitagraph director, has had an unusual career, so says his press agent. Probably the press agent can prove this by some phone numbers.

Otto Fries, who loves to act like a villain, is doing his best to make life miserable for some of the comedians over at the Fox studios. And to think that is the way he makes a living.

NO PLACE FOR REALISM
Flickerton: "Delicia Kinestar just fired her publicity agent."

Picturesby: "Yeah? 'Smatter?"
Flickerton: "Well, she has a couple of glittering teeth, and he sent out some publicity dubbing her 'The Girl With the Golden Smile!'"

(Evidently publicity hounds are annoying Peggy Browne, who is playing an important part in "The Gold Diggers," now being directed by Harry Beaumont.)

Balloon
DYE WORKS Inc.

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

PERSONALITIES

HERE'S A HAND-OUT

It is never necessary to use a double for close-ups of the hands of May Allison, who is playing the woman lead in the all-star production of "The Sign," directed by Jane Murfin and Justin H. McCloskey. So beautiful are her hands that a famous Boston sculptor once used them as a model for one of his statues.

Bull Montana is going to wrestle Jack Dod at Fresno on June 15th for the benefit of the Fresno Ball Club. Harry Burns has been selected to referee the contest, and will leave with Bull Montana a couple of days prior to the staging of the show up in Fresno.

* * *

Eulalie Jensen, who is playing one of the leading roles in George D. Baker's "The Magic Skin" has had her press department issue a bulletin correcting the belief that "The Magic Skin" is a propaganda picture demonstrating the merits of a well-known facial soap.

* * *

Pat Dowling is attending the convention down at Atlanta, Ga., in the interests of the Christie studios and should be back in about a week.

* * *

Richard Walton Tully plans to make "Bird of Paradise."

Well, this certainly ought to make a "bird" of a picture.

* * *

Billie Benedict is sporting a new cape trimmed in monkey fur. Ah, what does this mean?

* * *

Jerome Storm is directing "Children of Jazz." Lot of noise to this picture all right.

* * *

Emile Chautard has started directing "Alimony." This ought to be a serial.

* * *

Gerjes Bey, a Turkish writer, recently gave a party. No Turkish towels were served.

* * *

Bryant Washburn and his wife were working on the same set last week. No, this was not a fight scene.

OPTIMISM

(As Interpreted by Walter Hiers)

"There may be something in that!" smacked the optimist, as he edged closer to the punchbowl.

FIRST PIANO ON STAGE

Lydia Yeamans Titus, who has a part in "Scaramouche," and her husband, Frederick Titus, are the two who introduced the piano on the stage in vaudeville. Up to that time anyone using a piano in a vaudeville act played it in the orchestra pit.

REG'LAR FIGHTIN' FOOL

Dustin Farnum Thinks Humorously Wifey: "Horace, d'ja read about that candy store proprietor who has two wives?"

Hubby: "Keeps a branch affectionary, eh?"

A SPIRITUAL NOSE

One of the stories brought back by Laurence Trimble, after four months in Canada with his wonder dog, "Strongheart," where they were working on exteriors for the great dog star's next release, "The Phantom Pack," may start a rush for Canada. Here it is:

"We were just leaving camp for location one morning," says Trimble, "when the leader of the dog team driven by Bill Sproat suddenly stopped dead in his track, piling up the entire team. Sproat started for his leader to have it out with him but before he reached the dog it started to dig furiously and by the time the dog musher was at the animal's side it had unearthed a strange object. It was a square face bottle bearing (in an almost forgotten language) this label, 'Gordon Gin.'

"Instead of clouting the faithful beast as he had intended Sproat fell on his knees and kissed him, hugging at the same time the precious bottle to his breast.

"The dog's name was immediately changed from Silver to Gin Hound and he was in great demand. Everyone almost in the company wanted to take Silver walking when he was not in the harness but it didn't do any good for Silver never repeated."

OLIVER'S TWIST

By Arthur Bernstein

Low Braugh: "Where's yer skirt hang out?"

Gutt R. Pupp: "Broad Street, I s'pose."

Paramount officials hold conference and announce some big features to come. What!

DEL LORD STARTS NOVELTY

Under the supervision of Mack Sennett, a new type of comedy will be produced in which a bevy of beautiful girls will be featured with Billy Bevan, Jack Cooper, Alberta Vaughn and Teddy, the wonder dog.

Elsie Steele says she's noticed that some people have very bad "riding habits."

* * *

Don'tcha just love the girl that says: "There's always room for one more?"

Vin Moore wants to know.

* * *

Lefty Flynn states that he knows a girl who is so dumb she thinks a track man is a hobo.

INFLUENCE OF THE MOVIES

T. D. Moreno Submits This

Fan: "Grace says going to comedies spoiled her luck at craps!"

Fanny: "How come?"

Fan: "After seeing Ben Turpin, she threw nothing but cocked dice!"

Eddie Laemmle knows a girl so dumb that she things a floorwalker is a traveled man.

* * *

Jimmie Aubrey writes one for us:

Some people think that they have to sow their wild oats with a needle.



That Chicken

A LA TURCQUE DINNER
From 5:30
to 9 P. M.

Then a
MID-NITE
TOUCH
OF THE
ORIENT
DAN-
CING
and
MUSIC
at

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tions
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Bright Hints For Human Beings

By "US" or "WE"

LIKE MARKS

Contributed by William Duncan
Mlle. Milkmaid seems to be finding
the German cow at a new low.

"HOW WOULD YOU FEEL?"

By Harry Burns

If you were waiting for a street car
and a friend of yours was driving your
way, and he just waved and said
"hello" and went by?

* * *

You asked a friend to loan you the
price of a meal, he said he was broke;
along came a fellow and he changed a
\$5 bill for him?

* * *

You were late for work, the motor-
man of a street car passed you up, and
an auto almost hit you, as you shook
your fist, and talked to yourself, and
then it started to rain, and you with-
out an umbrella?

* * *

William Lowry fell in love with a
blonde, but she dyed. Please notice
how we spelled the last word.

Another question by Bernie Durn-
ing:

If girls can say so many things with
their eyes, what does Ben Turpin do?

* * *

If a stickup man dropped in on you
on a dark and stormy night, and he
took your lifelong savings, and after
pocketing it in his coat, he took a lik-
ing to your best coat, and traded
coats, and when you awoke you won-
dered how you came to that coat, and
then you discovered your belongings,
and someone else's in a strange coat?

* * *

Did you ever tell your best girl that
she was the only girl in this wide
world, then leave her, and going down
the street meet a girl who happened to
be going your way. And she stopped
and spoke to you, and your girl came
out of the house, just as you have fin-
ished telling a funny joke. Your
sweetheart goes by, and the girl you
are talking to tells you, "that she
hates the girl who just went by!" and
then insists on walking down the
street with you, behind your sweet-
heart, speaking loud enough for her to
hear everything she says?

Charles McWilliams has a clever
one:

The stork is a bird that has been
"kidding" people for a long time.

DREAMING IN WESTLAKE PARK

Into the dark and sullen waters twenty
feet below,

I gaze entranced—for every ripple
seems to know my woe;

They beckon to me with insistence,
come and join our flow,

For in our home there is a peace
which you have failed to know!

So hearkening, I cast my eyes about
the living green,

And see the signs of joyous life to me,
what might have been;

And ruminating with hopeless sighs into
the darkened past,

And see again youth's escapades
which gave no joy to last;

Continuing on, in life's bye-paths, that
everlasting theme,

I see each step a mirage, and reality, a
dream,

I find that friendship is a word, and
love a physic plaint,

And home-ties fraught with mockery
that many natures taint.

I see all this, as if an artist with an
psychic eye

Depicted on his canvas all the shame
I now decry,

And realizing that a soul like mine,
could feel like this,

I take a hazard with a life which no-
body will miss;

So gazing in the silken waters twenty
feet below,

I look around forever; and into those
waters go;

But while my body hurtles thru' the
twenty feet of air,

One dominating thought produces in
my mind a scare;

Suppose the water is too cold? Or yet,
not deep enough!

Suppose I strike the bottom on my
head? That would be rough!

Suppose my stomach filled with mud,
all owing to my whim?

How could I ever reach the shore—
unable then to swim?

All these and more passed thru' my
mind, and then I seemed to
drench,

For I wakened in a rain-storm—from
my dream, upon a bench.

—Marshall Lorimer.

William Sullivan remarks that when
people are married in California they
should call it "western union."

PLEASANTRY

Phillip Rosen Concocts Another
Movie Director: "Try to look as if
you just saw your name in the Blue
Book!"

Actor: "I see—the social 'Reg-
ister'."

AND SO THAT'S THAT!

"Do you?"

"Do I what?"

"Do you believe in the transmigra-
tion of souls?"

It was the cub press agent's first in-
terview with his boss, Buster Keaton.

"Certainly, I believe in the transmi-
gration of souls," replied Buster indig-
nantly. "Who said I didn't? Look
around here. Do you see that stone-
age cave for the 'Three Ages?' Well,
why does it give me pleasure to see
my bride, Lizzy Stonehatchet, cooking
an ichthyosaurus for my evening meal
inside that reproduction of an H. G.
Wells prehistoric interior? I'll tell you.
It's because in a former transmigration
I was a 'Missing Link.'

"Now, look over there. Don't let
that Roman Colosseum fall on you.
Why is it when I sand in the arena of
yon blood-stained gladiator's den, that
I feel perfectly at home slaying lions,
tigers and Roman Emperors? Why?
Because I once was a Roman gladi-
ator. I have slain many a bull in my
earlier history on the sawdust of arenas
innumerable.

"Again, I ask you, why is it, when I
wander over to Norma Talmadge's
'Purple Pride' set that I can strut
around in dublet and hose and feel
perfectly at home as a swashbuckling
thrust and parrier of the time of
Charles IX of France? Simply, be-
cause in a former transmigration my
hangout when off duty was in the
grand ballroom of the Louvre."

Sarah Langman says that she never
receives a write-up. Well, here's one,
Sarah.

* * *

Louis B. Mayer is producing "The
Wanters." What is this, a new name
for gold-diggers?

* * *

Lure of the Kleigs is too strong for
Harry Butler to resist.

What is her first name?

* * *

Lasky Studio has a new outdoor
stage. We suppose they will make a
lot of summer pictures now.

An Interview in Verse With Jackie Coogan

By Hallett Abend

"Poor little princeling of the silver screen!
Denied a normal childhood by his fame,
Voicing no wish that's left ungratified,
He'll have exhausted life before he's grown."
So ran my thoughts last Monday while I sat
In Jackie Coogan's house and waited for
The world's pet starlet as he changed his clothes.
I hadn't met him then, and did not know
He's still a child—unspoiled and natural.
I looked around the costly, spacious room,
And marveled at the fortune that has spilled
Into this youngster's lap, and then I spied
A portrait of him in the cap and rags
He wore as Fagin's pupil. While I stood
Scanning this picture, Jackie must have come
Down the wide stairs without a sound and then
Paused in the doorway, for I whirled about
In sharp surprise at hearing a small voice
Behind me say: "Good morning; I am here."
He's just a little taller than I thought,
This slender boy. His hair is fine, dark gold;
The large brown eyes are frank, inquiring;
His mouth so wistful and so sensitive
The lips seem almost tremulous at times.
Jackie's career is not an accident.
He is not merley trained in pantomime,
But has the acting gift; even his voice,
His every tone and accent carry weight
And shaded meaning.

There we stood and gazed
At one another, and the small boy's eyes
Were large and wistful, so I said at last
(Mindful of hours he must miss from play)
"Don't you get tired of this steady string
Of interviewers?" But he shook his head
And smiled. As I stretched out at lazy length
In a low chair, he came and leaned against
One knee, and shyly touched my hand, and said:
"Sometimes they're nice." Then—"Would you like
to see
Something I got for Easter?" Next he climbed
Up on a chair and from a high book shelf

Brought down for me a rabbit two feet high,
Made all of candy. "You wait here," he said;
"I'll bring you something that you'll like to eat."

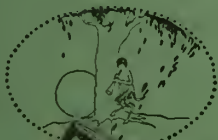
The patter of small feet across the hall,
A moment's silence, and he hurried back,
Bringing me half a chocolate Easter egg.
Then while I munched he ran outside and brought
His pet dog in to meet me. "But the best
Is coming now," he smiled; and with an air
Of secrecy and promise, ran away.
When he returned he carried in his arms
A small white rabbit with black nose and tail
And bright pink eyes. "Just feel how warm and
soft,"

He said, and trusted to my outspread hands
His best-loved pet. "I had a chicken, too,
A little yellow one, but oh, just think,
The chicken died," and Jackie's large brown eyes
Were filled with tears. Bravely he winked them
back

And with an air of half-forced gayety
Led me away into the music-room.
There, with piano and a music roll
And real jazz drums, this tiny picture star
With flying hands and busy little feet
Regaled me with a dance tune.

This little boy, who counts his followers
By millions, has a charm one can't define—
A subtle something with a deep appeal.
Whether his present crystal naturalness
Will ripen to an art when he matures
Or whether he will pass from Film-dom, live
In memory just as a prodigy,
One dare not prophesy, but a good guess
Would seem to be he will not spoil with time,
But will grow greater as the years go by.
At any rate, I shall not soon forget
The wistful look, the sorry little "Oh"
With which he took the news I could not stay
And play wood-tag awhile out on the lawn.

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.



JACK COOPER

COMEDIAN

If you are under the impression that Jack Cooper is dead, all you have to do is to look upon the classical features above, and you will be instantly relieved. Ah—Deah—No! This English comedian is still in full harness, interpreting ordinary—and extraordinary—gags, turned out in the Fun Manufactory at Sennett's.

9/12/22 - C. 54

“Close - Up”

a nearer point of view

VOL. IX, NO. 12

LOS ANGELES, CALIF., JULY 5TH, 1923

TEN CENTS A COPY



FRANK LLOYD

DIRECTOR

Who has just finished directing Norma Talmadge in several screen epics. He has contracted to produce four stories for First National as an independent producer; these to be known as Frank Lloyd Productions.

A PERSONAL MESSAGE FOR YOU



After many years experience on the legitimate stage, and early motion picture production, I long ago realized what a boon to the profession a perfect greaseless makeup would be; therefore, through the aid of some of the best chemists in the United States, coupled with my ideas and experience, I have, after years of study, perfected the Bernard's Greaseless Makeup line.

The facility this offers in time saved in making up; also its easy removal, together with its many superior, sanitary qualities and reduced cost, should appeal to everyone.

I take pleasure in announcing, through the columns of Close-Up, that my line is now ready for the discriminating artists.

Yours very sincerely,
V. BERNARD.

Makeup in All Shades

A greaseless makeup in cream form perfectly balanced, applied in conjunction with my Lubricating Jelly, which insures thorough subdivision and a perfectly smooth makeup, with the following advantages:

All our colors blend.
Requires no foundation cream; powder optional but not necessary.

Is not affected by perspiration!
They do not smear or rub off!
They will build one upon another!

Will not injure the most delicate skin or finest fabrics!

Liners in All Shades

The creamy consistency enables the artist to obtain the fine lines so necessary to the Art.

Lubricating Jelly

Designed to facilitate the spreading of makeup cream; also to remove same if desired.

How Applied

Moisten the sponge with lubricating jelly, squeeze a small amount of makeup cream from the tube upon the sponge and spread evenly over the desired surface, then when complete, allow to dry—when **dry** it will **not** smear.

How Removed

Just wash your face, using sponge or wash rag, or if you prefer, remove with lubricating jelly or cold cream. The results are the same.

Prices

Makeup Cream, in collapsible tubes, any shade.....	50c
Liners, in collapsible tubes, any shade.....	35c
Lubricating Jelly, in collapsible tubes.....	50c
Theatrical Whitening (for shoulders and limbs), in glass.....	75c
Spirit Gum, in glass.....	35c

Mail orders promptly filled upon remittance of net list price.

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A NEARER
POINT OF VIEW

"CLOSE-UP"

A MAGAZINE
OF MOVIE-LAND

VOL. IX, NO. 12.

LOS ANGELES, CALIF., JULY 5th, 1923

TEN CENTS

IT WASN'T A BENEFIT!

Over seven and one-half million dollars' worth of theatrical and movie talent celebrated one of the biggest all-star nights ever given at the Ambassador summer grove the other evening. Seldom in the history of Los Angeles have so many famous stars danced under one roof, and movie fans from out of town were busy during the evening securing autographs on menus of the hotel:

Among those present were: Lenore Ulrich, Mae Busch, Ruth Chatterton, Lew Cody, Fannie Brice, Tom Mix, Carmel Meyers, Larry Semon, Ray Griffin, Mr. and Mrs. Rupert Hughes, Lew Brice, Harold Goodwin, Clara Horton, Mme. Balzac, Sylvia Breamer, Herbert Rawlinson, May McAvoy, Blanche Sweet, Henry Miller, Bessie Love, Claire Windsor, Alice Lake, Earle Williams, John Steele, Billy Love, Sophie Tucker, Eileen Percy, Bennie Fields, Ford Sterling, Art Hickman, Charles Sebastian, Julanne Johnson.

Rupert Julian says he knows a girl so dumb that she thinks South Bend is a new dance.



ETHEL BROADHURST
SCREEN INGENUE

Who is playing in Zeigfeld Follies in New York. She will shortly return to California.

HARRY BEAUMONT

This seems to be the day and age for the directors of screen masterpieces to come to the front. The public is vitally interested in them on their work. It has been proved many times that the director "makes" the picture. Harry Beaumont has "made" many well-remembered films.

Some of his greatest successes were "Go West, Young Man," "Lord and Lady Algy," "Gay Lord Quex," "Toby's Bow," in which Tom Moore starred. Some of the others are: "Stop Thief," "Going Some," "Two Cents Worth of Happiness," "The Great Accident," "Officer 666," "The Five Dollar Baby," "June Madness" and Sinclair Lewis' famous novel, "Main Street," the latter being one of the greatest of his career.

Even the most blase of critics crawled from their hardened shells and gave Mr. Beaumont great praise in his work. His own personality may partly be responsible for the marvelous results he receives from his actors. He is a man who immediately creates friendship in a sincere manner.

He is now engaged in directing the great David Belasco stage success, "The Gold Diggers," in which Hope Hampton is starred. Mr. Beaumont has selected a notable all-star cast in support at Warner Brothers' studios.

His is a deservedly great success. Harry Beaumont's name at this writing means a tremendous asset to any affiliation he can be connected with. The film colony as a whole are behind every effort Mr. Beaumont makes—for they recognize in his ability and integrity an enhancement to a most worthy industry.

Bob McKenzie is elated with the great part he just finished at the Goldwyn studios where he appeared in Emmett J. Flynn's picture, "In the Palace of the King." It was a comedy role that fitted him to a nicety and he put it over.

* * *

Nelson McDowell is playing "Parson Joe," a very funny character in a very serious play, that Dave Smith is producing at the Vitagraph studios. "Nels" is making a great name for himself in eccentric characters.

THEY LOSE A GREAT DIRECTOR

After three months of production had elapsed, Mr. Joseph M. Schenck consented to a change from "Ashes of Vengeance" to the shorter name of "Purple Pride." The strength of the original title, however, asserted itself. From many sources the producer received declarations in praise of "Ashes of Vengeance." With the film well along in the stages of cutting and titling the decision to revert to the book title was made.

"Ashes of Vengeance" is being cut under the auspices of Director Frank Lloyd. It is Lloyd's last production with Norma Talmadge, as the famous director has signed with another organization to make his own productions. The picture will be in ten reels and is portrayed by the greatest array of stars ever assembled in one production, including Conway Tearle, Wallace Beery, Courtenay Foote, Betty Francisco, Andre de Beranger and Josephine Crowell.

Irving Cummings, now in New York, is seriously considering filming Jane Porter's "Thaddeus of Warsaw" as a mighty spectacle drama upon his return to Hollywood shortly.



DOLORES GARDNER

YOUR CINEMA FAVORITES



In Confidence

Chas. R. Seeling, the youngest producer of independent pictures in the Southland, is fast hitting the trail towards the biggest year's business that he has done since coming into his own. Not so long ago he was one of the leading cameramen and thought he would like to produce his own pictures, so he signed up an all-star cast and got under way, and his success was so pronounced that he went a point further. He signed up Big Boy Williams, and then George Larkin, and right now he is dickering with a female star, and will soon have three of the best sellers on the independent market working under his managerial and directorial wing.

* * *

Harold Goodwin tried to sing with a quartet the other day in a picture being directed by Edward Sedgwick. I said tried. In fact all were trying and it became so funny in the taking of the scene that Harold couldn't hold a straight face, and this made it all the funnier. Laura La Plante and Carol Holloway were in the same scene and seemed to get quite a kick out of the funmaking.

* * *

Stuart Paton no more than finishes one picture out at Universal than they have him lined up and ready to get busy on another. This is a good sign of what the officials of that organization think of his ability as a director.

* * *

George McCraile finished a very good engagement at Universal City where he was in one of those thrilling serials and took all sorts of chances with a smile, and is up and at 'em right now ready to start the ball a rolling once more.

* * *

James Kirkwood who is now playing one of the leading roles in an all-star picturization of "The Eagle's Feather," created the title role in Channing Pollack's stage production, "The Fool," when it was introduced in New York. Although his portrayal figured largely in the success of this widely discussed play he gave up his role in the middle of its Broadway run to return to Hollywood.

NOW FOR A FISH STORY

After three years of hard work without a vacation at Universal City, King Baggot is enjoying a brief outing at Catalina, taking his first lessons in piscatorial art under the able tutelage of Dustin Farnum, Hal Roach, Zane Grey and other noted disciples of Issac Walton.

A part of the ambitious vacation program laid out by Baggot includes the landing of a tuna that will tip the scales at more than 100 pounds.

Baggot but recently concluded filming "Whose Baby Are You?" a Universal-Jewel special production starring Baby Peggy. Upon his return he will start cutting the thirty reels shot down to feature length.

The question is, who fired Will Hays' press agent?

SAVING TIME

Richard Thomas will cast his third "special" production by wire. Mr. Thomas, who is in New York on business connected with the distribution of his first two productions, "The Silent Accuser" and "Phantom Justice," arranged with George Luther, his casting director, to be prepared to cast the entire production on receipt of a code message. Burnell Manly, head of the Thomas' continuity department, is arranging the "shooting sheet," which will be an adaptation of a famous recently published novel.

JANE NOVAK plays a girl of twenty in CHESTER BENNETT'S production of "THE LULLABY" and also makes up and portrays a woman of forty-five in the same picture.

"Nettleton"

FOOTWEAR EXTRAORDINARY

Men!

Your New Shoes—

Nettletons will outwear any less carefully made shoes and we always insist upon a proper fit.

The Nettleton Shop

432 West Sixth St.
Opposite Pershing Square

NIGHT LIFE IN L. A.

(By "The Rounder")

CALIFORNIA—"Broadway Gold" with Elaine Hammerstein. This is one of Selznick's pictures just before he ran short of cash. And the sets are specimens of the near disaster. Parts of the story are rather amusing, but it is truly an ordinary program picture. Miss Hammerstein is nothing to rave about.

MISSION—Now we have Douglas Fairbanks in "Robin Hood" in Los Angeles. And it's at popular prices, too! Now's your chance to see the greatest of film productions.

ORPHEUM — Julian Eltinge is keeping Mr. Perry busy this week. And with the hot weather coming on again, Signor Perry is having a hot time dishing out the seat pasteboards. Darn good show this week, too.

KINEMA—Charles Ray again! And this time it's one of his real good comedy-dramas, "Alias Julius Ceasar." Awfully funny in spots, and really it's the kind of stuff that Ray should do. Of course, "The Girl I Loved" was a great picture, but when Ray does comedy, he does it well. And this is good.

MAJESTIC—And still we have "The Bad Man." Better hurry. Ivan Miller is coming in "The Man of Action."

LOEW'S STATE—They've changed the opening date, and improving the programs week by week. Now we have "Penrod and Sam," that marvelous "kid" picture which we reviewed some time ago. See this by all means.

MOROSCO—Ah, "Dulcy" by Marc Connelly and Geo. S. Kaufman. This is a real knockout when it comes to clean, wholesome lines of humor. Ada Gleason is grand in the leading role. Harland Tucker is very good also. It is a splendid comedy.

MILLER'S—Harold Lloyd is still doing his "Safety Last" stunt and receiving screams of laughter. "The Spoilers." Goldwyn's new version, will appear here shortly.

METROPOLITAN — "Children of Jazz" with Theodore Kosloff, Eileen Percy, Icaro Cortez and Robert Cain. Well, this is a sort of dazzling mess—nothing else but. Oh, we can say a lot for Ricardo Cortez, but why not give him better parts? Eileen Percy acted once in a while. Theodore Kosloff forgot that he was being paid good money for acting. He certainly gave them bum acting in ex-

change. The rest of the bill was a crowded bunch of music. You might like it.

HILLSTREET—Harriet Rector is the headliner over here this week. Nothing extra, but still you get a fine show for the money, and there's always a couple of good pictures to see. Ask the man who goes every week.

EGYPTIAN—We are still covering "The Covered Wagon." The line at the ticket window is evidence enough that James Cruze directed one of the biggest hits of the year—and for some years to come. What did little Johnny Fox, Jr. use for "Star plug" in one of the scenes?

GRAUMAN'S—Norma Talmadge in "She Loves and Lies" is a re-issue, but just the same it is a fine picture. Conway Tearle had the role of the hero. These two artists will make any picture good.

RIALTO — "Divorce" is causing both men and women to talk this action over. Jane Novak and John Bowers give a splendid performance, and sew the tangled threads of disagreement together and prove that it can be done. Chester Bennett did the directing. It is good.

ALHAMBRA — Harry Beaumont's masterpiece, "Main Street," from Sinclair Lewis' great novel of the same name. Warner Bros. have supplied the fine cast headed by Marie Prevost and Monte Blue. This was reviewed in a past issue.

PANTAGES—Tom Mix starred in "Catch My Smoke," a sort of passed Douglas Fairbanks idea, but Lillian Rich took the honors by acting away

from him. The vaudeville was very pleasing.

TALLY'S — "The Spider and the Rose," with a great cast including Alice Lake, Gaston Glass, Robert McKim, Louise Fazenda, Richard Berry and Noah Berry. This was reviewed in a past issue.

EGAN'S—"Getting Gertie's Garter" is another one of Avery Hopwood's risqué plays, which is very amusing. Almost smutty in spots, but that's part of life at that, so what's the use? Better go see it, anyway.

CLUNE'S—"Master of Men," a Vitagraph special starring Cullen Landis, who is supported by Wanda Hawley, Earle Williams and Alice Calhoun. Another one of the faked sea stories full of staged thrills.

GARRICK—Now the dimeatorium of the Broadway shows. For a couple of nickels you can really enjoy a few hours of pictures.

SYMPHONY — Once in a while they have a good picture here. Be sure and look at the billboards before cashing in at the box office.

PHILHARMONIC — One of the greatest actresses has arrived in "Juliet." Jane Cowl is her name—she needs no more recommendation. Just try and get seats!

MASON — Another good gang of real stage actors are found in "The Changelings." Some of the names on the program are Henry Miller, Ruth Chatterton, Blanche Bates John Milten and Laura Hope Crews. Do your stuff at the box office.

PALAIS ROYAL—Norman Marsh has been pleasing and we're going to like this second story trotting pal-

HOLLYWOOD BRANCH Of Hellman Bank

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MONDAY

JULY 2, 1923

Temporary Location, 6621 Hollywood Blvd.
Permanent Home, Hollywood Blvd. and Cherokee

...Flickerings From Flickerland...

ace a lot this summer. It's nice to sit up there and look down on the less fortunate in the hot streets.

WINTER GARDEN—This space will be used to give Silvia De Lores Vernon her first press notice. Harry Vernon, popular singer and entertainer of the Winter Garden, was presented with Silvia two weeks ago. Now he's a proud papa, and Mrs. Vernon is doing just fine. Watch Harry smile now.

CINDERELLA ROOF—A great place to stay away from unless you want sensations in your tootsies.

MARCELL'S—Ah, eet ees zee granda place to invest in the well-known cats. Once a diner, always a diner, should be their motto. Those who know the best in food just rave about this hall of fine food. The music is extra good, too.

COCOANUT GROVE—So they transferred us to the large dining room for a while. The well-known Grove is undergoing some "fixing up." Abe Lyman is still happy and passing out some good melodies.

THE SHIP CAFE—George Collins is still upholding his fine reputation by giving us one grand good time at every visit. All the "rounders" are talking about the splendid way he runs his famous water playground.

GYPSYLAND—Hollywood's new hangout for good dinners and dancing. The prices are exceedingly reasonable. This might appeal to you.

PLANTATION—They had a grand time down here on Thursday night, June 28. It was the first anniversary of the famous roadhouse. Nearly all of filmdom's greatest turned out for the occasion. Many funny stunts were pulled off. Harry Casey and his orchestra did some mean melodies for dancing.

JAHNKE'S TAVERN—Gone is this well-known hall of underground fun. Watch for the new one.

ROYALE COUNTRY CLUB—Everyone seems to be enjoying great parties here. The music is improving

nightly. Guess they took our tip. Well, now I think it's safe for us to visit it real often again.

WYNKEN BLYNKEN CLUB—The Ocean Park oasis of good times! Fred Stross and his gang of musical babies are giving us lots of tuneful thrills.

MONTMARTE—This is the greatest place in Hollywood to dine, dance and enjoy an evening. The food is nothing but the very best, and the service equals it. The crowds will tell, and it has been packed since its opening. The Coffee Shop downstairs, under the supervision of Mr. Bell, is one of the best in the country. Mr. Brandstrater is to be congratulated many times over his places of pleasure.

MARY LOUISE—An exclusive dugout for the feminine sex to whisper. Society looks society in the face and smiles, nods and talks. The food is of the best, but the prices are hand tailored for the elite.

TAIT'S COFFEE SHOP—Now a daily bit of routine work is done by the best of business men. They need not be reminded to dine here; they simply follow the stomach's call and here's where they land. This is a finest dining hall of quick service on the Coast, if not in the country. And the nice thing about it is, that you can't get expensive in here. There is no dish over fifty cents. Three cheers, boys, three cheers, for John Tait!

SUNSET INN—The original playground of the motion picture stars. The happy hall of dancing contests.

The house of the Max Fisher orchestra at its best. What more do you want?

BROWN'S CHOCOLATE SHOPS—They just can't be beat, that's all. The best cooling refreshments in Los Angeles. Mr. Brown has placed his cooling service stations in convenient parts of the downtown district for those who would walk a block for a Brown shop.

TRAVAGLINI'S ROMA ROTISERIE—Suppose you dash in some night and just try some of the grand old food, prepared by one of the best chefs in the city. You'll come back—they all do.

HOLLYWOOD STADIUM—Those who like the fista-cuffs of the de luxe order should visit the home of the handsome knockouts. Roy Marshall has been handing us a great bill every week now, and he promises to keep it up.

OUT OF ORDER—This week has been a bad one; hangover's and all that sort of thing; hot weather, trick ten city trousers, bills, new phone numbers, wild auto rides and bum bets on the baseball games. Enough!

THE END

WANTED A BROTHER!

"What is the greatest regret of my life?"

Constance Talmadge sighed as she stepped from the "Dulcy" set at the United Studios.

"I have just one regret," said Constance reflectively, "and that is that I never had a brother. Sisters are fine for confidantes—I love to tell my troubles to Norma and Natalie—that's Mrs. Buster Keaton, you know—but oh, how often I have longer for a brother.

"Brothers are something every girl should have—if possible. They always tell a sister the blunt truth. But, come to think of it, I really have got a brother—in 'Dulcy,' my current picture. He's Johnny Harron, and he certainly does make life miserable for me. He treats me just like a brother, both 'on and off' the set.

"By the way, do you know of a little boy that wants to be adopted—as a brother?" asked Connie plaintively.

Dorothy Phillips is enjoying a long-needed vacation at her home in the Hollywood foothills. The star's plans for the future will be announced in the near future, it is said.



GERTRUDE STEVENS
Comedy Ingenue

USED FOTOPAYER at a Bargain Price!

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.

A. B. Cox, 717 Tribune Bldg., Chicago

Moving Along In Movie-Land

THIS IS NO EXAGGERATION

There appears to be a well grounded suspicion in the minds of those identified with the production of Mack Sennett's next feature offering to the classics of the screen, that in "The Extra Girl," Mabel Normand's new starring vehicle, a new Miss Normand will be seen.

Heretofore Miss Normand has adhered pretty closely to the portrayals of light dramatic and comedy roles. She is known the world over as a comedienne and will probably stay in that classification for all time to come. Despite this, however, the irresistible personality of this little screen favorite will force itself deeper in the affections of her admirers when "The Extra Girl" is given to the screen, owing to the fact that she is demonstrating in this new picture her right to be classed among the foremost emotional actresses of the cinema.

In one of the longest scenes shot for "The Extra Girl," Miss Normand shows a dual character which even her most enthusiastic admirers would doubt she was capable of expressing. For several minutes the Normand we all know so well, lively, gay and mischievous, is before us, but almost at the snapping of a finger her buoyancy gives way to an expression of utter despair, when she hears the words that tell of the financial ruin of her parents, and to which she has been an unsuspecting accomplice. Were it not for the beautiful face of Miss Normand, one would presume the action to be that of a Bernhardt or Barrymore, so great is the immediate transformation.

F. Richard Jones, directing, claims for Mack Sennett's little star that "regardless of what the producer, the star, or he himself will essay to do in the future, this present production and Mabel Normand's work in it will remain always as a monument to her marvelous and inimitable versatility."

Fat Karr has been signed to appear in a Jack White comedy over at the Fine Arts studio. If the powers that be let "Fat" get away from them when he finishes his picture, they will be making a mistake, for the longer one is acquainted with him the funnier he gets, and he just seems to grow on one, especially a director who learns his fine points.

STRAYING THOUGHTS

*Out of sorrow, and out of suffering,
They say, souls are born anew;
So, dear God, give me happiness,
And I will make my old soul do.*

*Ah! the voiceless voice which now
and then commands me;
Until the spirit of a fearless soul
within both know*

*I shall set out to search—illimitable
unknown!*

*And yet, and yet return—the same
as I did go.*

By ELSIE EVA STEELE.

CONSTANCE HAS LOTS OF HELP

The greatest cast ever chosen to support Constance Talmadge.

With eight new players announced by Producer Joseph M. Schenck, the cast of "The Dangerous Maid" will be the greatest ever selected by Schenck in support of his comedy star.

Heading the list is Marjorie Daw, who will play Cousin Cecilie, to Constance's Lady Barbara Winslow.

The others are Tully Marshall, Charles Gerrard, Kate Price, Arthur Rankin, Lou Morrison, Philip Dunham and Kenneth Gibson.

Marshall scored one of the big hits as a prospector in "The Covered Wagon." His part of "Simon, the peddler," is said to be equally rich in character possibilities.

Young Rankin, who is cast as a young fugitive rebel, claims kin with the illustrious Barrymores and Drews. Kate Price and Charles Gerrard are two widely known screen personalities.

Besides the above, Producer Schenck had previously given out the names of Conway Tearle and Willard Mack, who will play the hero and villain in Constance's serio-comedy adaptation of Elizabeth Ellis' famous novel, "Barbara Winslow, Rebel." Victor Heerman is directing.

Vernon Dent, that roly-poly comedian, is working on the Big U lot. Here is a man who has been starred in his own pictures, and who always figures that activity is the best selling value of one's services, and he always keeps busy, no matter what they want him to do as long as the salary is right.

CAN THIS BE TRUE?

It isn't often that a person is mistaken for his or herself.

The other day Tony Gaudio, major domo of the Norman Talmadge photographic force, was talking on the United lot with Myer Epstein, a United Studio lieutenant. Up the studio street came a stunning young girl, slender, graceful and radiant.

"Some good looking," opined Epstein, a connoisseur on feminine allurements.

"Gosh, she looks an awful lot like Norma Talmadge," said Tony.

"Say, doesn't she, though. Must be some young girl that's coming out to ask if they need a double for Norma. I heard there was a girl in town looked just like her."

The object of all this speculation drew alongside. She turned upon them a smile that intensified her radiance. The two men gasped. Was she flirting with them? Then she spoke.

"Hello, boys."

Gaudio and Epstein gasped again. It was Norma herself!

FINIS FOX, busily engaged in filming "Bag and Baggage" at the Hollywood Studios, Inc., says if he had not been blessed with five sisters and two brothers he would have been an only child.

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.

With Comedians in Comedy Lane

AN EARLY START FOR A LONG SUCCESSFUL CAREER

"Gigi." Dinky Dean's initial starring vehicle, produced by Z. A. Stegmuller at Universal City, has just been completed and the negative and masterprint taken East where arrangements are being made for distribution.

For the first time in film history a four-year-old star makes his bow to the picture public in a five-reel costume production adapted from a classic penned by a famous author.

That this picture will take like wild fire is the consensus of opinion of those who have seen it. The production is a lavish one and little Dinky is supported by a remarkable cast, consisting of such celebrities as Virginia Pearson, John Sainpolis, Josef Swickard, Sam De Grasse, Eric Mayne, Mitchell Lewis, Ethel Wales, Frank Bond and Frank Darrow, Sr.

"Gigi," a screen adaptation of Abbie Farwell Brown's famous "John of the Woods," a Houghton Mifflin book, now in its sixteenth edition, is the story of an Italian youngster who lived in an Italian principality during the fifteenth century.

The story has a strong and appealing plot and costumes and settings are lavish and rich far beyond those of the average costume production.

The film was directed by Albert Austin, who wrote and directed "My Boy" and who also directed "Trouble."

Chuck Reisner, famous character actor, star and director, who is Dinky's father, assisted in the filming of the youngster's first serious effort toward stardom. Dinky first came into the public eye when he appeared with Charlie Chaplin in "The Pilgrim."

Jacques Jaecard used to shoot Western dramas on the grounds that Universal City is located on right at the present time. There used to be a ranch house there, and the Universal company at that time was located at Gower and Sunset. Today Director Jaecard is producing his own pictures in his own studio on Lankershim in boulevard opposite the Big U studios, with an all-star cast.

* * *

Bobby Vernon came back from the beach, just in time to be ushered in to perform at the Exposition grounds the opening night with the Christie company.

PLAYING VAUDEVILLE

With three new theaters now under construction one in Alhambra, one in Santa Monica, and one in San Pedro, fully equipped to play vaudeville acts in conjunction with the presentation of feature pictures, under the direction of West Coast Theaters, Inc., there looms a very attractive booking time for vaudeville acts with this organization, comprising the tour of about thirty theaters in the Southern California district of the Gore Bros., Ramish and Sol Lesser holdings.

"Doc" Howe, in charge of the vaudeville division of West Coast Theaters, Inc., recently closed contracts with several well-known performers sojourning in Southern California. The theaters now using vaudeville acts are: Inglewood Theater, Inglewood; Pasadena Theater, Pasadena; Hippodrome Theater, Taft; California Theater, Anaheim; Metropolitan Theater, Hermosa Beach; Hippodrome Theater, Bakersfield; Belvedere Theater, Pomona; California Theater, Bakersfield; California Theater, Venice; Mission Theater, Riverside; Dome Theater, Ocean Park; Capitol Theater, Redondo; Mission Theater, Santa Barbara; Loew's State Theater, Los Angeles; T. D. & L. Theater, Glendale; Huntington Theater, Huntington Park; Red Mill Theater, Belvedere; Tivoli Theater, Los Angeles; Theatorium Theater, Los Angeles; Strand Theater, Los Angeles; Granada Theater, Hollywood; Alvarado Theater, Los Angeles; Rivoli Theater, Los Angeles; Apollo Theater, Hollywood; Circle Theater, Los Angeles.

George O'Hara, star of the Witwer "Fighting Blood" series, agrees that stars have a hard time. Mr. O'Hara's difficult task yesterday arose in the taking of a trailer to be annexed to the last picture of the old series, announcing the new when he had to drape his arms around the waists of Mary Beth Milford and Louise Lorraine, his attractive new "opposites." "Uncle Ed" Forrest, production manager, kept the trio rehearsing this friendly "get-together" for an even hour and then called it a "day." Mr. O'Hara is now busy with "She Supes to Conquer," second of the new series.

* * *

Roy Del Ruth is directing Ben Turpin in "Ten Dollars or Ten Days." This seems like an old story to us.

"good things to eat at little prices"

Open all night — No Dish Over 50c

John Tait's Coffee Shop

518 S. BROADWAY

Henry Otto is producing "The Temple of Venus" for Fox corporation. It is the kind of a picture that he has proven in the past he is best fitted to make, for it deals with fairyland, extravaganza, that is brought right up to the minute, with some very unique effects, and triek photography that will cause the wiseacres to wonder how it is done. The layman that follows pictures will chirp, "The greatest ever," and he will be saying the truth when Director Otto and Assistant Director Gordon Hollingshead will write "finis" to it and turn it over to the Fox officials.

* * *

Ed Sloman is directing "The Eagle's Feather." This ought to "tickle" someone!

:-: Trailing Motion Picture Stars :-:

"DOUBLE" OF LOUIS XVI

It might have gone hard with Lorrimer Johnston, who appears as King Louis XVI of France in Rex Ingram's "Scaramouche," if he had been living in Paris in the latter part of the eighteenth century. The fact that Louis was beheaded indicates his standing in the community at that time—and Mr. Johnston, in powdered wig and court costume, is an exact double of the ill-wated French monarch.

Mr. Johnstone, a grand nephew of Albert Sidney Johnston, who, up to the time he was killed in the Battle of Shiloh was in supreme command of the Confederate forces, is a man of many parts. He is a native of Kentucky and a graduate of Columbia University. While playing in vaudeville in Chicago he was summoned by Col. William N. Selig one Monday morning in 1911. Two days later he was directing a picture for the Selig company.

He was later with the American, Universal, Vitagraph and other companies, directing Mary Fuller, Jack Warren Kerrigan and others, and in 1915 went to Johannesburg, South Africa, to build a studio backed by American capital. He directed 16 feature productions and the only person at his command who had ever seen a motion picture camera was his wife, Caroline Frances Cook.

He spent six months among the head-hunting natives of Zululand and was made a chief of one of the tribes. Mr. Johnston returned to the United States a few years ago. He recently completed the direction of "The Cricket On the Hearth," in which he himself appeared in an important part.

Others in the cast of this monster Metro production include Ramon Novarro, Alice Terry, Lewis Stone, Edith Allen, Lloyd Ingraham, Julia Swaync Gordon, James Marcus, Lydia Yeamans Titus, William Humphrey, Carrie Clarke Ward, Otto Matiesen, Yvonne Gardelle, George Siegmann, Elizabeth Allen, Bowditch "Smoke" Turner, Nelson McDowell, Curt Furberg, Snitz Edwards, John George, Fred Warren, J. Edwin Brown and Truman Van Dyke.

One way to get a crush on a girl is to take her on a crowded street car. Phil Rosen gave this bit of news.

"MEANEST MAN" HAS A RIVAL!

Bert Lytell, enacting the title role in the filming of George M. Cohan's "The Meanest Man in the World," received a letter from a woman in Boston as follows:

Dear Bert:

I see you are the meanest man in the films. My husband has it all over you. He gets \$150 a week and rides in a taxi to go a block. I get nothing.

Last week he would not give me enough money to have a tooth pulled, but punched me on the other side of the face to make both jaws look alike. Can you beat that?

Bert can't beat that, but answered the Boston lady advising her to beat it from her better half.

Jeanette La Jaunness is deserving of a lifting hand. Only a short while ago she stuck fast to one of her own sex who finally passed away. She took care of all expenses, even to placing her friend in the final resting place. Today she is trying to meet all obligations by again returning to pictures after such a heart-rending experience. I am sure there are some big-hearted producers in the profession who won't let such an act go by unrewarded.

* * *

George Kuwa is driving a classy car about and sitting pretty. He is one of the few actors in the profession so different in everything which they do. With Sessue Hayakawa deserting the screen for the stage, George is coming into his own and playing some great parts.

* * *

Ora Carewe loves to act in pictures. In other words she is fixed well enough with the worldly things not to worry about the wolves hounding her door. But she honestly loves her art.

EDWIN CLAPP SHOES

**Harris
&
Frank**

ARE

Headquarters

FOR

Palm Beach

AND

**Tropical
Suits**

Flannel Trousers

AND

Outing Togs

Moderate Prices

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

Jack Mower and Eileen Sedgwick seem to have fallen right into the very thing that should make them a great team to compete with. They are exactly what the serial Daniel Boone called for as sweethearts. Director William Craft is finishing the episodes at Universal City.

Now! ~ you can dance and dine in **Hollywood** ~

Cafe
BRANDSTATTER'S
MONTMARTRE
(MÔ MART)
HOLLYWOOD BLVD. NEAR HIGHLAND

Coffee Shop
and
Delicatessen

OPEN DAY AND NITE
MAIN FLOOR

Shadows From the Silver Sheet

GOSSIP BY THE ROUNDER

William H. Watson should be given an opportunity to direct a good five-reel comedy drama one of these days, for he has made a real success of everything that he has undertaken, and his picture, "Up in Mary's Attic," which he made some time ago, at the Century studios, is still going big all over the country.

* * *

Clarence L. Brown is producing "The Acquittal" at the U. studios, and has Chas. Dorian as his assistant. Director Brown is one of those untiring workers, who knows the value of a situation and nurses it along, getting the best out of it, he moves on to the next one, and for that reason alone, if nothing else, they have never registered a bad picture against his record.

* * *

Joe Bonomo, that young "Adonis" Universal Film Corporation has signed up for a long-term contract, is one of the most interesting chaps to come out from the East. He has every interesting thing at his command to converse about, and usually talks about everything else but himself.

* * *

Ethel Wales takes no vacation between pictures. Completing her work in "The Harbor Bar," she will immediately remove the makeup box to the Lasky Studios where she will appear in a leading role in William de Mille's "Spring Magic."

* * *

Harry C. Arthur, Jr., general manager, and David Bershon, booking manager of West Coast Theaters, Inc., departed for New York yesterday, to be gone for three weeks.

BEN TURPIN, "SIDETRACKED"

The next Mack Sennett-Ben Turpin comedy special, which it was originally should be titled "Ten Dollars or Ten Days," has been renamed "Sidetracked." The later title was considered more appropriate in view of the type of the story.

Practically all of the story is laid in and about a rural railroad station where Ben Turpin is an all 'round combination passenger and ticket agent, soda water jerker, information clerk and train announcer. Madeleine Hurlock is again cast as Turpin's leading woman, while Kewpie Morgan, Cameo, the almost human dog, Billy Armstrong and Bud Ross fill in and play the other characters. Roy Del Ruth is directing.

WHEN FORD MEETS FORD

Viola Dana and Malcolm McGregor, principal players in "The Social Code" which Oscar Apfel is directing for Metro, both have Ford "coops." On several occasions Miss Dana has mistaken Mr. McGregor's machine for her own and vice versa, as Julius Caesar might have said. They were alike even to the dents in the right rear fenders. But the confusion is ended for Miss Dana's flivver now has a caved in radiator and a limping headlight as a result of a meeting with a small truck.

How much is a woman's hair worth?

Anna Q. Nilsson, famed motion picture actress, says \$9500.

That was the price she received before she would consent to have her curly blonde locks cut in order to play in "Ponjola," in which she enacts the leading role, that of a young woman who cuts off her hair and masquerades as a man.

Fitzpatrick's
Smart Shoes
for Women
Entirely
New
Clever
Styles-
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WEST 7TH
NEXT TO
BULLOCKS

James Donley has been cast to work in Al St. John's comedy over at the Fox studios; Ben Stoll-off is the director in charge. "Ben" was for a long time assistant to "Al" and his promotion is a worthy one for him, and should prove quite a help to the funster.

* * *

Men say they wouldn't marry for money, but still there are very few old maids who have money. This wise ditty by Claude McElhany.

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Wigs
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:-: On Strips of Celluloid :-:

HE EVEN WRITES POETRY

Otto Lederer is very much sought after to appear in a legitimate stage production in which he is to be the featured player. Ever since he played "Levi" in "Abie's Irish Rose," a certain producer has had his eye on him, and when he did "Hungry Hearts" and "Forget-Me-Not" on the screen, this same producer was certain that he hadn't made a mistake in his judgment, for Otto is an actor and plays his part with feeling and understanding. He might be called a dreamer, for he just visualizes the character and forgets himself.



DOROTHY MORGAN
Child Actress



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

PAYS COMEDIAN TRIBUTE

Harold Lloyd has paid Harry Langdon, the new movie comic, a tribute. Langdon, it will be remembered, was a vaudeville headliner for years and has just recently signed to appear in a series of comedies for Principal Pictures Corporation.

Lloyd witnessed the actor's comedy sketch during his Los Angeles engagement and laughed as hard and as loud as anybody in the audience.

"Langdon," says Lloyd, "has the makings of an excellent screen comedian. He is bound to succeed and I wish him all the luck in the world. I will look forward and follow his progress before the camera with great interest."

Langdon's first comedy is now under way. It is an aeroplane story written by the star himself. Alf Goulding, noted comedy director, is in charge of the megaphone.

HE FILLS THE SPOT

Julius Bernheim who sits in the general manager's office at Universal City, has proven himself one of the most capable men who has held that post in many a day. His offices are always open to any one connected with the company, and he is always willing to "talk matters over," which is saying a whole lot for an executive who has such a big organization to look after. He meets every situation with a "smile" and a manner that one can't help but admire in a man in such a big position.

HE DOES IT WELL

Tod Browning at the Goldwyn studios, is allowing nothing to stand in his way to make "The Day of Faith" one of the best pictures that he ever was connected with as a director. Word from those who are familiar with his past performances at Universal City, where he made those great pictures with Priscilla Dean, say that Tod Browning will surpass any of his latest releases when this picture is finally completed.

Bernard Hyman, who handles the business matters pertaining to the Phil Goldstone productions, has fitted his new offices in the Horsley building. He is one of the easiest men to approach in the business.

PERT POINTS

Glen Cavender is working at the Eddie Lyons plant where they turn out comedies by the week and shoot 'em East so that the independent field will be supplied with them regularly. Is making a great hit for himself with Producer Lyons for he knows the comedy game just like you know your A B Cs and can suggest a bit of business or a funny gag with the best of them.

* * *

Ralph Lewis says it is the busy life to be a really, sure enough Hollywood mail man. Husky Ralph went into training for his latest starring role in "The Mail Man" by jogging over the Hollywood byways with one of Uncle Sam's trusted letter carriers. At the end of the run Ralph said the job of delivering mail kept him so busy he didn't have time to read any of the post cards!

* * *

Fontaine La Rue appeared in more real successes last year than any other actress of her type. She played so many different roles that those who knew her marveled at her versatility. Her latest screen work was in the "Powers of Darkness," in which she, Wallace Beery and Joseph Dowling held the center of the stage, under the direction of Jacques Jaccard.

* * *

Otto Fries, that somewhat different comedy heavy, who is at present working at the Fine Arts studio, in a Jack White comedy, is one of those villains, such as Earnest Torrance made famous. He's a comedy-heavy—not a villainous perpetrator of meanness, and that's why they laugh at his antics.

* * *

Ruth Hiatt has been signed to work opposite Lloyd Hamilton in his newest series of comedies he is making at the Fine Arts studios. Lloyd Bacon is directing as usual. With this trio there is bound to be some very interesting as well as humorous situations injected into the comedies.

* * *

James Diamond is an Eastern cinematographer and comes here highly recommended, especially the work he did for Hugo Ballin in some of his best productions. While in the Southland he is associated with the Tiffany-Truart corporation and will photograph Elaine Hammerstein.

Under the Magnifying Glass

BY THE MAN

BEHIND 'CLOSE-UP'

TROUPE RETURNS FROM ARIZONA

"When a Man's a Man" company returned to Los Angeles the other day after having spent the best part of two months in Prescott, Arizona, making exterior episodes for the noted Harold Bell Wright story.

A special car, thick with dust and piled high with props, cameras and picture equipment, carried the players and their valuable film from the Arizona town.

Among those that stepped from the platform of the car this morning were Marguerite de la Motte, John Bowers, Robert Frazer, June Marlowe, George Hackathorne, John Fox, Jr., Fred Stanton, Charles Mails, Forrest Robinson and a host of others equally popular, including Edward F. Cline, the director, and Arthur L. Bernstein, business and production manager.

"Glad to be home?" The members of the Wright cast looked at each other in silent approval.

"You bet," laughed Miss de la Motte. "We had a wonderful trip and the Prescott folks treated us royally, but there's no place like home, you know."

The next few weeks will be spent by the company making interior episodes. Work will be continued at Principal's Hollywood studios at once.

"When a Man's a Man" is the first of the series of Harold Bell Wright novels to be filmed by Principal Pictures Corporation. Others will follow in line. There are nine volumes in the series, all of which have been purchased by the picture company.

Other players can invest in real estate but Peggy O'Day, star of "Thundering Hoofs," "The Storm Girl" and other productions, has a little side line of her own. She is nothing other than a chicken fancier. Peggy recently bought a ranch out on Ventura Boulevard, about three miles from Hollywood, and she has there established a farm of thoroughbred White Leghorns.

* * *

Alvin Wyckoff, camera man for Fred Niblo, has a laboratory on top of his home in Hollywood. Well, this is "exposing" and "developing" something new.



"My Mamie Rose," from the well-known novel of the same name, will be the next production to feature Mary Philbin, young actress who has scored such a hit in the Universal production, "Merry Go Round." Big things are predicted for Miss Philbin and Universal has specially assigned Lenore J. Coffee to the task of doing the scenario and continuity of "My Mamie Rose." Miss Coffee, who recently signed with Universal to do a series of important adaptations, is the author of "Havoc," "Daytime Wives" and a score of noteworthy photoplays.



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ABSENTMINDEDNESS

Frances Hatton, playing an important part with Abraham Lincoln in a picture of the great emancipator's life, tells a funny story about a certain Hollywood actress, recently married to a famous director.

One evening, so the story goes, his beloved seemed unusually cordial in her reception, which encouraged him greatly, as he planned that night to ask her to marry him.

"You look all in," she said sweetly, "did you finish those horrid double-exposure shots today?"

"No—but we worked hard enough—I'm so tired my head is swimming."

He sat still a few moments.

"Look here, girlie, I haven't had time for much love-making, but I want you to marry me."

"Oh—what can you mean?"

"I mean I love you, dear, I must have you—for my wife."

She went over and looked at him pityingly, then put her arms softly around his neck.

"You poor boy. You must have worked too hard today. Don't you remember, darling? We were married yesterday at lunchtime!"

Then he did a fade-out and took her home.

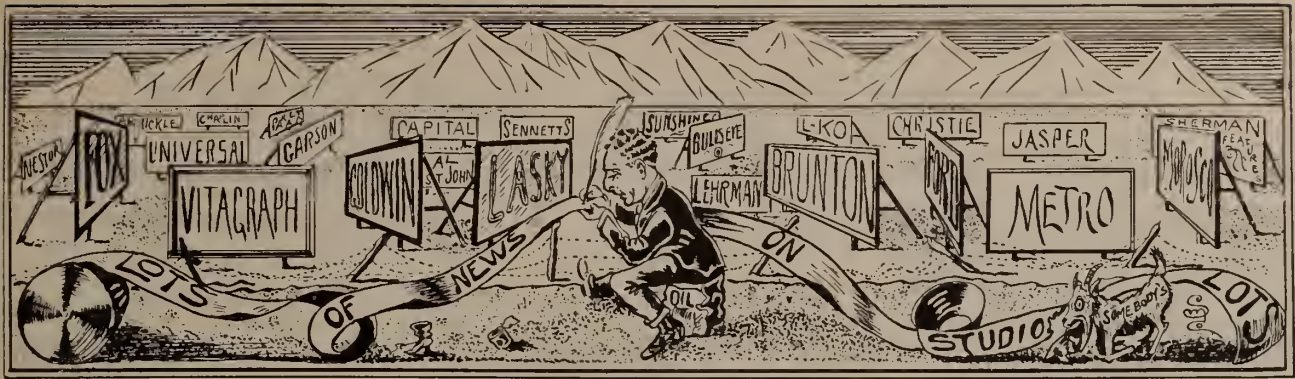
BULLIED JACKIE; NOW HIS PAL

Raymond Lee has just been added to the cast supporting Jackie Coogan in "Long Live the King," which Victor Schertzinger is directing over at Metro. Raymond describes himself as a "boy heavy," and he certainly gave Jackie a tough time in "The Kid," young Coogan's first picture. Now Raymond is playing the part of Bobby Thorpe, the American boy whose father runs an amusement park in the capital city of Lavonia, where Jackie is the Crown Prince in this Mary Roberts Rinehart story.

Between scenes, the two youngsters—Raymond is about four and one-half years older than Jackie—swap reminiscences of the good times they had during their long engagement on "The Kid."

C. L. Theuerkauf's latest wheeze:

A girl may draw you to her, and then she usually "draws" on your checking account.



UNIVERSAL PICK-UPS

Jay Marchant, formerly an assistant director at Universal City, has been directing short Western pictures there for some time and is proving himself a capable handler of Western atmosphere.

Right now, Pete Morrison, who has the reputation of being one of the best horsemen in the country, is the feature player, and recent pictures have had such leading women as Gladys McConnell and Margaret Morris.

* * *

Claire Adams, one of the most promising of the younger screen actresses, has been entrusted with the feminine lead in Herbert Rawlinson's latest starring vehicle at Universal City.

"Upside Down," a comedy drama by H. H. Van Loan, is the title of the production now being filmed under the direction of William Parke.

Miss Adams recently played the feminine lead in "Legally Dead," a Universal scientific mystery drama featuring Milton Sills. She had hard-

ly finished with her role in that production when she was chosen by William Parke, who directed it, for the lead in this picture, although this is the first announcement.

Others in the "Upside Down" cast are Claire Anderson, Margaret Campbell, William Irving, Frank Farrington and Herbert Fortier.

* * *

Filming of "Men in the Raw," Jack Hoxie's latest starring vehicle for Universal, has been completed, and Jack's cowboys are now decorating the top rail of a corral fence at Universal City, waiting for his next production.

The cast for "Men in the Raw" included Margaret Clayton, Sid Jordan, Tex Parker, Tom Kerrick, William A. Lowery and J. Morris Foster.

* * *

Lorimer Johnston, who appears as King Louis XVI of France in Rex Ingram's "Scaramouche," built a motion picture studio in Johannesburg, Transvaal, South Africa, during the winter of 1915 and 1916, following which he proceeded to make 16 feature productions there.

* * *

Jack Sullivan is assisting Herbert Blache in the direction of Gladys Walton. I caught the company working the other day and must say that "Jack" doesn't overlook a single thing. All details of those in the scenes are carefully guarded and watched. From one on the outside I would say that Jack Sullivan is worthy of the name assistant director. In fact he is to

the man he is working with what your right hand is to you. Your best bet and money getter.

* * *

Alec B. Francis, playing opposite Louise Fazenda in "The Gold Diggers," toured for three years with the famous Kendalls, foremost actors in their day in England.



VIN MOORE
A Comedy Director of Note

Max Graf, supervising director of the Graf Productions, is putting in continuity his original "The Soul Thief," which will be photographed this fall.

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Editor and Prop.

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Elsie Eva Steele
Sub. Editor

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Editorial and Business Office:

603 Western Mutual Life Bldg., (formerly Exchange Bldg.)
321 West Third Street. Telephone 820-609.

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WHY NOT?

Bernard Durning is one of the best bets William Fox has on his directorial staff. He seems to improve with each picture, and the bigger the star the better he seems to handle his story. And since it is admitted that the story is the thing—why not give him a real story, then turn him loose on it. We'll vouch it will be well worth seeing!

Claire Du Brey, popular screen "vamp," has been added to the cast of "Ponjola," a Sam E. Rork production which is being made for First National, with Donald Crisp directing.

This goes into production within the coming week, and will be interpreted by a brilliant cast of screen celebrities including Anra Q. Nilsson, Miss Du Brey, James Kirkwood, Tully Marshall, Joseph Kilgour and Claire McDowell.

* * *

Ashley Cooper has been signed by J. P. McCarthy for his next production, and Ashley is to do a character that is a wee bit different than anything he has done. But is certain to put it over with a bang. J. P. has never gone wrong in his selections.

WE'VE KNOWN HIM YEARS

Jimmy Aubrey is to start his second fun-film at Universal City right after Independence Day. Leon Lee, who is looking after the screen destiny of Mr. Aubrey, has been getting a really humorous story in shape for his star's next subject. With a cast that will include Fred De Silva, Phyllis Byrne, and others, there is no reason why a first class comedy shouldn't be turned out. For "Jimmy" himself is one of the best pantomimists in the profession, and gets his stuff over on the shadow pictures in sure-fire manner whenever he appears on the screen.

A MANLY MAN

Fred Thompson, the millionaire leading man, who has more autos, yachts, and other accessories to make life worthwhile than any other leading man in pictures, is one of the most interesting actors that Universal City harbors today. Unaffected by his standing in the profession, and always a good fellow well met, he has everyone on the job, going out of their way to help him in every respect to put his pictures over the top.

Roland V. Lee is directing "You Can't Get Away With It." A good title for the audience from the exhibitor.



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THEY'RE BOUND TO MEET

Fate seems to have predestined that the lives and careers of Sylvia Breamer, First National picture celebrity, and Enid Bennett, leading woman of Edwin Carewe's "The Bad Man," should be interwoven.

A few years ago both of these charming young women, natives of Australia, were members of the same legitimate stage company in Sidney. The show was "The Argye Case." Miss Breamer was leading woman and Miss Bennett the ingenue.

The latter joined the Fred Niblo company, while it was touring the Antipodes and came to America. A year later Miss Breamer followed. In this country they became identified with the legitimate stage and then came picture careers for both.

In Hollywood they again met and their friendship caused them to reside together in a bungalow nestling in Hollywood's foothills. When Miss Bennett married Director Fred Niblo, Miss Breamer's mother came over from Australia and the two took up their residence together.

When Miss Breamer signed a contract to appear in First National pictures and was cast in "Thundergate," about the first person she encountered on the United Studios lot was her friend, Enid, who had been cast in the role of Mrs. Morgan Pell in Edwin Carewe's production of "The Bad Man."

Fred De Silva has been engaged to do a villainous role in Sid Smith's picture now in the making at the Grand Studios. It is being directed by Chas. Lamont, who through "Sid" is getting his first opportunity to direct a two-reel comedy.

LOW DOWN ON NEWS HIGH SPOTS

By Buster Keaton

Harding administration saves \$200,000,000 in year. Congressmen celebrate by taking \$1,000,000 trip on Leviathan.

* * *

Present-day vogue in women's footwear is causing men to see red.

* * *

Premier Stambouliski killed in Bulgarian uprising. Linotype operators breathe first sighs of relief since battle of Pryzemysl passed into discard.

* * *

Something is wrong in Hollywood. Boys of thirteen are wearing long trousers and men of fifty are wearing knickers.

* * *

Report from Great Falls is that Dempsey will wed following fight with Gibbons. At this rate he's bound to take the count one way or the other.

* * *

Voice on phone at Ambassador Hotel asks to speak to Henry Ford. Told he was not registered. "Oh, yes," was the answer, "he's there; I saw his car out in front."

* * *

San Francisco Federal man says the price of opium is going up. On the hop, we would say.

A new idea by Johnny Walker:

They say golf is a very good exercise, but trying to dance at any of the local roadhouses will place one in a good physical condition.

* * *

"You've certainly got a lot of nerve," said the dentist, as he bored deeper.

Shirley Mason has another remark.



HFLFN LYNCH
Ingenue Lead

SHE'S VERSATILE

Charlotte Stevens, winner of one of the beauty contests, and later appearing in six pictures with Bobby Vernon, is turning her attention to the more serious line of acting, her initial production along these lines was when she played second lead in "Mine to Keep," which features Bryant Washburn and Mabel Forrest. And what do you think? The other day she went out to the Exposition grounds and was immediately signed up to dance there for 34 nights, doing an original creation of her own.

Helen Anrud, a girl who came to Hollywood less than two years for a career, is returning to her home in Eau Claire, Wis., after being fairly successful in her quest.

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SCREENING WHERE THE SCREENING'S GOOD

Broadsides

By ARGUS

A little girl wants to know if Cecil B. DeMille's "Ten Commandments" has one entitled "Keep to the Right."

* * *

Mr. and Mrs. Washburn are appearing in "The Love Trap." A good sequel would be "The Divorce Trick."

* * *

"Jerry" Woodill, Hollywood debutante," recently gave a delightful supper party at her ranch back of the Hollywood hills.

* * *

Clyde Cook is working on "Under Orders." Sounds as if there's a wife about somewhere.

* * *

Eddie Polo's best for this week:

The modern girl doesn't say, "This is so sudden!" any more. She usually says, "Why not?"

* * *

Elinor Glyn is here now to film "Three Weeks." This will go against the law of time and probably take a few months.

* * *

To be sick is rather expensive.

Maybe that's why there are so many people in good health, remarks Frank Lloyd.

* * *

Colleen Moore is starring in "The Huntress." Perhaps this is a new high-brow title for a gold-digger.

* * *

Mervyn Le Roy, actor de luxe, has purchased some lots near those of Gloria Swanson's in Hollywood.

* * *

Lillian Rich, leading lady, was forced to go to bed with a serious attack of Kleig Eyes.

* * *

Martha Mattox does a good gag.

We got a very touching letter the other day. Friend of ours wrote and asked us for a five.

* * *

Dramatic Note by William Duncan:

There are three vampires and two sheiks in the latest version of "Uncle Tom's Cabin."

* * *

One fellow's car turned turtle, and he hasn't been able to get any speed out of it since.

Albert Roscoe is very subtle.

William Russell is appearing in "The Best Man Wins." But this proves untrue at a wedding.

* * *

They tell us that sex is a mystery. Well, the beaches will tell.

* * *

Les Ricker is free with his information.



I wonder if there is anything above me?

Frank Borzage is directing "Against the Grain." Maybe it's another one of those timber stories with a white-faced hero.

* * *

In heaven there will be no marriage. We are getting more heavenly every day, says Edith Johnson.

* * *

Jack Wagner, the fashion plate of Hollywood, has taken his bunch of snappy clothes and gags over to the United Studios and is helping Donald Crisp in directing "Ponjola."

* * *

Edna Murphy is working in "What Should a Girl Do?" Well, what's that about letting something be your guide?

* * *

George Melford is directing "The Light that Failed." This is a powerful drama.

* * *

Edgar Lewis was driving to work the other morning and was pinched for speeding. What a "fine" feeling that must have been.

Josephine Martin does a funny one. Men nowadays have golf or women on the brain. According to the divorce courts, golf seems to be the best game after all.

* * *

The Sir Walter Raleigh of 1923 helps the girl across muddy pools by smiling and merely letting her go first to see how wet she gets.

Another truthful bit by Reginald Barker.

* * *

S'd Smith is working on one entitled "Hats." Probably a lot of "over head" expense in this.

* * *

The lady next door said her garden was coming up.

June La Vere looked out and three little neighbor kids were doing their best to help it along.

* * *

Gertrude Stevens, former leading lady, will be married in August and will retire from active life in pictures.

* * *

Supporting Jackie Coogan in "Long Live the King" is a superlative cast which includes Romemary Theby, Ruth Rennick, Vera Lewis, Alan Hale, Alan Forrest, Walt Whitman, Robert Brower, Raymond Lee, Monti Collins, Sam Appel, Larry Fisher, Alan Sears, George Bax, William Machin, Ruth Handforth and Loretta McDermott. Frank Good and Robert Martin are the cinematographers.

* * *

Allen Holubar will soon begin actual filming of his initial picture for Metro. He is to make a series of specials to be known as Allen Holubar Productions for Metro release.

* * *

James Woods Morrison has been cast by Metro for a leading role in "Held to Answer," from the story by Peter Clark MacFarlane.

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PERSONALITIES

HE'S A. C. C. MEMBER NOW!

Arthur Bernstein, the energetic production manager for Principal Pictures Corporation, arrived home after having spent two months in Prescott, Arizona, with the "When a Man's a Man" company.

"Bernie," whose smile is sometimes as scarce as rain in August, had a grin from ear to ear as he hopped off the train. The reason for this smile was soon discovered. In respect for the work accomplished by Principal Pictures Corporation in conjunction with the recent Hopi Indian Dance celebration staged in Prescott this month, the citizens of that community have elected Bernstein a member of their Chamber of Commerce.

Now when one of the studio attaches wants an "O.K." on a bill, he has to visit Bernie's official secretary and make an appointment with the film executive civic worker.

Roy Stewart will have Edward Laemmle directing him in a feature that calls for the company to journey up to Eureka, and other parts to film scenes among the big trees. Roy is one of those leading men who looks at home wherever you put him, and as an actor his past performances speak for themselves.

* * *

Ward Hayes is starting to work at the Hal E. Roach studios in a directorial way. It was he who recently put over that tip-top picture with Jimmy Aubrey, and the Culver City producers must have gotten an inkling of this, for he was signed up immediately.

* * *

Los Angeles has been having a great number of brush fires. Maybe we won't have so many bum paintings now, says Larry Semon.

* * *

Owen Moore is working in "The Lord of Thundergate." We hope that this has nothing to do with "Tess of the Storm Country."

PRODUCING FOR HERSELF

Neva Gerber is one of those interesting personages that we come in contact with in the "movies." For years she has worked earnestly to attain her present eminence, and today she has a following among filmland's workers and among the theatregoers that must gladden her heart. For the fruits of her efforts have at last come to her, and today she is being featured in her own company and production.

PREPARES FOR ROAD

Guy Bates Post is preparing for a season of personal appearances which will be in conjunction with his latest Principal Pictures Corporation feature, "Gold Madness," which has been selected as the final title, the working title having been "The Man from Ten Strike."

William Seiter is to direct Baby Peggy's next picture at the "U." It is from the book, "Edith's Burglar" and they have brought Gladys Hulette from New York City, where she appeared in "T'olable David" and "Enemies of Women" and Edwin Earle. Both are cast in the second Baby Peggy feature.

* * *

Revenge is sweet when a wife can see her former rival married to the man she divorced.

Gladys Brockwell writes a bit of truth.

* * *

Norman Taurog has a very short story for us.

It is very probable that there are fewer moths now than ever before. Each year now, many starve to death from trying to live on women's clothes.

* * *

"Burbank to Establish Cemetery"—news item. William Lowery wants to know what they've been doing with the dead up to now. Probably letting them walk around?

IT'S COMING TO HIM

George Archainbaud is in line to get a real big picture to produce, one of those like "The Hunchback of Notre Dame," for the greater the subject, and the bigger the cast, he handles the situation with such finesse that it makes one figure that ere long he will get his real chance. Leo McCarey, his assistant, is a very capable and hard-working young man and is deserving of a world of credit.

HE HAD IT IN HIM

Edward Laemmle is making good on his own merits. There was a time when they started figuring how far Edward would go ahead as a director, and slowly but surely his footing has become solidly planted, until today he is one of the best commercial bets that Carl Laemmle has on his pay roll as a director.

A rocky Arizona range, not far from Phoenix, is the locale of Hoot Gibson's new picture, "The Ramblin' Kid," being filmed by Universal under the direction of Edward Sedgwick. Carrying a complete camp, tents, portable power plant, portable laboratory and every other adjunct to a studio, the company left Universal City for the desert location for an extended stay to film the outdoor and riding scenes.

Besides Gibson a notable cast accompanied the camp to the Arizona location. Among those appearing in the new picture are William Welsh, W. J. McCully, Charles K. French, Harold Goodwin, G. Raymond Nye, Laura La Plante, Carol Holloway, George King and John Judd.

* * *

Lloyd Ingraham, the noted director, has been signed by Associated Authors, Inc., to direct their third production, Elmer Harris' screen version of Frank R. Adams' Cosmopolitan story, "The Love Hater." Matt Moore, of the celebrated actor family, will essay the leading male role.

* * *

Reggie Morris has been signed to direct Joe Rock in his next two-reel comedy at the Grand studios. Mr. Morris' taking over "Joe" should be a good move for all concerned, for he knows the comedy angle like we know how to eat, and that is about perfect.

Balloon
DYE WORKS Inc.

Bright Hints For Human Beings

By "US" or "WE"

MABEL NORMAND'S PARENTS ALMOST LOSE LIFE SAVINGS

Through the trickery of an unscrupulous investment broker, Mabel Normand, unwittingly was made an accomplice in the scheme to defraud her parents out of their life savings.

Knowing her parents had quite a few thousands of dollars laid aside as a nest egg for a rainy day, and that they were watching the progress the little picture girl was making in her work on the coast, intending to some day come out to live with her, the broker made it a point to be extraordinarily courteous and attentive to her. So skilled was he in the art of fooling unsuspecting women, that he soon induced Miss Normand to send for her folks and on their arrival convinced them that they should allow him to invest their entire savings at once.

It was only a few days after taking their money that he reappeared to say that he had pooled theirs with him and the entire amount was lost. Something in his manner of speech and action caused Miss Normand to suspect him, with the result that after a little detective work on her part, the money was rescued. Ramsey Wallace was the crooked broker and George Nichols and Anna Hernandez, her parents. The particular exciting incident mentioned was one of the dramatic scenes taken

in "The Extra Girl," Mack Sennett's next offering to the featured classics of the screen, being directed by F. Richard Jones.

Eddie (Dipp) Dennis has won a solid berth for himself on the Universal lot, playing all sorts of character parts, and every time he gets under way in a scene he is always trying to think up something new and different from what he has done or has ever seen any other actor do, which is a good reason why he is more than making good.



GERTRUDE STEVENS
Comedy Ingenue

NEW BARRY PICTURE STARTS IN PRODUCTION

Director William Beaudine is again hard at work. June 20th marked the start of Wesley Barry's newest starring vehicle temporarily titled "The Country Kid." As can be imagined from the title, the locale is almost entirely a farm.

Headed by Wesley Barry, "Spec" O'Donnell and Bruce Guerin, members of the cast, left early on the morning of the first day for location on an old-fashioned farm.

Helen Jerome Eddy, George Nichols, Edward Burns and Kate Toncray are more of "The Country Kid" cast, which is being produced by the Warner Bros. at their West Coast studios. George Webster and Sandy Roth are assisting Director Beaudine.

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EVERY FRIDAY NIGHT

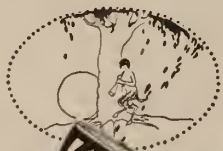
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CALIFORNIA THEATRE
A PICTURIZATION OF THE IMMORTAL POEM BY JAMES WHITCOMB RILEY

REVIEWED BY SAM SILVERMAN

In its early stages this picture is a close-up of you and me and you—a clean cut, cameo, cut-back to the joys and thrills of childhood. And being a lover of James Whitcomb Riley, a hoosier to the manor-born myself, I covered this assignment with great glee and ecstasy.

But being also a newspaper man, with loads of experience in small rural communities, I was shocked to see the base stratagems and schemes to which John Craig was linked up after he attained man's estate. John Craig, through the artifice of the scenario writer, was made a double crossing newspaper publisher. He was permitted to fall for a vamp who steered him into a fake oil scheme, and thereupon proceeded to load up his fellow citizens with this spurious stock. Now, I fail to see the slightest justification for such a malicious misrepresentation of the ethics of a newspaper publisher. That the oil well finally came in does not negate from the original treachery of the thing; and the Goldwyn studio is evidently bereft of the ideas when it countenances such a bald piece of villification anent the practices of the Fourth Estate.

Truth to tell, the writer has never sat out a

real good newspaper story on the screen, but if the Goldwyn folks want one this reviewer will be glad to put them in touch with one.

Aside from this, "An Old Sweetheart of Mine," is a good picture. The Rileyized titles were very stimulating, the rural shots very truthful, the acting good, and the continuity close-knit and workmanlike.

That I have been moved to a trenchant diatribe anent the false premise surrounding the newspaper ethics of this story is due entirely to the wish that future screen stories of newspaper life will be more strictly in true accord with the principles and practices of the profession, and not due to any desire to appear caustic and splenetic.

Pat Moore as John Craig, the boy, comes in for a goodly share of eulogy; likewise, Mary Jane Irving as Mary Ellen Anderson, his girl sweetheart. The cast in its entirety was adequate to the requirements. They reflect great credit to the discriminate selecting of Harry Garson. They are: Elliot Dexter, Helen Jerome Eddy, Turner Savage, Lloyd Whitlock, Barbara Worth, Arthur Hoyt and Jean Cameron. The camera work deserves a niche of its own.

=====

"THE GIRL OF THE GOLDEN WEST," BY DAVID BELASCO. DIRECTED BY EDWIN CAREWE. PHOTOGRAPHED BY SOL PÓLITO AND THOMAS STOREY. ADOPTION BY ADALAIDE HEILBORN. ASSISTANT DIRECTOR, WALLACE FOX.

REVIEWED BY PHYLLIS STONE

"The Girl of the Golden West" is essentially a "Western" picture, not because its theme deals with a woman's love for an outlaw and his accompanying reformation, but owing to the fact that at no period in history, save the "days of '49," could the characters and circumstances which together form its plot, be found frequent enough to become plausible.

It is a splendid melodrama, singularly devoid of false sentiment, and although the action predominates at all times, the psychology of each character is brought out clearly enough to make it understandable.

The direction is generally satisfactory, though much of the earlier part of the picture is marred by comedy of the Sennett variety. It is difficult to understand, however, why the terrible anticlimax was allowed to remain in the picture. Ramerrez, the bandit, having escaped through "the girl's" courage, is captured by the vigilants and is about to be hung. We see the rope tightening around his neck, then a "cut" to the saloon where the girl is, in which the action for nearly half a reel leads naturally to the conclusion that he is dead, when we are told in a subtitle that he was given his freedom because she loved him!! This false situation undoubtedly deserved the laughter it was greeted with.

Sylvia Breamer makes "the girl" a wistful, appealing figure, and plays with passionate intensity in her more tragic moments.

Rosemary Theby as Nina, endows a rather conventional character with fire and abandon.

Russell Simpson, although he exaggerates his comedy, gives a splendid performance as Rance, the gambler.

Cecil Holland, Rector Sarno and Wilfred Lucas all do good work in poor parts.

Indeed the only exception to an otherwise fine cast is J. Warren Kerrigan. His clothes are speckless, neat and carefully pressed; his hair refuses to be disarranged, even under the most trying circumstances, and it is obviously impossible for him to turn his back on the camera, even when he is supposedly unconscious. Warren Kerrigan's beauty may be enough to make the flappers rave, his self-satisfied indifference is enough to make an angel weep!

The photography is consistently good, and the continuity excellent. The subtitles, however, are so terrible that few photoplays would be strong enough to bear them. The audience certainly cannot. For sheer absurdity they are unbeatable.

Nevertheless, with all its faults, the "Girl of the Golden West" can be heartily recommended to all who attend the cinema, whether from a professional viewpoint or for pleasure.



ELSIE SOUTHERN

FROM THE LEGITIMATE STAGE

Who will shortly appear—playing an Ingenue Role—in an All-Star Film Production. Miss Southern at one time temporarily quit the stage to play the Ingenue with Mae Marsh at Goldwyn's. She expects to remain on the "Silver Sheet" for at least four productions.

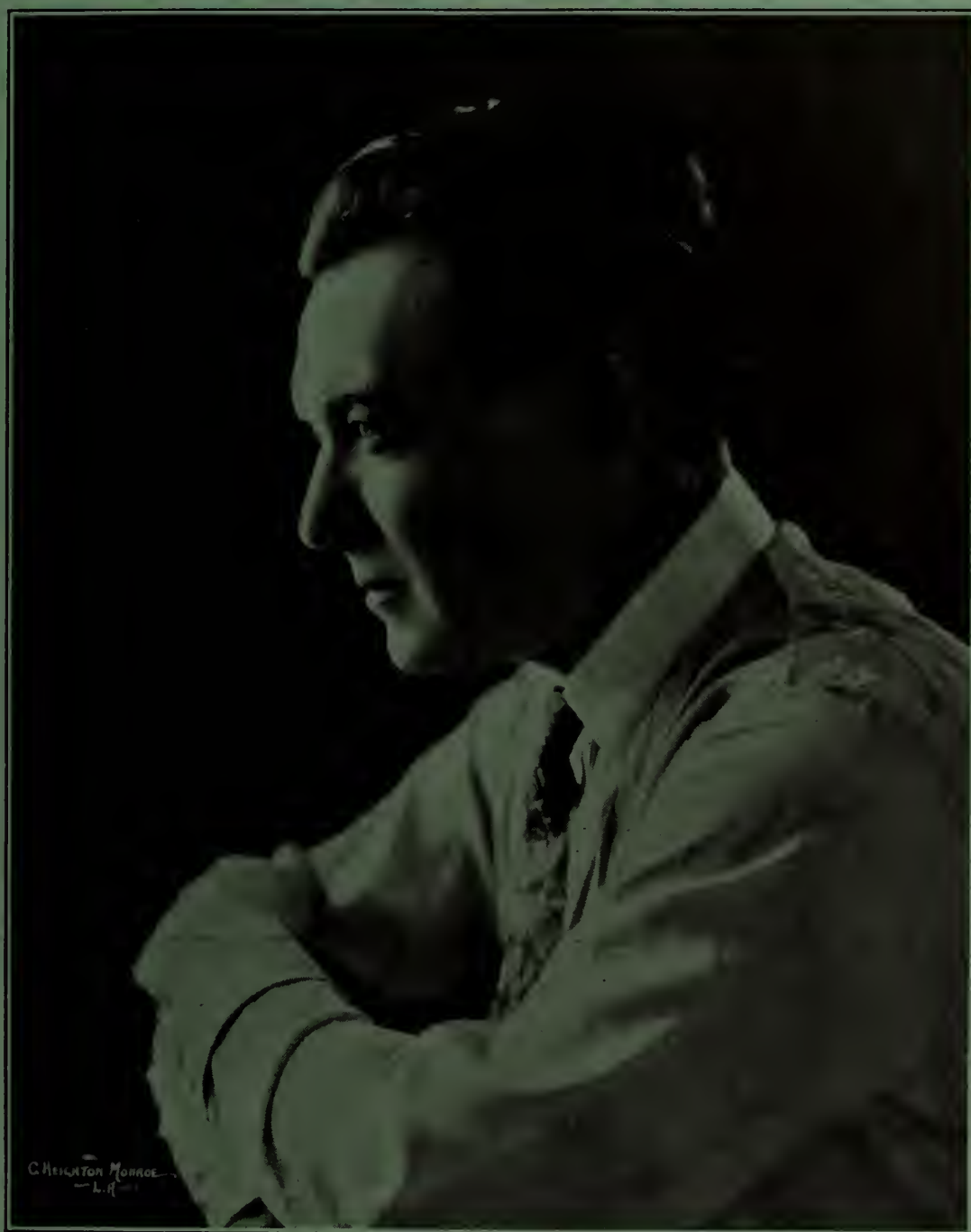
“Close-Up”

a nearer point of view

VOL. X, NO. 2.

LOS ANGELES, CALIF., AUGUST 5TH, 1923

TEN CENTS A COPY



WILLIAM DUNCAN

“THE SERIAL KING”

Who is at present making the mightiest thriller of his screen career in
“The Steel Trail,” as a Universal chapter play.



EDITH JOHNSON

One of Screenland's most beautiful actresses, who is supporting William Duncan in the Universal chapter-play, "The Steel Trail." Miss Johnson has been associated with Mr. Duncan for several years, both as co-star and leading lady. The perfect co-operation between them in a professional way have won them millions of fans that would be sorely disappointed if either were missing from the episode that they patronized. The entire company are in Yosemite at this writing, where many thrilling scenes are being made in nature's wonderland.

A NEARER
POINT OF VIEW

"CLOSE-UP"

A MAGAZINE
OF MOVIE-LAND

VOL. X, No. 2.

LOS ANGELES, CALIF., AUGUST 5th, 1923.

TEN CENTS

LANDY LEAVES COOGAN COMPANY

After six months with the Jackie Coogan Productions, Inc., George Landy has resigned as director of publicity for this organization. Prior to his affiliation with the Coogans, Landy was in charge of west coast publicity for Associated First National Pictures, under John McCormick, western representative, and also handled publicity and exploitation for Richard Walton Tully Productions. In New York, before coming to California, Landy was well known in film circles, where he worked in the publicity departments of a number of the important producing and distributing organizations.

Laurence Weingarten will succeed Landy as publicity director for Jackie Coogan Productions. He returned recently from the East, where he spent about a year representing Sacred Films, Inc., in a general sales and publicity capacity. Before this affiliation, Weingarten was well known in publicity circles locally as a representative of Ince, Reid and other leading producers.

"PECK'S BAD BOY" SERIES STARTED

Arrangements have been made between Principal Pictures Corporation and Bennie Zeidman whereby the latter will produce the series of Peck stories for Principal Pictures distribution. Jackie Coogan made "Peck's Bad Boy" and Sol Lesser of the Principal organization at that time, purchased the screen rights for the entire Peck series of books.

"Peck's Bad Boy and His Pa" will be the first story to be made. Edward F. Cline will direct the film which will be in full feature length. The scenario is now being prepared by Harry Carr, John Grey, and Walter Anthony. Work will commence immediately at the Principal Pictures studio, Hollywood.

George K. Arthur is starting on "Jack of Diamonds." Here's a bright title for you. Maybe it's a costume picture and has a king and queen.

ABOUT DALE FULLER

A protean production in which Dale Fuller will play every role, masculine and feminine, may be the latest cinema novelty if negotiations which are now under way between the character star of Von Stroheim's "Greed" and a certain firm of San Francisco financiers, who believe there would be a market for such a feature, materialize.

Since leaving the stage, Miss Fuller, has made a specialty of complex character roles, first rising to prominence in Von Stroheim's "Foolish Wives." She has also appeared to advantage in Rupert Julian's "Merry-Go-Round," "Tea With a Kick," "Souls for Sale," and is said to have her biggest role in "Greed," which was based on Frank Norris' "McTeague."

Protean sketches have been done in vaudeville by the noted Henri de Vries, and a masculine protean picture was made by Ray Cannon, but this will be the first time it has ever been attempted by an actress.

LOUISE FAZENDA SIGNED

With the signing of Louise Faenda to a long-term contract the Warner Bros. add another film favorite to their growing list of stars.



**ETHEL BROADHURST
SCREEN INGENUE**
Who has returned to Hollywood.

"SYD" GETS BUSY

The biggest and most extravagant comedy-drama in the history of motion pictures, is to be directed for First National by John McDermott and will be a screen adaptation of Edward Paulton's famous play, "Her Temporary Husband."

The film interpretation of this play will be six reels in length and the making of the picture will involve the expenditure of half a million dollars. Not that it will actually cost that much money!

The town of Long Beach, California, with a population of 125,000, has placed itself at the disposal of Director McDermott. Long Beach won out over San Francisco and several other California cities because it was the exact locale necessary for the making of this picture.

The Chamber of Commerce, city manager, city council and other officials of this city have offered to assist in making "Her Temporary Husband," the greatest comedy-drama that has ever been screened.

The city fire department, police department, many fraternal organizations and secret societies of Long Beach will take part in many of the scenes which call for as many as ten thousand people. The interiors of the film will be made at the United Studios in Hollywood.

An all-star cast will interpret the play. Sydney Chaplin has been cast in the leading male role. Work is scheduled to begin within the next week.

GOOD PICTURES MAKE MONEY

Director Frank Borzage, who just finished his new picture, "The Age of Desire," is a firm believer in peace, but at the same time he is a fighter. He says that "Clean and inspiring motion pictures will do more than any other power to bring about world peace if properly applied." His new picture is studded with a glittering star cast, including Mary Philbin, Myrtle Stedman, William Collier, Jr., Frederick Truesdell, Frankie Lee, Edith Yorke, J. Farrell MacDonald and others.

YOUR CINEMA FAVORITES



In Confidence

ROYALTY'S PRIVILEGE

Jackie Coogan said that he was certainly glad when he got to the coronation scene in "Long Live the King"—not only because it was the last scene in a long picture, but also for a special reason, to-wit:

For the last two weeks in the scenes in and around the palace, Jackie has been working with his guards, and strict military procedure has prevailed. On the slightest provocation they saluted him, and he always had to salute in return.

"But now that I'm king," Jackie said, when he realized the court etiquette, "I don't have to salute anybody and can give my right arm a rest!"

Work has started on "The Texas Ranger," screen adaptation of the novel by William McLeod Raine, noted writer of Western tales, and starring Roy Stewart and a picked cast. Nat Ross, who directed "The Six-Fifty" in its screen form, and has made several other Universal pictures, will direct the new offering. Isadore Bernstein wrote the screen adaptation of the novel, and the interior settings were designed by Elmer E. Sheeley.

JOHNNY HINES TO STAR IN "CONDUCTOR 1492"

The title for Johnny Hines' newest picture to be made for the Warner Bros. at their West Coast studios is announced as "Conductor 1492."

It is an Irish story of the comedy drama type and is being adapted from the F. Scott Fitzgerald prize story, "The Camel's Back." Casting is well in progress with Doris May, Robert Cain, Kate Price, Ruth Renick, Dan Mason, Fred Esmelton and Byron Sage cast for prominent parts.

The picture is scheduled to go into production the first week in August.

"Between pictures" is a "touching" gag and usually means "out of work." William Lowery told this.

SENNETT CHANGES TITLE

The recently completed Mack Sennett all-star comedy originally known as "The Water Walkers" has been re-titled and will henceforth be identified as "Down to the Sea in Shoes."

In this new funfilm, Billy Bevan, Alberta Vaughn, Harry Gribbon, Sunshine Hart and Jack Cooper do all the cutting up. Judging from the enthusiastic reception given "Down to the Sea in Shoes" at a preview in the Paramount Theatre, this latest two-reeler is due for a popular run.

Gouverneur Morris, noted author, to wed secretary—so says report. One way of reducing expenses by gaining another.

WANTED—ONE BURGLAR

Noticing that the bromidic jewel robbery story is again in good form with the newspapers, Helene Chadwick, Goldwyn star, has taken her necklaces, bracelets, lavalliers and earrings from the safety vaults. As soon as she—or her press agent—can get in touch with a reliable burglar, developments may be expected.

Madge Bellamy, recently starred in "Soul of the Beast," Thomas H. Ince's screen novelty featuring Oscar, the elephant, has been loaned to play the lead in "No More Women," an Associated Authors production which is being filmed at the Ince studios.



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ceptionally long life. We shall be glad to show you the Nettleton models and to explain why they are called "Shoes of Worth."

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NIGHT LIFE IN L. A.

(By "The Rounder")

Well, after the slight earthquake we're due for a slight change—on "The Night Life Stuff." We're shaking things up a bit for our little rounders and rounderlettes. Here's hoping you enjoy the change.

CALIFORNIA—King Vidor's production of "Three Wise Fools" for Goldwyn. Some say this is a successful adaptation on the screen from the famous stage play. Others say no. The box office is busy, so one of them is right. It is truly an interesting picture, and all of those who saw the stage play should see this. Those that didn't can use their own judgment.

MILLER'S—Harold Lloyd's comedy, "Safety Last," seems to be lasting safely.

MISSION—Rupert Julian's grand production of the "Merry Go Round," a Universal super-special.

ORPHEUM—Theodore Roberts has returned again in William de Mille's successful playlet, "The Man Higher Up," in which Wilfred Lucas is appearing in support. These two screen favorites are keeping Mr. Perry on the jump for the varicolored pasteboards. The rest of the bill is above the average.

KINEMA—Milton Sills in "Legally Dead." Reviewed in this issue.

MAJESTIC—Elsie Bartlett and Ivan Miller are now sharing honors in "The Man Who Came Back." Elsie, you know, is Mrs. Joseph Schildkraut. Jules Eckart Goodman wrote the play, which many have seen in pictures, or in book form. It is very well done here, and a splendid cast has been selected to interpret it.

LOEW'S STATE—Rin-Tin-Tin, famous police dog owned by Lee Duncan, is appearing in "Where the North Begins," a Harry Rapt production for Warner Bros. This, of course, is the usual dog-hero story, and is very much like some of Strongheart's best pictures. However, the dog is unusually clever and a very fine actor. Chester Franklin directed the film and has made a good job of it. Rin-Tin-Tin should appear in more films, but with a much better story.

MOROSCO—The story of "Dulcy," the beautiful dumb-bell wife, has been causing bursts and squeals of laughter for the past few weeks. It is a very clever comedy of married life—if married life could be called a comedy.

METROPOLITAN—Another '49 story, but this time George Melford has directed it. "Salome Jane," Bret Hart's famous story of early California life, has in the cast Jacqueline Logan, George Fawcett, Maurice "Lefty" Flynn and Charles Ogle. Mr. Melford has done a great thing with a good story—he has made it real. Jacqueline Logan proves herself to be one of the best bets in pictures. Why not star her? "Lefty" Flynn also deserves starring honors.

HILLSTREET—Herbert Rawlinson in "Fools and Riches" is sort of an overworked story, but still it is entertaining. It drags in places. However, this is not Herb's fault, probably the cutter's. Anyway, the vaudeville has plenty of pep.

EGYPTIAN—"The Covered Wagon" will run until some time in December. Don't miss it.

GRAUMAN'S—Eileen Percy and Kenneth Harlan in "East Side, West Side." Same old story of rich man falling for poor girl. Some rather amusing incidents. Miss Percy is fine. Kenneth does a lot of posing, but that's to be expected.

EGAN'S—Ralph Bunker, who created the original role of Billy Felton in "Getting Gertie's Garter," has been added to the cast by Frank Egan. There are two others recently added to the already fine selection of players. This ought to get a long run, its risqué enough.

RIALTO—Mrs. Wallace Reid in "Human Wreckage" is a daring revelation of the evils of dope. James Kirkwood and Bessie Love do some marvelous acting. George Hackathorne has a great part and he puts it over.

PHILHARMONIC—Jane Cowl in "Romeo and Juliet" is her greatest success and she has had some mighty big ones. All those who

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love real acting on the stage should see this. Miss Cowl is superb and the supporting cast have been carefully chosen. Seats are very hard to secure, so do some fast work.

MASON—Now comes Margaret Anglin on August 6 in Oscar Wilde's "A Woman of No Importance." This is a grand stage production and will thrill all those who have the opportunity of seeing this great actress in a play which reveals her high dramatic ability.

HOLLYWOOD STADIUM—At this writing the new manager has been chosen. It is unfortunate that a row should arise at such a successful period. Walter Long, famous villain of the screen and fight fan, will take over the managership. He will be very successful as he has always been a square shooter and a man's man. Mr. Marshall is to be congratulated on the way he ordered the famous arena remodeled for the comfort of the many fight fans. For some time in the past the patrons have been crowded, and it was a trick to secure seats, but now this has all been remedied. The arena is like new. There is another thing which Roy is responsible for, and that is the genuine refined atmosphere which was always in evidence. There are a great number of feminine fight fans in the city and Mr. Marshall made them feel perfectly at home among the many male followers of fistic encounters. This atmosphere was even increased with the new improvements which he suggested and saw that they were carried out to the letter. May Walter Long's regime be as successful as his popular predecessor's was. Here's hoping! And plenty of congratulations to the most noted matchmaker in the world, Tom Kennedy!

WELL—Now come the flock of cafes. Really, you can't imagine how difficult it is to give a fair review on these houses of pleasure. Perhaps, the night we are at a certain one is a bad night; well, naturally they receive a bad review. In the future, I will try to remedy this by getting to most of them in one night and I will select the most popular night for my wild dash to happy halls of food and music. Lets' go!

PALAIS ROYAL — Just got word that this place will not close for alterations as soon as expected, so we have many enjoyable nights here yet. Virginia Fox, leading lady, gave a beautiful dancing trophy last week. Maybe you didn't know it, but Norman Marsh has the best orchestra in the city!

WINTER GARDEN — I asked for the names of all of those in Grover Frankie's revue, but I didn't get them in time for this issue. He has been staging some dandy stuff lately. Maybe you didn't know it, but Bert Fiske has the best orchestra in the city!

CINDERELLA ROOF—Maybe you didn't know it, but Lou Stepp has the best orchestra in the city!

MARCELL'S — Eddie Brandstatter has opened a new Coffee Shop done in old English by a modern artist on Seventh street between Broadway and Hill. Mr. Bell, late of the Montmartre Coffee Shop, is one of those in charge. However, this isn't

telling you about Marcell's. Well, I suppose you've heard about the marvelous \$1.50 steak or chicken dinners which are served daily on the balcony, in the booths and on the terrace. Here's your tip, now don't forget that I told you in good time.

THE SHIP CAFE—Of course, you know George Collins is the man who makes us happy down here and then he is presenting the Snell-Highsmith-Conklin orchestra. Maybe you didn't know it, but their orchestra is the best in the city!

GYPSYLAND—This is a surprise; the crowds have been great and they have a bunch of "regulars" now. Good food. Maybe you didn't know it, but they have the best orchestra in the city!

DINTY'S CABIN—Another Hollywood hangout for the hungry. Maybe you didn't know it, but they haven't any orchestra! Anyway, the hot groceries are great.

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Moving Along In Movie-Land

PLANTATION—This is one of the "big time" raters now. They get all the Orpheum stars on Sunday nights. If you've missed the show down-town come out here and see it. Maybe you didn't know it, but Harry Casey has the best orchestra in the city!

ROYALE COUNTRY CLUB—Marion Harris has been singing and running around with "Rush" Hughes, Rupert's son. And then she has been autographing a lot of records, too. She is making a big hit and is well worth hearing. Maybe you didn't know it, but Fox and Baker have the best orchestra in the city!

WYNKEN BLYNKEN CLUB—This is the underground hiding place for fox-trot followers and lovers of the iced lemonades—and such. Maybe you didn't know it, but Fred Stross has the best orchestra in the city!

COCOANUT GROVE — Well, they opened up again with a bang. I was in it! Anyway, everyone had a great time banging around trying to get in and then to dance. It was a marvelous party of gay, laughing people who do their playing at night. Maybe you didn't know it, but Abe Lyman has the best orchestra in the city!

MONTMARTRE—The most famous habitat of the famous. When the greatest of screen stars crave a place, it must be the best there is. And the Montmartre is craved by many of them. It is "their" place. Eddie Brandstatter has made that atmosphere stick for them. Maybe you didn't know it, but Vincent Rose and Jackie Taylor have the best orchestra in the city! The Coffee Shop downstairs is very popular also. Paul Poletti is taking Mr. Bell's place. It is remarkable how he throws the cloak of welcome and comfort around you upon entering the famed home of the java.

MARY LOUISE — The Italian Garden and tea for two! Ah, it is delightful. Their orchestra on Sundays is the best in the city. Maybe you didn't know this!

SUNSET INN—The house of happy times intermingled with a cool, lovely salt breeze which drifts in through the large windows (free). One might become romantic down here while enjoying the well-prepared food and listening to the music. Maybe you didn't know it, but Max Fisher has the best orchestra in the city!

MAYBE—You didn't know it, but all of the above-mentioned pleasure joints have good orchestras, but of course I can't say just which is the best. Not that it makes any difference — well, maybe you didn't know it, but I am going to leave that subject to your decision. You are the person to be pleased, I have been.

INDEPENDENTS ARE ACTIVE ON COAST

This is an "Independents' Year," says Harry Cohn, by which the general manager of the C. B. C. studios means that the big production companies will have considerable opposition this year.

Activity is reigning supreme at the C. B. C. studios on Sunset and Gower. Completed "Yesterday's Wife" with Eileen Percy, Irene Rich, Josephine Crowell, Philo McCullough, Lewis Dayton, Lottie Williams and William Scott. The negative was shipped to New York this week.

Director Howard Mitchell is just completing "Forgive and Forget" with Pauline Garon, Wyndham Standing, Philo McCullough, Josef Swickard, Lionel Belmore, Estelle Taylor, William Scott and Vernon Steel.

Le Saint is making ready to start work on "The Marriage Market," a big sex drama by Evelyn Campbell, which appeared in a well-known magazine. Pauline Garon will head the cast in this production.

"Temptation," another C. B. C. feature, which has been creating a sensation all over the country, had its western premier at Grauman's Third and Broadway Theatre last week.

Don Hicks, that pocket edition of Roscoe Arbuckle, seems to have caught on with the directors, casting directors and assistant directors about the studios. He is funny just to look at, and he is fast learning the rudiments of acting, and should be



watched with interest by all concerned.

* * *

Newspaper says new Hart story is based on days when men shot to kill. We suppose they do it now for the newspaper headlines.

* * *

Duke R. Lee is still playing with the Indians over at the National studios under the direction of Paul Hurst, who is producing a series of features with a lineup of real actors, including the Redskins.

With Comedians in Comedy Lane

COMEDY ROSTER MADE UP

The line-up of comedy stars and supporting players is just about completed for the new Christie comedies which are being filmed for release in the fall. The stars will be Bobby Vernon, Jimmie Adams, Neal Burns and Dorothy Devore. Playing leads will be Vera Steadman, Babe London, Charlotte Merriam, Jimmie Harrison, Natalie Joyce, Teddy Sampson and Patricia Palmer. In the ranks of the character actors are such well-known troupers as Lincoln Plumer, Ward Caulfield, Bill Irving, Earl Rodney, George French, Ogden Crane, Bob North, George Burton and others. The first picture in the new fall series will be "Navy Blue" starring Dorothy Devore, a comedy filmed on the battleships of the Pacific Fleet.

Peggy Cartwright is to start work soon with Jack White Productions at the Fine Arts studios, which company plans to feature her in a picture that will present only children in the cast.



JACK COOPER
Mack Sennett Comedian

"THE EXTRA GIRL" SOON TO BE WITNESSED

Mack Sennett's Latest Contribution to the Classics of the Screen Now in Final Stages of Completion

Though his work in the direction of Mack Sennett's latest super-production, "The Extra Girl," is complete, Dick Jones is by no means through with the picture, as the most difficult and trying part of his obligation is yet to be accomplished, that of assembling for cutting and titling the thousands of feet of exposed film.

Mr. Jones is most profuse in his praise of Mabel Normand and her exceptional work in the production, and claims that were she actually in the flesh of the extra girl she characterizes, it would be impossible to note the slightest improvement in her effort.

Miss Normand has finished with her part in the production and will start immediately to collaborate with Mr. Sennett and Dick Jones in the preparation of her next starring vehicle, "Mary Anne," the story for which has been in readiness for several months.

"The Extra Girl," which will enjoy its premier showing during early September in the Mission Theatre, Los Angeles, is one of those humanly appealing portrayals depicting the love and romance observed in the characters of a simple living, yet honest people, as are found in the smaller communities. It will show, too, through Mack Sennett's successful effort, the thrills, the heartaches and other adventures a young and unsophisticated girl experiences when she leaves a good and comfortable home, to brave the intrigues and other dangers which await the unsuspecting in their quest for fame and fortune.

Gil Pratt claims the ocean bed has springs in it.

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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

Trailing Motion Picture Stars

DOROTHY PHILLIPS AS MARY STUART

Conan Doyle invaded literature with his spirit theories and now Dorothy Phillips has been called upon to transfer the land of the hereafter to the screen, in a production in which every character will be the ghost of a famous figure in history.

The entire production is to be filmed by means of mirrors, with the scenes "shot" through a scrim dipped in phosphorus, thus securing the spectral effects.

The scenario being prepared for the play in which Miss Phillips has been selected to star, if she accepts the terms offered her, will tell of the career of the beautiful queen of Scotland from the time she entered Caledonia with David Rizzio, the Italian musician, who had been her secretary in France. The assassination of Rizzio before her eyes and her romance with Henry Darnley, the man she married as her consort, only to bring about his murder, will be portrayed in the new shadow photography, which makes the players seem like ghosts flitting about a scene of astral glory.

Another angle of the play will be the jealousy which Mary aroused in Queen Elizabeth of England—a jealousy that led to the execution of the beautiful rival of the Virgin Queen, Sir Walter Raleigh, the Earl of Essex and other masculine favorites of Queen Bess will appear in the play, which is to be a historical romance built about the rivalry between Mary and Elizabeth in the days that preceded the end of the House of Tudor and the ascendancy of the House of Stuart on the throne of England.

A scenario has been written based on Schiller's famous drama, "Mary Stuart," and all of the characters of that period will show only as spirits. An eastern syndicate plans to make the picture and have wired Dorothy Phillips an offer to play the title role of the luckless queen of the Scots.

Miss Muriel Reynolds, embryo star under contract to Director Fred Caldwell, is on location at Santa Fe Springs, playing Patricia Hogan, feminine comedy lead, in Caldwell's latest production, "Hogan in Hollywood." Others in the cast are Victor Potel, Alice Howell and Violet Schram.

CONGRATULATIONS, HARRY

Harry Weil, for many years assistant to Director Frank Lloyd, has been promoted to production manager of Frank Lloyd Productions for First National.

William Reiter will replace Weil on the set and Norbert Brodin will be head camera man for this unit.

The Lloyd organization has moved into newly appointed quarters at the United Studios, where the initial Frank Lloyd production will be made.

Joy Winthrop is appearing in "Upside Down" which has Herbert Rawlinson as the star and William Parke directing at Universal City.

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MAIN FLOOR

The following additions to the cast of "Other Men's Daughters," a Ben Wilson production for Grand-Asher, have been announced by Mr. Wilson; Roscoe Karns, as Hubert, a country lad; William Turner, as president of the board of directors; Ben Wilson, Jr., as page boy. Mr. Karns is a Californian, a U. C. man and was a stock actor before he entered screen work. He has appeared with most of the other big companies. Mr. Turner was a famous melodramatic stage actor for years and is a thorough artist in his work. These names materially strengthen a cast already powerful. Bryant Washburn and Mabel Forrest have the leads, with Wheeler Oakman, Kathleen Kirkham, Sidney de Grey, Martha Franklin, etc., in the list. Ben Wilson directed.

* * *

Harold Baudine has completed his latest picture with Neal Burns, which was one of the biggest from every standpoint that he has ever handled.

From inside information I have it that he put over a winner.

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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Shadows From the Silver Sheet

GOSSIP BY THE ROUNDERS

FROM USHER TO DIRECTOR

Several years ago, when the motion picture industry was in swaddling clothes, John Francis Dillon, the well-known director, was an usher in the old American theatre on Broadway, New York, and Elliott Dexter, prominent screen leading man, was a member of that theatre's stock company.

Naturally there was quite a bit of reminiscing when these two met recently at the United Studios, Hollywood, on the stage where "Flaming Youth" is being produced, with Dillon directing and Dexter playing one of the principal parts.

Tom Murray, formerly with Buster Keaton comedies and in "The Pilgrim" with Charles Chaplin, has been engaged to play in Joe Rock comedies for Grand-Asher. Murray is a well-known and talented comedian.

* * *

George Zip Williams, that acrobatic comedian, and another well known funster have been asked to form another one of those Hall Room Boys team and make a series of pictures for the independent market, for there is a demand for them right now, and if some wise promoter who wants a sure fire bet doesn't get his finger in the pie right quick, he'll be sorry he didn't pick up the tip, for Zip has won a great following for himself, and with a good man working with him, it's a push over towards success.

* * *

Snowy Baker is just about through with "Dark Faces," a feature picture that he is appearing in under the Phil Goldstone banner. It deals with African life, and animals of the jungles.

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STRANGER THAN FICTION

Here's a true one:

Eight years ago a school girl of fourteen came to the old Vitagraph studios out in Flatbush, Brooklyn. Her name was Constance Talmadge. J. Stuart Blackton, ever on the lookout for budding talent, gave the school girl a small part in a picture.

Glen MacWilliams was the cameraman on the production. The school girl was more interested in the camera than anything else in the studio and a friendship sprang up between the cameraman and the Erasmus Hall student.

MacWilliams explained all the details of picture making to Miss Talmadge who, when she went back to school, gave him her picture. MacWilliams wrote on the back of it:

"Some day you will be a star, Miss Talmadge, and when that time comes, I hope that I will be your cameraman."

This week at the United Studios where Constance Talmadge is appearing in "The Dangerous Maid," a Joseph M. Schenck attraction, Cameraman MacWilliams who is filming Constance in the picture, rapped on her dressing room door. "Do you remember this?" he asked Constance, handing her a much battered "still."

Constance looked long at the photograph. "I'm sure I do," she said, "and before I turn it over and look at the writing I'm sure is on the back, I'm going to quote word for word just what you wrote on it. You were the first to predict that I would some day become a star and it was to make your prophecy come true for both of us that I asked Mr. Schenck to let you be my cameraman."

Sid Smith's recent experiments in building, wherein he took every possible occasion to help the carpenters construct his new Hollywood home, stood him in good stead when he started his Grand-Asher comedy, "Built on a Bluff," directed by Charles Lamont, for it deals with a home-builder's efforts to build a house on the top of a hill. Also the activity of a realtor with less scruples than ingenuity is a factor in the clever little comedy.

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Jimmy Aubrey and his manager, Leon Lee, gathered their company together and journeyed up to Bishop, Cal., for a week's vacation and at the same time they will write the third comedy that "Joimes" is to appear in, he already having finished "The Buttinski" and "The Lobbygod," and is well caught up on his releases so a seven-day rest won't do any of 'em any harm, so to speak. Manager Lee is getting ready to start a national campaign to put "Jimmy" over. He will be as heavily advertised as Harold Lloyd and other funsters.

* * *

Cuddles Stern played Bambino in "The Woman of Bronze" that has Clara Kimball Young as the star of a feature production, and "Cuddles" had 'em in tears down at the California Theatre the other day. Here is a child artist.

:-: On Strips of Celluloid :-:

FRANK LLOYD TO DO IT

The much discussed question as to who will produce "Black Oxen" has been definitely settled by an announcement from Associated First National Pictures, Inc., to the effect that this organization has turned over the screen rights of Gertrude Atherton's famous novel to Frank Lloyd Productions, Inc.

Since First National secured the film rights of this widely-read story the entire picture industry and its followers have been speculating as to who will make this "best-seller."

First National's refusal to dispose of the film rights of "Black Oxen" at a profit of \$100,000 led to the popular assumption that the story would be produced by this organization's own producing unit.

Continuous search for the initial vehicle for Frank Lloyd Productions since the consummation of a contract between Lloyd and First National for a series of Frank Lloyd productions is said to have suddenly terminated when Richard A. Rowland, general manager of First National, witnessed a private showing of Norma Talmadge's "Ashes of Vengeance," which Lloyd directed.

The masterly way in which this mammoth production was handled by Lloyd convinced this official that Lloyd is the one man in filmdom to produce and direct a story of the caliber of "Black Oxen."

Peggy O'Day's latest bit of humor: Third party stuff is all wrong. The old adage says: "The odd man pays."



DOLORES GARDNER

Nelson McDowell puts in his evenings at home figuring out new make-ups, so unlike some of our character actors who leave their work at the studio, and forget about their connections with their business affairs, the outcome of "Nels" doing this is that every character that he portrays is studied carefully and he knows what looks best on him, and how his action should be in keeping with the part, for he poses before the mirror. This shows him the exact reflection of how he will appear upon the screen.

Charles Cruz has completed his portrayal of the leading juvenile role in the current Fox production of "You Can't Get Away With It," directed by Roland V. Lee, and he is now negotiating with two different producers who have offered him important roles in forthcoming pictures.

PERT POINTS

Beulah Shelby has just returned from San Francisco and is going to take a fling at working about the studios. She was formerly one of the Sennett bathing beauties, and has been North for some time. They will all come back, no matter how far they get away.

* * *

In Monty Bank's new Grand-Asher comedy, as yet untitled and directed by Harry Edwards, a dozen or more children will be employed and a regular schoolroom is being provided for the kiddies, so that they may continue their studies during the waits between scenes.

* * *

Mal St. Clair has a number of good offers and expects to accept one of them ere long. This will make a lot of people happy, for they have been waiting for Mal to land ever since he quit the R-C studios. He has accepted a post with Warner Brothers.

* * *

Virginia Warwick is keeping busy these days. She finished her part in "The Eagle's Claw," a Chas. R. Seeling production, just in time to start in Denver Dixon's five-reel western story that has Pete Morrisson and Kathleen McGuire. The scenario was written by Will Lester.

* * *

Dorothy Farnum is writing the continuity for Beau Brummel, a Warner Bros. production, in which John Barrymore will appear. It was Miss Farnum who wrote the continuity for Tess of D'uberville for Marshall Neilan. Harry Beaumont will direct.

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Under the Magnifying Glass

BY THE MAN

BEHIND 'CLOSE-UP'

WANTED—BY THE EXHIBITORS

Not many years ago Neva Gerber was born in Chicago. It was not until she had finished high school that anything startling had really happened. Then she entered pictures; her first appearance was with Edwin August in "The Awakening." She was marked with success in her first venture.

Miss Gerber then made "The Great Secret," "The Prodigal Widow," "Like Wildfire," "Caught in the Act," "The Phantom Ship," "The Spindle of Life," "Roped," "The Trail of the Octopus," and "The Screaming Shadow."

The many exhibitors showing Universal pictures actually battled for her serials. Her ability as a serial actress is now greater than any other lady of the screen. Her beauty and winsome ways give her countless fans. She is undoubtedly the greatest thrill actress on the silver sheet today.

It was by the request of hundreds of exhibitors that she started her own productions. Miss Gerber secured the services of John Dillon as director, who wrote and supervised "The Oregon Trail." Her first independent picture of fifteen episodes, "The Santa Fe Trail," has just recently been completed.

So great was the demand for Miss Gerber's pictures that she was forced to release the episodes as they were finished. Contracts for another serial, production to begin at once, have been signed.

Miss Gerber will take a short vacation, the first she's had in many months, and then will return to her studio in Hollywood.

Like father, like son! Ben Wilson, Jr., is destined to be an actor, just like his dad, and makes his initial appearance in "Other Men's Daughters" as a page boy in a big hotel. It is said that he shows every indication of following in the footsteps of his famous father, who prior to becoming a producing-director spent years before the camera as an actor and a good one. Of course Ben Senior is tremendously proud of Ben Junior and swears he is the image of himself as a boy.



MARJORIE DAW HOUSEKEEPING

Marjorie Daw, who recently became Mrs. Edward Sutherland at the home of Mary and Doug, has just received her wedding present from her husband in the form of a beautiful house in the Hollywood foothills.

Mrs. Sutherland, now appearing with Constance Talmadge in "The Dangerous Maid," has taken active charge of her household—keeping only one Jap servant. She has threatened to try out some original cooking recipes on her husband who is directing for Charles Chaplin—but thus far Eddie has shown no ill effects.

Otto Lederer appeared at the Sunday concert given by Sid Grauman the other Sabbath day, and his reception was of such great proportions that the astute theatre manager placed Otto in a character western part in the prologue which proceeded the feature picture on for the week, and did Otto put his stuff over? Well, just drop in and ask the attaches. He just walked on the stage and took every one by storm.

BACK AGAIN

A few months ago a dainty screen star announced her marriage and retirement from the films. That dainty screen star was Ora Carew. She is back again. The lure of the leaping lantern slides was too great.

Her perfect husband, John Howard, wealthy business man, agreed to his clever wife's return to the silent drama. Miss Carew is expected to sign a contract with a local producing company to play leading feminine roles.

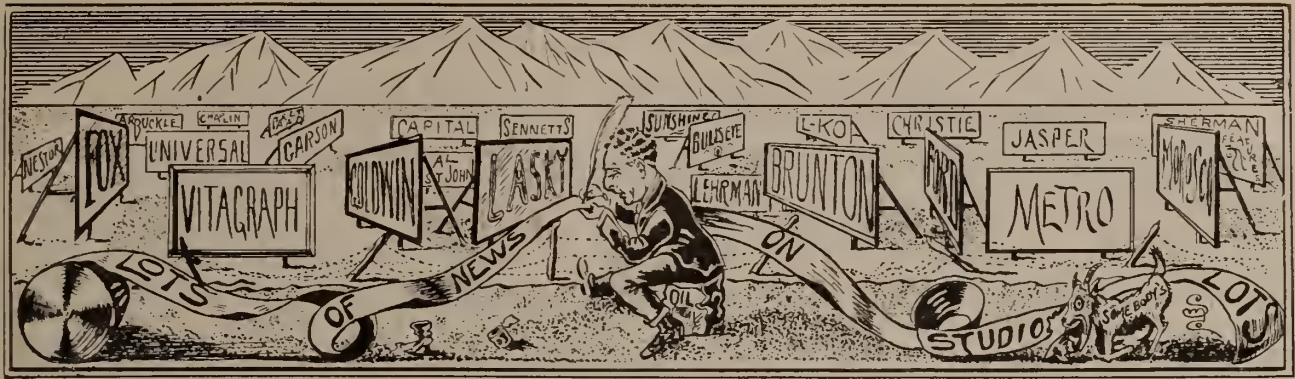
Looking into Miss Carew's mirror of the past, we find that she was born in Salt Lake City, Utah. She first appeared in vaudeville and then musical comedy. She was greeted with great success. Later, the talented actress entered draamtic stock, in which she remained for some time.

Her screen career has been varied, having portrayed many roles before the camera. Some of her best performances have been in, "Go West, Young Man," "Too Many Millions," "Loot," "Under Suspicion," "The Peddler of Lies," "The Little Fool," "The Voice in the Dark," and many others of equal success.

She is one of the most popular members of the cinema village. We feel certain that her return to the films will be heralded by all those connected with the industry. We know the motion picture folk have missed her charming manner, beauty and cleverness. We are all glad that she's back and we hope that she is with us to stay this time, for a big spot on the highest pinnacle of fame awaits her.

William (Bill) Norris, who works with the construction department of the William Fox studios, was married Saturday, July 14th, to Miss Isabel Donnelly of Hollywood.

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**BLANCHE SWEET
STARTS "ANNA CHRISTIE"**

**Movie Critics Shower Actress With
Congratulations**

Blanche Sweet made her debut in the role of "Anna Christie" for Thomas H. Ince last week when she appeared in her first scene of this famous play.

On the eve of her appearance in the part, Miss Sweet was tendered a banquet by her Hollywood film friends. The feature of the occasion was a long distance speech by her husband, Marshall Neilan, in New York, which at midnight was communicated to those present over the telephone and magnified by a loud-speaker.

Never before has an actress received such congratulations from newspaper critics as those received by Miss Sweet on this occasion, it is stated. Practically every film critic in New York and Los Angeles wired her the expression that she was the only film actress who could do the part full justice.

Phil Rosen springs a good line:

A new novelty in films would be one that didn't cost a million.



HELENE LYNCH
Ingenué Lead

NOW FOR THE SHOOTING!

The cast of "Dust of Desire," Norma Talmadge's next starring vehicle, was announced by Producer Joseph M. Schenck last week complete, with two exceptions. Only two feminine roles remain to be assigned.

Joseph Schildkraut heads the supporting cast, which includes Arthur Edmund Carewe, Earl Schenck, Hector V. Sarno, Laurence Wheat, James Cooley, Albert Roscoe and Mario Carrillo.

Preparations for the commencement of filming of this future First National release are being made by Frances Marion and Chester Franklin, who are to direct, assisted by David Fischer. Tony Gaudio will be cameraman.

Norma Talmadge has the role of a native dancing girl, the tool of a band of Arabs plotting the overthrow of French rule in Algeria. It is a role the type of which Miss Talmadge has never before essayed.

Arthur Edmund Carew will play "Ramlila," the bandit chief, and scorned lover of the dancing girl.

Three members of Norma's "Ashes of Vengeance" cast have been rewarded for their work with parts in "Dust of Desire." The trio is composed of Earl Schenck, James Cooley and Hector V. Sarno. Schenck, who is not related to Producer Schenck, plays Despard, French government official. Sarno will be "Chandra-lal."

Mary Philbin will have her first test at difficult character work in "My Mamie Rose," her next Universal production which is being adapted to the screen by Lenore J. Coffee. The story deals with a girl of refinement who goes down into the depths of New York's underworld in the vicious period of the 1890's.

* * *

Reginald Barker has a newspaper item for us.

"Meeting of oil men ends in near riot in Chicago." Can't say that this was "oil" right, can you?

**CUMMINGS' STATE
RIGHT'S PRODUCTIONS**

With newly established offices at 1540 Broadway, New York, Irving Cummings, well-known independent producer-director, is inaugurating a new departure in his field by distributing his own product throughout the state right market himself. His most recent special production, "Broken Hearts of Broadway," a colorful drama of America's greatest avenue, will be his first release and territorial rights for this feature are now being disposed of at a rapid rate.

Cummings' venture into the distribution field will in no way interfere with his production activities in Hollywood, it is announced, and he has already returned to California to begin work on a second picture to be released through his new offices.

James Davis is waiting for Larry Semon to return and go back to work so that he can once more shout the magic words "Camera" into the comedian's ears, and put over another fun-film directorially speaking.



GERTRUDE STEVENS
Comedy Ingenué

JUST BETWEEN OURSELVES

Marshall Lorimer
Editor and Prop.

"CLOSE-UP"

Elsie Eva Steele
Sub. Editor

The Magazine of Movie Land
Issued the 5th and 20th of Each Month

Editorial and Business Office:
603 Western Mutual Life Bldg., (formerly Exchange Bldg.)
321 West Third Street. Telephone 820-609.

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THE PERSONAL CURE

By Marshall Lorimer

There's a time of obsession,
And one of depression,
That everyone feels now and then;
We fail to get broader,
In fancied disorder—
We carry it with us, and when
We fail to make headway,
The best we can all say
Is "We're hampered by envious men."

There's no use conniving
'Gainst Nature and striving
To get to the top of the tree.
When effort is lacking,
The whole-hearted backing
That comes in a mind that is free
Of its venomous poison,
That fills the horizon
And takes away that—which should
be.

The paramount blessing
Is knowledge progressing
To something you wish to achieve.
Then when you've succeeded,
To know you have heeded
The faith that first made you believe
The purpose of living
Was made more for giving
To others, than what you receive.

Why waste all your vapors
Annoying your neighbors
With grievances, illness, and such?
They have their own troubles
To blow into bubbles
If you'll listen to them over-much.
So take what is coming
With laughter and humming,
With sunshine and life you're in
touch.

Ruth Hiatt is appearing in the Lee Moran comedy at the Fine Arts studios. She is doing one of those simple girls from the country who falls in love with the hero. She surely knows how to wear clothes.

WHAT IS A DUMB-BELL?

Some of the prominent film luminaries herewith define what their ideas are of a person who has been characterized as a film dumb-bell:

Finis Fox: A zero without a rim.

Ralph Lewis: A sheep in wolf's clothing.

Chester Bennett: Somewhat puzzling—like—did day break when night fell?

Fred Esmelton: Nobody home—multiplied by ten.

Carmelita Geraghty: A big vacuum entirely surrounded by ozone.

Mabel Julienne Scott: A far-away look when you are here—and a close-up look when you are far away.

Jane Novak, who is being starred in "The Lullaby," Chester Bennett's latest production, has just received a gift from a feminine admirer in Borneo of a piece of cloth cut from her wedding gown just before the ceremony. A note from the admirer adds she felt so happy that she wanted her film favorite to be happy too. She sent the gift as an emblem of good luck.

* * *
Dorothy Vernon is playing Merta Sterling's mother in a Bobby Dunn comedy with Eugene De Rue as director and under the supervision of Eddie Lyons.

WARNER BROTHERS ANNOUNCE SCHEDULE

Warner Bros. Studios are humming with activity in preparation for the starting of several big pictures this coming month.

The first of these, "Lucretia Lombard," a Harry Rapf production, is scheduled to start shooting the last week in July. Monte Blue and Irene Rich will be co-starred, with Jack Conway handling the megaphone.

Johnny Hines' company will be the next to start, and "Conductor 1492," which is the name of his newest picture, will be in production the first week in August.

William A. Seiter will direct "How to Educate a Wife," an Elinor Glyn story. The script is now being prepared by Grant Carpenter and casting will begin next week.

Mae Marsh and Claude Gillingwater will head an all-star cast in "Daddies," scheduled to start in production September 1st. Harry Beaumont, director of "Main Street" and "The Gold Diggers," will handle the megaphone for this special. Julien Josephson is writing the script.

The story for Ernst Lubitsch is also in preparation. This will be Lubitsch's second American picture, he having recently completed "Rosita" with Mary Pickford. Florence Vidor and Creighton Hale have already been cast.

Dorothea Wolbert is the latest comedienne to desert the short reel fun film for work in the serious dramatic picture. She makes her debut in feature productions in Virginia Valli's latest picture for Universal, "A Lady of Quality," and those who have seen the finished product declare her performance is of the highest quality and assures steady work for her in pictures of this type.



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RECEIVING A DOLLAR

Stuart Paton could easily find out what his friends and acquaintances think of him, if he wanted to accept a report on his popularity. For he no more than was injured at the American Legion Stadium the other evening while attending the fistic doings than every man and woman in the arena were crestfallen over the mishap.

The silver dollar that was thrown for "sweet charity" served two purposes, first to swell the fund that was being collected for the brave officer who risked his life to serve the citizens of this community. The other purpose, Stuart wearing glasses was struck with great force by the coin, and for a while his physician held little hope of being able to save the optic.

All along the boulevard that evening there was an air of blueness; people talked over the table, on the corners, everywhere, and all you could hear on all sides was that Stuart Paton, one of the best met and liked of men, should be the unfortunate victim of such an accident; it sounded like a fairy tale, of the 6000 people in the audience he was the one singled out to get it, and if good wishes and prayers meant anything, Stuart Paton was no longer in pain, had never been hurt, and was absolutely out, and about right that very minute. And so goes the popularity of a man who has directed some of our best feature pictures, was always considerate for the other fellow's comfort, never knew what it was to become temperamental, and always had his hand in his pocket for any good cause and purpose, who wouldn't feel bad over such a thing happening to such a likeable fellow, who innocently was there to enjoy a night's rest and recreation, away from the studio worries, and then get such a shock? A man is known by the company he keeps, and misery loves company. But why pick on Stuart Paton for company, when there are so many others worthy of it in these hurry and scurry days of dog eat dog, and don't give a D— for the other fellow, and care less what happens to him or his beloved ones?

Will Rogers says that Coue did not invent auto-suggestion—Ferd did it years ago.

MARRIED—BUT YET?

James Kirkwood and Lila Lee are on their honeymoon—but not together.

Four hundred miles separate them. Jim is in Los Angeles playing the principal male role in Sam E. Rork's First National picture, "Ponjola." His bride is spending her lonely honeymoon doing her camera stuff for "Woman Proof" in San Francisco.

Beginning next week and continuing for quite a spell a whole continent is going to divide the honeymooners for Kirkwood leaves for Georgia following the completion of "Ponjola" to appear in a picture to be made in that state.

But when that picture is finished there is going to be a real honeymoon with sea trip and everythin', the newlyweds declare.

James and Lila were married in Los Angeles Wednesday, July 25th. It is Kirkwood's second trip on the sea of matrimony. His first venture with Gertrude Robinson ended on the rocks of divorce at Reno six days before he and Lila were married.

Lila was married on her 18th birthday. It is her first trip to the altar.

Bobby Vernon gave away a loving cup at the Exposition the other night when the Christie Studio had their night of nights at the big doings, giving the big dipper to the best dancers on the floor of Brandstatter's Cafe, which means that Robert made some friends and some enemies, for did a judge ever get a good word from any one but the victor?

* * *

James Whipple, for years one of our best assistant directors, is now casting director of the Ivan Kahu Agency, and from all reports is holding the job down in splendid shape.

"LONG LIVE THE KING"

This week marked the close of actual filming on Jackie Coogan's "Long Live the King," the Mary Roberts Rinehart story which will be the starlet's first release under his Metro contract. Director Victor Schertzinger and Jack Coogan, senior, who has supervised the entire production, handled the "shooting" of the final episode, in which the newly-crowned boy king falls asleep on his majestic throne, in the midst of the long-winded reading of his coronation proclamation—just like any other eight-year-old, after a day crowded with excitement.

The simplicity and naturalness of this appealing bit of action in the gorgeous surroundings of the great Throne Room are typical of the entire production. Dramatically adapted by Eve Unsell and C. Gardner Sullivan, and superbly acted by Jackie and a brilliant supporting cast, including such film celebrities as Rosemary Theby, Ruth Renick, Vera Lewis, Alan Hale, Robert Brower, Walt Whitman, Raymond Lee, Monti Collins, Sam Appel, Larry Fisher, Alan Sears, William Machin, Ruth Handforth and Loretta McDermott. Frank Good was chief cinematographer.

Life goes on much as in former years for Joe Rivers, former near-champion of the lightweight boxing division, who is now appearing in the "Fighting Blood" pictures at the Powers studios. Joe usually fights—once per picture—with George O'Hara, while Louise Lorraine, leading lady of the organization, looks on with bated breath, as the saying is.

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WASHINGTON, D. C.

SCREENING WHERE THE SCREENING'S GOOD

Broadsides

By ARGUS

Monty Banks is making "Wedding Rings." Sounds like an "unhappy circle" to us.

* * *

Now C. L. Theuerkauf has a joke:

A press agent "planted" a story the other day on his front lawn. You should see the grass "lying" around.

* * *

Sylvia Breamer has a paragraph for us:

June may be the month to be married in, but there are still eleven months to get a divorce in.

* * *

Earl Williams tells one:

Recently in Laurel Canyon a Jewish picnic was held. There were different games during the day, but the foot race in the afternoon was best of all. Mr. Cohn won by a nose!

* * *

Albert Rcscoe does another funny story.

A fellow at a theater the other night raised his foot, and the lady in front got a big kick out of it.

* * *

Shirley Mason has written another short story.

The gang was whooping it up. They were teasing a gag-man. Finally he said seriously: "My gags aren't to be laughed at."

* * *

We just learned that a former dishwasher turned playwright. Judging from some of the plays we've seen recently, there are a lot of dish-washers pounding the typewriter.

This by Martha Mattox.

* * *

Charles Chaplin has chosen the title of "A Woman of Paris" for the first picture to be directed by him starring Edna Purviance. Well, he may mean Kentucky at that.

* * *

Johnny Hines is appearing in "Conductor 1492." He probably discovered that we had no bananas.

* * *

The only man who can successfully use an unbreakable comb is a bald-headed one.

Robert McKim does his best.

A HEART JEWEL

*A destined son is one who can
Uplift himself, and be the man!
No matter what the sphere is when
He struggles thru his fellow men.*

*He need not boast of great descent—
It's what you do, and how you
do it!*

*The meanwhile guarding sentiment,
Don't ever say, "I just outgrew it."*

By EMM. ELL.

An American and a Turk recently wrote a play entitled "Harem Love." The Turk wrote the harem and the American the love.

By Aida Banker.

* * *

Sol Lesser is going to film "Hiawatha" soon. He will probably use the Indians who are appearing at Grauman's Hollywood Theatre.

* * *

Marie Mosquini's latest gag:

Some people are so dumb that they think you have to be perfect in arithmetic to have a good figure.

* * *

H. L. Fitzpatrick submits a new wheeze:

Some golfers certainly "putt" themselves out a lot.

* * *

Mabel Normand has a ditty:

First Girl—"Do you believe everything you read?"

Second Girl—"No; only the fiction stories."



VIN MOORE

A Comedy Director of Note

The Talmadge company has a gang of nobodies, I mean nobilities. They are: Count Phil, Prince Wally and Duke Jimmy. All "kidding" aside, these boys are the "goats" of the company.

* * *

Norman Taurog's one-line wisecrack:

Many sportsmen go in for pint and quart adventures.

* * *

Claude McElhany wants to know:

If actions speak louder than words, then why do they call it silent drama?

* * *

We read in the paper the other night where John Bowers was home in bed with a broken leg. That night we saw him at the Orpheum in the first row.

* * *

Al Martin says that he first thought a gag-man was a burglar—and now he knows it.

* * *

The latest "dirt" from Hollywood: Harry Brand just bought another "lot."

* * *

Ethel Broadhurst has a bright one:

The difference between a happily married man and a married man is about two years.

* * *

Lloyd Hamilton sent one in before leaving for New York:

The divorce records prove that variety is the spice of life.

* * *

Eddie Hearn is making "Flaming Waters." Probably has some "fire water" stuff in it. Well, it's a spirited title anyway.

* * *

Louis Gasnier is directing "Maytime." Nothing wrong except that he's three months late. This by B. P. Schulsberg.

* * *

Lloyd Ingraham is directing "No More Women." But do you think he means it?

* * *

Jack Mower has a clever notice: Some girl extras spend all their money on clothes, others do ball room scenes for a living.

* * *

Josephine Martin found a funny one in the paper:

* * *

"The king is dead. Long live the king!"

PERSONALITIES

BACK IN HARNESS

Harry Burns returned to work after going through quite an ordeal, brought about by his being hurt in "Souls For Sale," the picture directed by Rupert Hughes for the Goldwyn studios.

The accident happened February 23rd during the filming of some fire scenes which caused a panic, especially when six horses hooked up to a circus wagon ran wild and knocked down eleven other artists beside Harry. The latter was laid up in the Culver City hospital for six weeks and hasn't as yet removed all the signs of the scars to his left leg.

Burns is the man who directed the Joe Martin and Chester-Campbell comedies, as well as the Little Napoleon two-reel animal and kid pictures. At present he is co-directing with Chas. R. Seeling on a five-reel picture which has been titled, "Mysterious Goods," the exteriors of which were filmed out at San Gabriel Canyon.

LLOYD HUGHES SIGNED FOR "BORN OF THE CYCLONE"

Lloyd Hughes has been signed by Emile Chautard, noted French director, to appear in "Born of the Cyclone" for F. B. O.

Mr. Hughes was spending his first vacation in years in the mountains, but made the mistake of leaving his forwarding address. His vacation, consequently, lasted three days.

Since he left the Ince forces some months ago, Mr. Hughes has been playing opposite Mary Pickford, Colleen Moore and in a number of independent productions, including "Are You a Failure?" "Children of the Dust" and "The Huntress." "Born of the Cyclone" is an adaptation from the play by G. Marion Burton.

Dale Fuller's mother has just returned from a trip through Arizona and New Mexico, which took most of a year's time and right at the present time Dale herself is back from San Francisco, having finished her part in "Greed," a feature production being produced by Von Stroheim for the Goldwyn organization.

OPENS OFFICES

Edward Small Company have opened offices at 6912 Hollywood boulevard, where Harry Wurtzel is business manager, Harry Spingler casting director, Frank Kingsley and Jack Sherrill are looking after the studios. Mr. Small is here personally and is looking after his organization, which is quite an asset to our film colony. Edward Small is as well known to the profession as Chaplin, Fairbanks, Pickford, and other stars are known to theatregoers. The opening of the Hollywood offices links a triangle of headquarters, for already he has been doing business for years in London and New York, and in giving the Southland one of his offices, means that he realizes that this community is the hub of the motion picture industry and worthy of his own personal attention, and that of his associates.

PROMOTED

Arthur Kelly, assistant business manager of First National's own producing unit at the United Studios, has tendered his resignation in order to become Charlie Chaplin's personal representative.

He will make his headquarters in New York, but will spend a good part of his time in London, Berlin and Paris. In his new capacity he will represent Chaplin on the board of directors of United Artists.

Kelly, who has been assisting John Francis Dillon in the making of "Flaming Youth," in which Colleen Moore plays the leading role, is a brother of Edith Kelly Gould and was a brother-in-law of Frank J. Gould, famous capitalist and sportsman.

Gale Henry, who is enacting the role of "Sally" in the Metro production of "Held to Answer," which Harold Shaw is directing, received her first theatrical training at the old Century Theatre in Los Angeles. From there she went to Universal where she was later starred in the Joker brand of comedies.

* * *

Peggy Darcy is elated over the prospects of getting a good part in a picture, and even if she must reduce to the extent of losing fifteen pounds, she's doing it for art's sake, so she should worry.

A "BAD MAN'S" LIFE

Clarence Burton's conscience is troubling him.

All his life he has been abusing pretty heroines and chasing through several reels until he is finally brought to an evil end. Recently the film gods changed the tempo a bit by having him inflict his villainy upon innocent equines. This was in "Garrison's Finish."

And now, he whines, they have asked him to perpetrate his foul deeds upon various and sundry canines—an animal of which he is very fond. This time it is in the Associated Authors' production of Elmer Harris' "No More Women."

But what really worries Burton is that his next picture may be a sea story and he may be required to hound the serene fish.

"Sunshine" Hart has signed to once more appear in the Jack White Mermaid comedies, which affords her many an opportunity to get over some real laugh provoking antics, and live up to her cognomen of "Sunshine" for she has a great faculty of brightening up any picture that she appears in. Miss Hart is an old-timer, and has proven herself a clever actress of the Marie Dressler type of women who are funny just to look at, and when they can act with it, they just steal the show or situation.



DOROTHY MORGAN
Child Actress

Bright Hints For Human Beings

By "US" or "WE"

NOW FOR SOPHISTICATION

The versatility of First National's newest star, the charming Colleen Moore, is being tested by her interpretation of the role of "Patricia" in Warner Fabian's famous story, "Flaming Youth," now in production at the United Studios.

Featured feminine lead or star in, thirty-two pictures within the last four years, Miss Moore has never before appeared in the role of a sophisticated flapper.

As "Patricia" she is now interpreting a role sophisticated to the nth degree. "And she is getting away with it," says Director John Francis Dillon, "in a manner which proves that her real range of acting extends from one histrionic extreme to the other."

"I do not believe in sophistication to the degree of practicing it," says Colleen. "Neither do I believe any girl should, but I am happy to play this picture that I might help to point to the dangers of unrestraint."

Other members of the cast are: Milton Sills, Elliott Dexter, Myrtle Stedman, Sylvia Breamer, Walter McGrail, Ben Lyon and Betty Francisco.

DOROTHY FARNUM ARRIVES ON COAST

With the arrival of Dorothy Farnum in Los Angeles, work will immediately begin on the script for "Beau Brummel," the Clyde Fitch play in which John Barrymore is to star.

"Beau Brummel" will be produced this fall by the Warner Bros. at their West Coast studios. Miss Farnum came to the coast from New York to work the script into shape so that actual production can begin about September 1st.

Miss Farnum has several notable pictures to her credit, among them "Tess of the D'Urbervilles," Rex Beach's "The Iron Trail," and "The Great Adventure" for Lionel Barrymore. Harry Beaumont will direct this romantic classic.

George Larkin is now working on his third feature under the managerial and directorial wing of Chas. R. Seeling. This picture is titled, "The Gentleman Unafraid," and it is chuck full of thrilling sequences that will make "George" step fast and furious from the first to the last reel.

HARRY MYERS LOANED

Harry Myers, under contract to Warner Brothers, will be loaned by that organization to play a leading role in support of Douglas Fairbanks, Jr., when that celebrated youngster begins his first picture.

Myers recently completed "The Printer's Devil" with Wesley Barry for the Warners and is at present working in support of Holbrook Blinn in "The Bad Man."

He is perhaps best known for his work in "The Connecticut Yankee," when his role as the "Yankee" established him in the hearts of film fans, and more recently for his work in "Main Street" and "Brass."

VERY GOOD "FID"

A colored gentleman in distress is wandering about Los Angeles, if a darky employed by Edward Martindel, film character actor, is to be heeded.

Recently Martindel asked his Negro worker when he was going back to the South, something the dark-visaged man had been threatening to do for the past six months.

"Not 'tel ah finds de culahed man what's runnin' 'round this heah city callin' on de Lawd for help, Mistuh Ma'tindel," responded the "smoke."

"What do you mean by that?" puzzled the actor.

The Negro looked around for a minute, then led Martindel to a spot on the sidewalk, where he pointed:

"Right dar, boss," he said, "am de signal of de nigger what am callin' on de Lawd."

What the darky pointed out was one of the covers used by the Los Angeles Water Department, bearing the company initials, L. A. W. D.

Lloyd Hamilton is a much improved comedian over what he was in the days of Ham and Bud back in the old Kalem Studio, right at the present time he figures up with the leading funsters of the screen, and it has been a hard struggle. But, he has come out of the experience a better and wiser man in every respect. Over at the Fine Arts Studio, he is putting over some of his best antics in his latest story that is being directed by Gilbert Pratt.

ARTHUR BERNSTEIN

BACK AGAIN

After an absence of several months, Arthur Bernstein has rejoined Jackie Coogan Productions, Inc., as production manager for the pictures that will be produced henceforth at the Metro Studios in Hollywood. Bernstein was associated with the Coogans during the period when they were producing pictures for Associated First National. At the dissolution of that contract, Bernstein went with Principal Pictures Corporation, where he has been installing his systems of accountancy and production management.

After a two weeks' vacation, during which he will play host to his mother, who is coming out for a visit from New York City, Bernstein will be permanently located with Jack Coogan, senior, at Metro.

SHIRK WRITES ANOTHER

Billie Rhodes will have to do some wild driving in a racing car for "Leave It To Gerry," her new Grand-Asher feature, produced by Ben Wilson. Not on a track, however, but on a highway; also she has to ride a donkey that has a proclivity for bucking; climb an ivy vine up the side of a house; swim after being dumped out of a canoe; fight with boys, and otherwise disport herself as a veritable little tomboy. She is indulging in some intensive training for this formidable list of requirements for what is said by those who have read Arthur Statler's continuity to be the liveliest comedy-drama in a month of Sundays. The original was written expressly for Miss Rhodes by Adam Hull Shirk. Work starts August 6, and the cast is now being selected.

STAR RECEIVES PRESENT

Upon learning that Helene Rosson, former Mutual and American film star, had signed with the Ashton Dearholt Productions for a series of five-reel westerns, Harry Bronson, a cowboy living in Montana, sent the little blonde beauty an expensive riding whip. Miss Rosson is the favorite cowgirl-role delineator among all the boys on the ranches. She won fame first in cowgirl roles when she starred in the old "Mustang Girl Westerns."

"LEGALLY DEAD"

BY CHARLES FURTHMAN; DIRECTED BY WILLIAM PARKE; CONTINUITY BY HARVEY GATES;
ART DIRECTOR, E. E. SHEELY; PHOTOGRAPHY BY RICHARD FRYER; EDITING BY
F. HADDEN WARE. AT KINEMA THEATRE.

REVIEWED BY PHYLLIS STONE.

SUPERVISED BY EMM. ELL.

"'Legally Dead' is a picture which deals with the life-restoring qualities of adrenalin," so the newspapers tell us. As a matter of fact, "Legally Dead" is of the old "ex-convict wrongfully accused" variety, complicated by a previous unhappy marriage, and culminating in the resuscitation of the body of the principal character who has been executed for murder, although he was innocent. There are but few original situations in it save the resurrection of a man who has been hung, the story unfolds in such a logical manner, and the value of each situation is so well developed, that the familiarity of the plot, and the weakness of many of the incidents are scarcely noticed.

The execution and the successful attempt to revivify the dead body has splendid dramatic value and the interest is never allowed to wane.

The success of the photoplay is essentially owing to the very fine direction. The unusual "twist" which was of such importance to the story was obviously extremely difficult to "get over" successfully, and for his achievement in doing so, William Parke deserves all the credit he will undoubtedly get. The handling of the fights, and the murder especially, was also excellent.

Milton Sills gives his usual capable performance, although his characterization in the earlier part of the picture is weak and lacking in understanding.

Clare Adams is very attractive as the girl—her acting becomes mechanical towards the climax.

Brandon Hurst gives an interesting characterization as the scientist, and Charles Stevenson is excellent in a role without much opportunity.

Robert Homans and Edwin Sturgis follow the conventional idea of "detective" and "crook" respectively, while Tom McGuire makes an unimportant part stand out by his genial personality.

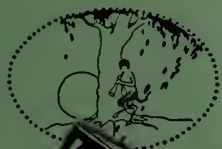
The continuity is satisfactory, but several of the situations appear inconclusive, through too stringent cutting.

The photography is extremely good, and some very fine effects have been obtained by a continuation of settings and lighting, for which both cameraman and art director are to be congratulated.

The impulsive act which places the man into jail is not in harmony with his character, surely a more intelligible reason than mere whim or depression could have been devised?

Altogether, the only things which save the photoplay from becoming merely a "movie," is the novelty of the climax, and the excellence of the direction, which makes it thoroughly worth while as a film, so different than the usual program pictures.

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.



GERTRUDE ASTOR

SCREENLAND'S MOST DISTINCTIVE "HEAVY"

There are "heavies" and "heavies," but the most beautiful "heavy" in motion pictures is Gertrude Astor! She stands entirely in a class by herself—she is so different—physically, mentally, and from an artistic standpoint. She has rightfully been acknowledged by exhibitors as the ideal "vamp" of the screen. Whenever a producer includes this lady's name in his cast, he has assured thousands of exhibitors of a name of box office value. The above picture shows Miss Astor in one of her leisure moments—after a hard day's toil before the camera.

“
Close - Up
”

a nearer point of view

VOL. X, NO. 3.

LOS ANGELES, CALIF., AUGUST 20th, 1923

TEN CENTS A COPY



—Photo by Melbourne Spurr.

JUNE NORTON

FEMININE LEAD
in "Trapped," an I. W. Irving production

The I. W. Irving Production
"TRAPPED"
Has a Superlative All-Star Cast

One of the most important production deals of the year is the formation of the Irving Producing Organization to make feature pictures of stories written by I. W. Irving, the well-known author and scenario writer.

There will be four pictures produced during the year, the first of which, entitled "Trapped," has just gone into production at the Hollywood Studios under the direction of John B. O'Brien, with a splendid cast of all-star players, including John Bowers, June Norton, Joe Eowers, Sheldon Lewis, J. Farrell MacDonald, Spottiswoode Aitken, Claire McDowell, Cesare Gravina, Eddie Burns, Martha Marshall, Grace Gordon, Fred T. Walker and many others.

The adaptation of "Trapped" was made by Frank Beresford, a member of the Writers' Club, and a great worker in the presentation of the Writers' Revue, who has been selected by Irving as scenario editor of the organization. Deveraux Jennings and Harry Fowler will be behind the cameras. Cy Clegg will act as assistant director to O'Brien. W. H. Carr has been appointed production manager. The story deals largely with sea adventures and scenes will be taken at San

Pedro, Catalina and off the coast of Mexico. A big three-masted schooner and an ocean-going steam yacht have been chartered for the production of "Trapped."

For several years, Irving states, he has been striving to film his own stories as he visualized them, without having them tampered with by a producing organization which would persist in seeing his stories with an entirely different perspective than he intended.

Director O'Brien has had a wide experience in the directorial field. He directed a number of Mary Pickford's notable successes, including "Hulda From Holland" and "The Foundling." He was the discoverer of Bessie Love, and has directed such film stars as Lillian Gish, Ralph Lewis, Mae Marsh, Blanche Sweet, Alice Brady and many others.

Irving announces that he selected the greatest specialists he could find in the formation of his producing organization and no time, care or expense is to be spared in making the Irving Productions the most elaborate and artistic that can be filmed. Irving will supervise, personally, all his productions.



ROYAL RELIGIONIST MAKING FILM

Headed by A. K. Mozumdar, noted Hindu religious leader, the Excelsior Picture Producing Company will produce a series of special productions at the Cosmosart Studios in Los Angeles. Such was the announcement that has just been received regarding the newest independent production organization whose activities have already aroused considerable interest, since it was known that "Prince" Mozumdar, as he is called by his thousands of followers in the Universal Messianic Message, was to produce a picture largely autobiographical, yet entertaining and dramatically interesting.

To a great extent, the story of "Beyond the Veil"—originally written by Mozumdar and adapted for the screen by Sheldon Krag Johnson—tells the life story of this acknowledged religious and philosophical leader. It relates the story of a Hindu prince, turned religious ascetic, who renounces all his worldly position and riches to enter the higher life. Soon he sees that the outstanding need of his people is the practical outlook of the western hemisphere; joined to the spiritual background of the East, the combined

principles will be the ideal theology. He comes to this country, where a series of misfortunes bring him into the slums of a typical American city. Here his work wins even the roughest elements; later he enters the service of a millionaire's family and there, too, his doctrines, expressed in everyday life, achieve results. Incidental to this action is a series of plots and counterplots, interwoven in dramatic fashion to insure legitimate entertainment value.

"Beyond the Veil" will be co-directed by Mozumdar and Frederick Bond, for many years with the D. W. Griffith forces; Von Frederick Hobletz will be assistant director. The camera work will be handled by Joseph Walker and H. William Menke; Gleb De Vos is art director. Krag Johnson is production manager, assisted by Captain Parsons; Teddy Hanscom, editor; "Cap" Towers, chief property man; Callie Barros, script clerk, and E. Christoffersen, office auditor.

"Beyond the Veil" is the first of the series of special productions to be made by this organization, for which distribution arrangements are now pending. Kathryn McQuire plays the feminine lead.

FROM COMEDY TO DRAMADY

Thomas H. Ince, has signed Chester Conklin, a favorite comedian of the screen, for an unusually interesting "bit" in his screen adaptations of "Anna Christie." The role, while it offers comedy relief from some of the tensest emotional scenes of the drama, nevertheless requires some fine dramatic touches. Conklin has just completed the first dramatic-comedy role of his career, in Eric Von Stroheim's "Greed" and played the part so successfully that he was chosen by Ince for the exacting role of "Tommy" in "Anna Christie."

The entire company, which is being directed by John Griffith Wray, left last Saturday for San Francisco where, after weeks of search, a coal barge adequate for the demands of the picture has been located and rented by the producer. Blanche Sweet, George Marion and William Russell, who are playing the leading roles in the production will live in oil-skins for the coming month during the filming of the big fog scenes and the dramatic episodes which take place on the old squarehead captain's barge.

Life may be a joke, but those who can laugh their way through usually live longer.

Gladys Brockwell is right again.



IVA FORRESTER
A Western Type Ingenue

WHO WILL PAY?

By Marshall Lorimer

I cannot forgive you the days that are gone—

Or the nights I have lost in my praying for dawn,

I cannot forget all the hopes in the quest

Of trying to make you return to my breast.

My failure benumbed all the light in my soul,

When you laughed at the efforts that stretched for the goal.

Could I find it in me—to enshrine and enfold

A Woman, who merely was one in the mold?

You told me to wait! I have waited—God knows!

In the blackest despair—that misfortune sows;

This waiting denuded my health of its gloss—

Engraving in letters of Fire—that to us,

Chimerical happiness—passed on its way—

Ne'er to return to us—for this, who will pay?

I cannot forgive you—for stealing the light;

That only comes once in its ecstatic flight.

You took every treasure the Soul in me held:

I gave it so freely—now why am I felled?

Why did you soothe—when you meant to bereft?

(The wonderful croonings of Love, was the Theft!)

No baser desire on the part of a crook,

Can equal in badness a Fair Cheater's look!

Who makes you believe you're the source of her joy;

Then willingly sets herself out to destroy

The Being she claimed to have loved! What's the use!

Words are so futile—so we'll call it a truce:

To me, there's a path I will linger on dully,

To you—in good time, will come melancholy.

OH—THOSE LITTLE RUMORS!

When a little bird whispered to the editor that John McCormick, one of the brightest and the best exploiters of star material in Cinemaland, was shortly to wed the daintiest star in Filmland, COLEEN MOORE, we immediately racked our editorial brains for a bouquet of compliments to bestow upon this lucky pair, for we will admit that John is lucky, and we'll even venture to assert that Coleen is lucky likewise. We cannot think of a more ideal matrimonial match than this, and if that little bird wasn't a mocking bird ye editor, with all the fervor at his command, wishes John McCormick and Coleen Moore a train-load of bliss on the favorite track that lovers journey on.

ACTOR DOES TWO A DAY

Fred Esmelton finished his final scene in his role of the Governor in Chester Bennett's production of "The Lullaby", starring Jane Novak, this week slightly before sundown and two hours later posed for the final scene in the epilogue of Finis Fox' production "Bag and Baggage" featuring Gloria Grey. He was working in "The Lullaby" during the daytime and "Bag and Baggage" after night.



MELBA BROWNRIGG
A Reel Type

YOUR CINEMA FAVORITES



In Confidence

Dorothy Phillips is as yet undecided as to which of a half dozen inviting starring contracts to which she will affix her signature. Doubtless an interesting announcement will be forthcoming from this popular star in the near future.

* * *

John J. Richardson, who recently had a taste of working in a dramatic production when he did a heavy in a Trimble-Murfin picture, is once more considering appearing in comedies. He is wanted by some Portland capitalists to return to funland and make another series of two-realers, and who knows but he is apt to accept the offer unless some one gets his signature to play in another feature drama ere long.

* * *

Mae Murray, starring as a Russian actress of note, has begun her work at the Goldwyn Studios in "Fashion Row," her new vehicle in the Murray-Leonard Productions sponsored by Tiffany. "Fashion Row," an original especially written for Miss Murray by Sada Cowan and Howard Higgins, is a story of modern life with exotic touches. The entire cast has not yet been formed, but those already appearing in support of the star include Freeman Wood, Earl Fox and Craige Biddle, Jr. The last mentioned is playing a press agent.

* * *

Roland West, author-director of "The Unknown Purple" which Al Cohn is titling at Goldwyn's, spent many months experimenting with the psychology of color. Through an interesting combination he developed his "purple" the motive of the picture, with "soothing" powers, he says.

* * *

Al St. John is fighting a serious case of blood poisoning suffered while making a perilous leap from an airplane during the filming of his most recent comedy, "Full Speed Ahead". The star is confined at his palatial Hollywood home.

* * *

Mr. Overholzer—a fine baseball fan, claims that the undertaking business is a stiff proposition.

HIS NAME SHOULD DO IT

William Sullivan played an excellent part in "The Temple of Venus" which was produced by Henry Otto at the William Fox West Coast studios. Sullivan is one of our best bets as a juvenile, he is an all-around athlete and would be the proper man to take Reginald Denny's place in the Leather Pushers, for he is built—and acts along the same lines as does George O'Hara who is at present being starred in "The Fighting Blood" series.

Louis Gasnier's new receipt:

One way to get fat is to do absolutely nothing.

ABRAHAM LINCOLN COMES TO HOLLYWOOD

Al and Ray Rockett successfully translate the life and events of our martyr president, Abraham Lincoln, into motion pictures overcoming tremendous obstacles.

What the wise ones said couldn't be done has been done. A wonderful Lincoln discovered in Mr. George A. Billings, Cinema triumphs over stage. Picture covers period from 1809 to 1865 under thirteen different presidents. Cast reads like history of the United States. 114 sets used. Every child in America to see picture.



Nettleton

S H O E S O F W O R T H

MOST men look for comfort as the first essential in a pair of shoes. Nettletons are comfortable—More than that, they are of smart appearance and possess ex-

ceptionally long life. We shall be glad to show you the Nettleton models and to explain why they are called "Shoes of Worth."

432 West Sixth Street
Opposite Pershing Square



NIGHT LIFE IN L. A.

(By "The Rounder")

"THE MERRY-GO-ROUND LOS ANGELES"

Not Directed by Rupert Julian, But by
"The Rounder"

Of course, this is not the usual way to start out this column, but last week was a very different week. The editor is feeling better, oh, very much better. You know, "You look terrible, thank Gawd!" by Fannie Brice. Well, anyway—

MISSION—"The Four Horsemen" on wooden horses and others are still "Merry-go-round"-ing here. And then for the comedy side of things Ben Turpin is there in "Where Is My Wandering Boy This Evening." The title means nothing, Mack Sennett made the film. "The Merry-Go-Round" is well worth seeing, however.

GRAUMAN'S—Gene Stratton Porter's famous novel has been put on the screen. "Michael O'Halloran" has a cast including True Boardman, Ethlyn Irving, Irene Rich, Charles Clary and Claire McDowell. Due to the fact that Mrs. Porter directed the feature the film is very much like the book. Thank goodness for that. And may we add that Mrs. Porter has given the picture lovers a very interesting and amusing story. George O'Hara in H. C. Witwer's "Fighting Blood" stories is the other attraction.

LOEW'S STATE—Now we have Jackie Coogan in "Circus Days," which is Sol Lesser's title for "Toby Tyler," or "Ten Weeks With a Circus." Eddie Cline directed the picture with the able assistance of Harry Weil. Jackie is fine as little Toby. Others in the cast are Russell Simpson, Barbara Tennant, Claire McDowell, Cesare Gravini, Peaches Jackson and Sam De Grasse. "Nip and Tuck," another Mack Sennett fun film, is the other feature.

KINEMA—Clara Kimball Young as "Cordelia, the Magnificent," is truly what the title explains. Harry Garson produced the picture for Metro. George Archainbaud did some wonderful work in directing it. Miss Young has stepped a bit higher on the ladder of talent and ability. Her work is a revelation alone. LeRoy Scott surely had her in mind while writing his famous novel of New

York society. I would like more features with the strong appeal that this has for Miss Young. The added feature is Reginald Denny in "Gem of the Ocean," another H. C. Witwer fight story.


CLUNE'S—L. E. Lund is presenting "The Queen of Sin" with an unknown cast and entire organization. However, the press agent says the picture cost a million and has an extra cast of 80,000. Of course, then, if all this is true some might consider it a very good picture, but not I. A lot of people imagine "The Queen of Sin" to be some Hollywood vampire, but really folks, its nothing like you think—only much worse. You've been told, now do what you want—you will anyway.

HILLSTREET — Harry Carey is "Crashin' Thru," which might be termed as a Douglas Fairbanks burlesque. Anyway, it has a title of the "thrilling" nature, so every one expects "blood and thunder" stuff. Well, you get plenty of it, but there is too much hokum. Mr. Carey is good, very good in spots and in the future he should carefully choose his stories. It looks like a blind man picked this one out. Or perhaps the cutter was deeply in love. Oh, yes, they have vaudeville here too. Some of it is very good. Harry Rose is a nut, but he works hard. Al Roth, the dancer, should use his feet more in his act.

MOROSCO—"The Broken Wing," by Paul Dickey and C. W. Goddard. No, lady, there are no angels in this. All ads should read, "The Broken Wing," a "bird" of a play. Harlan Tucker is very good in this. Of course, there are others and they also play their parts splendidly. Yes, girls, it is very thrilling. Don't forget the peppermint candy.

MAJESTIC — Well, welcome back, Marjorie Rambeau! Glad to see you home again. Hope you stay a while anyway. "The Goldwish" is a fine, clean comedy with its bits of pathos intermingled with a tear and a laugh, a sob and a giggle. There is a finely selected cast with her also. By the way, Constance Talmadge may do this in pictures next.

RIALTO—"Human Wreckage" with Mrs. Wallace Reid had a nice long run and it taught many lessons, so really Mrs. Reid, the engagement



Delicious!

The juice of fresh raspberries blended with famous Arrowhead Spring Water makes

KWAS

Arrowhead Springs Co.
Phone
South 381

....Flickerings From Flickerland....

here wasn't in vain at all. Personally, I don't think the film was long enough in one sense of the word and then again it was too long in spots. John Griffith Wray did some good work directing it and C. Gardner Sullivan's story was minutely up-to-date. However, I did recognize some true to life sub-titles, some of them were the words that Mrs. Reid had said to our greatly beloved idol, Wally Reid. The great Lasky production, "Hollywood," with all the "famous" stars, is coming to this theatre soon.

ORPHEUM—Big-hearted, hard-working Mr. Perry is still doing his stuff at the ticket window. The acts have been top-notchers and the crowds have been enormous. The new gag of having the entire ensemble in a great afterpiece is great. Everybody likes it.

MILLER'S—Harold Lloyd in "Safety Last" had a nice long run and judging from the crowds this comedy is due for an early return engagement. It is one of the best of the year.

EGYPTIAN—Last Monday night Sid Grauman pulled a new one. A Jubilee Night on the 150th performance, which was really a "double" for the opening night. Nearly every one in the cast were there and many others famous in the land of the cinema. "The Covered Wagon" will run until some time near the Christmas holidays.

CALIFORNIA—King Vidor's production, "Three Wise Fools," played for a second week's run. Something unusual for a picture of this type. Had they omitted the impossible "thrills" it might have been much better. William Haines, a newcomer to the screen, did some fine work. Others in the cast including Claude Gillingwater, William H. Crane, Alec Francis, Eleanor Boardman, John Sainpolis and Fred Esmelton were all very good. The action was a bit slow in spots, but the humor was great.

EGAN'S—Taylor Graves, a genuine comedy actor, has been added to the well-selected cast of "Getting Gertie's Garter." The Avery Hopwood play is making a big hit with the local theatre goers and Mr. Graves is now an added attraction for those who have been unable to secure seats. It is a very clever and breezy production and has plenty of laughs.

MASON—Margaret Anglin has returned! Ah, greetings! After playing last week in Oscar Wilde's famous play, "The Woman of No Importance," she opened on August 20 with a new fantasy entitled "A Charming Conscience." By all means see this.

METROPOLITAN — "The Silent Partner," with Leatrice Joy, Owen Moore and Robert Edeson. It's one of those matrimonial films, but really it is done well, played well and liked by nearly all those who saw it. Maximilian Foster wrote the original story which appeared recently in the Saturday Evening Post. Charles Maigne directed the film and I believe it is the best he has done. This is the second week for the 16-year-old piano genius, Lilly Kovacs. Ruth Glanville, the greatest woman saxophonist, is marvelous. Sam Ash, tenor, is also a hit. Henry Murtagh plays the Van and Schenck favorite, "That Old Gang of Mine."

PANTAGES — Charles (Chic) Sale appears in "His Nibs." The Fam-



VIN MOORE
A Comedy Director of Note

ous Georgia Minstrels are the main attraction, however. Rather a good bill this week.

PHILHARMONIC — Nelly Fernandez and her company of Mexican singers and dancers are here again doing a return engagement by popu-

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lar demand. Now is your chance if you missed them last time.

PALAIS ROYAL—Thursday nights are the big nights here. Of course, they give away a dancing trophy and there is always an argument or something just as interesting. Norman Marsh and his orchestra are O. K. Really, you know they have the best service in the city.

CINDERELLA ROOF—Lou Stepp and his musical boys seem to be a great success. The crowds have been steady since these hounds of harmony started their tunes for trotting tots. Really, you know they have the best service in the city.

COCOANUT GROVE—At one time this was the most formal place in the city, but now conventions are unknown. We now have the real Bohemian atmosphere for the high-brows of the city. Abe Lyman, with his two able assistants, Gus Arnheim and Johnny Schonberg, are slinging out a mean line of musical hash. Really, you know they have the best service in the city.

WINTER GARDEN—Grover Frankie evidently does not want the members of his revue given any credit, for he has had three weeks to hand in the list of his players and yet we can't get their names. Too bad! Bert Fiske is still handling the orchestra. Mr. Frankie has been presenting his revue at the Plantation on Sunday nights. Really, you know they have the best service in the city.

MARCELL'S — Eddie Brandstratter spends his time now adding a personal touch to all of his famous eating houses. This place, however, above them all, remains the aristocrat of the dining halls. There is only one place to eat dinner and that is Brandstratter's Marcell. Those who live here and demand good food, have, of course, discovered this place, but those newcomers, arriving tired and hungry, must be guided. But just once, for they always return for more. Really, you know they have the best service in the city.

ROYALE COUNTRY CLUB—Fox and Baker have pepped up greatly. Maybe it's because Marion Harris is here, but anyway, things are much better at this famous English period road house. And there is a dancing contest on Sunday night, too. Really, you know they have

the best service in the city.

PICCADILLY COFFEE SHOP—A new public convenience which is being heartily welcomed by thousands of busy shoppers and workers in the downtown district. The old English coffee house has been reconstructed and fitted with modern speedy food throwers. The reasonable prices are one of the many attractions. Really, you know they have the best service in the city.

PLANTATION — Seems as though the Wolf Bros. have a tie-up with the Orpheum Theatre, as we can see the entire show here on Sunday nights with the Dancing Contest and Harry Casey's orchestra as added attractions. Really, you know they have the best service in the city. Funny things happened last Sunday night, But Thomas and a very charming young lady were dancing against Mrs. Bud Thomas and Dick Jones. You see, Peggy, Bud's pretty wife, and he separated some time ago and it was quite thrilling to see them compete in a contest of that kind. Well, anyway, Peggy and Dick Jones won and I guess it kinda hurt Bud at that, because he and Peggy used to win quite a few of the contests together. I can't say so much for Dick Jones; when the applause is going on, he takes it upon himself to bow to those clapping. Don't be so openly conceited, Dick, old boy, give Peggy a little bit of credit.

MONTMARTRE — Of course, we miss Vincent Rose and Jackie Taylor, but we know they will be back next week, so I guess we can't get over this. Anyway, the atmosphere is so sort of soothing and the food could be no better. It is really the perfect palace of good eats at reasonable rates. Really, you know they have the best service in the city.

MONTMARTRE COFFEE SHOP— It was our mistake, Mr. Bell didn't leave us after all. Awfully glad he's gonna stay because he really knows just how to get you and your party into this tiny place. And he is a genius when it comes to having things in perfect order. Mr. Brandstratter should be very proud of this anti-hungry hall as it is the talk of Hollywood. It has become the meeting place of the stars. Really, you know they have the best service in the city.



DOROTHY MORGAN
Child Actress

DINTY'S CABIN—Hollywood's newest attraction in the eating line. And all ready it has become a rendezvous of the famous. Really, you know they have the best service in the city.

SUNSET INN—Seems as though this place is not as popular with the film folk as in ye olde daze. Max Fisher is still offering his dancing melodies and they still have the Wednesday night film frolic, but there isn't so much pep. What's the matter? Really, you know they have the best service in the city.

HOLLYWOOD STADIUM—Walter Long, we wish you success, old boy, and we hope that everything works out like you have planned. We're all behind you and we won't expect any more than you can do. So take it easy at first and we'll help you along. Atta old pepper!

KILL 'EM—Turn out the lights, gotta get some sleep. We've had a very wide-awake week. You know these nice, romantic warm evenings kinda keep a fellow up, or is it the moon and a girl. Well, anyway, no matter how foolish, I like to see the sun come up. If that's all that comes up. You know when you get so silly that while standing on a front porch in the wee hours of the morning and you think the grass has turned into the ocean and you pose and dive into the solid sod—well, if you've ever done that it's time to put up the right hand and swear off again. Good-night!

With Comedians in Comedy Lane

MAKING HIS OWN GAGS

Jimmy Aubrey never realized the possibilities that a comedian has to inject real comedy "gags" and pieces of business into a two-reel fun-film until he started to make his present series of Jimmy Aubrey comedies, under the supervision of Leon Lee.

Aubrey in the past has always taken orders from his directors, never questioning their judgment, and lots of times they have had him do a whole lot of unnatural things, and haven't brought out the best that he had in his funny makeups he has been portraying.

But, ever since he started his initial two-reel picture under his own contract, which gives him the right to inject such situations which he figures theatregoers will enjoy seeing him in, his pictures have shown such a marked improvement that the powers that be in New York City, who are the ones that either approve or disapprove of "joimes'" fun-making antics, came through the other day with such complimentary things about his latest screen efforts that he and his manager, Leon Lee, are walking on air and feel elated over the way they are putting the picture over to such great success.

Patricia Palmer seems right at home once more at the Christie studios, where she is appearing in Bobby Vernon's initial comedy that he is making. Miss Palmer at one time was one of the stellar attractions as a leading lady in fun-films, and she deserted comedies to appear in dramatic productions and did remarkably well, and her return to her first love will be watched with interest by all who remember her work in the past in two-reel subjects.

* * *

Edgar Lewis says his ukelele has a lot of guts.

PLUGGING AT IT DID IT

Mal St. Clair has at last arrived as a feature director, he is at present handling Wesley Barry in George Washington Jr. for the Warner Bros., this in itself is a feather in his cap, for when one looks back to the days when "Mal" used to serve up "gags" to directors to make them look like smart fellows, and at that they didn't appreciate that he had a great sense of humor, until one day he had his chance, and from that time on, up he never stopped advancing, when he put over "The Fighting Blood" series, he made his mark, he had hit his stride and take it from one who knows, he isn't going to stop at that. William Beaudine didn't stop, neither did Eddie Cline, Victor Heerman, Al Santell, an a lot of others who used to make two-reel comedies, and made 'em good at that, for short dough-ray-me and here they are at the top of the ladder among the big names of film-dom as directors of features.

BILLY BEVAN, STILL GOING

With his wife and an automobile loaded down until it resembles a moving van, Billy Bevan, Mack Sennett comedian, has started on the second leg on his motor trip up the Coast as far as Seattle. A post card received at the studio tells of the wonderful time the pair are having, traveling through the high Sierra Mountains. It reads, "Am now six hundred miles from home, having a great time."

The Bevans expect to be back in their Hollywood home about the first of September, and shortly thereafter he will again take to the funny wardrobe and make-up.

Allen Holubar's initial production for Metro release will be "The Human Mill," an adaption of the novel, "The Bishop of Cottontown."

THE TREMENDOUS CAST OF THE "LIFE OF ABRAHAM LINCOLN"

The cast of characters reads like a page from United States history, the numerous players being scientifically selected according to type, the principals being, aside from Mr. Billings; Ruth Clifford, Eddie Burns, Pat Hartigan, Otis Harlan, Wm. Humphrey, Wm. Moran, Wescott B. Clark, Fay McKenzie, Irene Hunt, Chas. French, Danny Hoy, Lillian Leighton, Peaches Jackson, Louise Fazenda, Nell Craig, Mickey Moore, Homer Willets, Eddie Sutherland, Walter Rodgers, Alfred Allen, Earl Schenk, Dolly McLean, Willis Marks, Drexel Biddle, Alfred Hart, Mabel Trunelle, George Dromgold and others.

Ruth Clifford, as Ann Rutledge; Nell Craig, as Mary Todd Lincoln; Wm. Humphrey, as Stephen A. Douglas; Wm. Moran, as John Wilkes Booth; Homer Millets, as John Hay; Walter Rodgers, as General Grant; Irene Hunt, as Nancy Hanks Lincoln; Wescott B. Clark, as Thomas Lincoln; Danny Hoy, as Abraham Lincoln, the boy, and many others will come out of the picture with added honors and some will be started on their way to the electric lights.

Messrs. Rockett claim for the picture a nation wide influence for good in teaching the wholesome lessons of Lincoln's life to the rising and future generations, a liberal education in United States history and a visual demonstration that there is no entertainment so rich in all elements of the drama as real life properly picturized.

Every child in the United States will be given an opportunity to see this Lincoln picture and the producers believe that because of the innumerable tie-ups with schools, women's clubs, fraternal, welfare, military and patriotic organizations, as well as of the peculiar charm of the subject, "The Dramatic Life of Abraham Lincoln" will in time be seen by not less than one hundred million people in America alone and by five hundred millions in the world. The picture will be ready for release in September.

Irving Cummings is back from New York after having state-righted his much-talked-of independent feature, "Broken Hearts of Broadway", without the aid of a middleman.

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A GOOD START

Kenneth Gibson, who recently finished enacting the role of "Phlippe," an impoverished nobleman, the juvenile lead with Norma Talmadge in "Ashes of Vengeance," the First National release made at the United studios by the Joseph M. Schenck productions under the direction of Frank Lloyd, could in a sense be spoken of as "an exception to the rule" and on the other hand as having no connection with it, which, while seemingly paradoxical, is true nevertheless.

The fame of Hollywood having spread, apparently, to the four corners of the globe, has resulted in practically every train and even ships bringing large numbers of screen aspirants who are usually imbued with the idea that the "new faces" propaganda is an actual fact more than the fancy at least with which it is as a rule viewed from a practical standpoint by the producers, and has resulted in scores of youthful screen aspirants being practically stranded here, owing to lack of ability or experience, and quite often opportunity, even though the clubs and other organizations are doing their utmost to relieve the situation by assisting in securing other employment for them or in arranging for their return home.

Kenneth Gibson, however, did not come to Hollywood to seek fame and fortune in the motion picture profession. He had completed his education in France, at Sorbonne, the University of Paris and the Alliance Francaise, and simply came here for a visit and to recuperate after having been gassed at Chateau Thierry, he having enlisted in the World War six days after war was declared, when but eighteen years old. However, once within the portals of Filmland and simply as a means to help defray immediate expenses succeeded after considerable effort in getting cast in the "atmosphere" of a current production and found the work so much to his liking that he stuck to it and in only three months was cast in a leading role opposite Eileen Percy and in quite rapid succession played important roles in "The Masquerader," "Broad Daylight," "Daytime Wives," "Ashes of Vengeance," "The Dangerous Maid," and others.

Kenneth Gibson is now looked upon by producers and directors alike as a find.

A PERFECT SCREEN CAREER

Clarence G. Badger, one of the screen's most successful directors, who recently returned to Los Angeles from the east where he has directorial charge of "Potash and Perlmutter", the Sam Goldwyn First National production, is to direct "The Swamp Angel" for First National.

His excellent work in the direction of the famous Montague Glass play greatly impressed First National executives and he was immediately engaged to pilot "The Swamp Angel" which, featuring Colleen Moore, went into production August 15th.

Mr. Badger has had an extensive career both as director and writer of screen plays. By birth he is a San Franciscan, but spent much of his early life in the East. He was educated in Boston and later took up editorial work on "The Youth's Companion," a widely read periodical published in that city. Later he was a newspaper writer on Pacific Coast publications.

He went into pictures as a scenario writer and during the first few years of his film career wrote continuously for Lubin, Universal and Keystone. He became a director for Keystone in 1915 and since then has handled the megaphone for many big productions made by Mack Sennett, by Paramount and by Goldwyn.

Some of his most noteworthy screen accomplishments were his direction of "Quincy Adams Sawyer", "Your Friends and Mine," "Kingdom of Youth," and "Red Lights".

Badger is now assisting in the preparation of the continuity of "The Swamp Angel" which is being adapted to the screen by Edward Montague from the story by Richard Connell.

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Shadows From the Silver Sheet

GOSSIP BY THE ROUNDER

WARNER BAXTER
HAPPILY MARRIED

Warner Baxter, who is appearing opposite Viola Dana in "In Search of a Thrill," her new Metro picture, is rated among the happiest married leading men on the screen. Nevertheless, it was an unhappy love affair that drove him into a theatrical career.

When he was 18 years old, his sweetheart politely jilted him, and to drown his sorrow he left home by joining a traveling show which played Columbus, his home town.

HELEN DALE RETURNS

Helen Dale, who was considered to be one of the prettiest and most efficient ingenues in comedy, has fortunately decided to return to the "silver sheet." This clever girl has every requisite necessary to success—beauty, talent and youth. But, like all comedienne, she certainly dotes on the dramatic stuff, and we haven't a doubt in the world that she can do it as it should be done.

LOUISE FAZENDA LOANED

Louise Fazenda, who recently signed a long-term contract with the Warner Brothers, has been loaned to Hal Roach for the filming of one picture, the name of which has not as yet been decided upon. The Warners plan to use Miss Fazenda in one of their forthcoming productions, following the completion of her role in the Roach picture.

Dorothea Wolbert, popular comedienne, is finding no time to rest between pictures. After finishing a twelve weeks' engagement at Universal as one of the principal players in "A Lady of Quality," starring Virginia Valli, she was cast by Eddie Lyons for an eccentric character part in his latest fun film and then Harold Lloyd sent for her to play one of the leading roles in his first independent production at the Hollywood studios.

Harry Langdon is busy on his second two-reel comedy for Principal Pictures Corporation, under the direction of Alf Goulding. June Marlowe plays opposite.

TO DIRECT AND SUPERVISE

In his newly formed production organization, in which he will produce two series of big features, Chester Bennett will act as director general of the organization, and personally direct the pictures in which Jane Novak will be starred.

In addition to directing the Jane Novak pictures, Bennett will supervise a series of six western productions starring Eddie Hearn. Negotiations are pending for securing one of the best known directors of westerns for Hearn, and his name will be announced within the next few days. He will work under the direct supervision of Bennett.

Within a short time Chester will also begin supervising a third series of features starring a famous light comedian, whose name for the present is being withheld.

Bennett is now negotiating for a number of well known books and plays to serve as vehicles for Miss Novak and Hearn. Hawthorne's immortal "Scarlet Letter" may be Miss Novak's next starring vehicle.

ROY DEL RUTH STORY

The system of alternating directors between the all-star and Ben Turpin feature companies, is proving so efficient that Mack Sennett, well known producer of funfilms has decided to continue the policy.

Roy Del Ruth, who was first to jump from one company to the other and has now directed two pictures with each, recently completed "Asleep At the Switch" in which Turpin was the star, and is now at work supervising the erection of sets and deciding on locations for his next two-reeler, which will be with an all-star cast company.



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This is sort of an informal announcement of the engagement of Corinne Maupin, noted harpist, who played here under the direction of Victor Herbert and Renee Williams, to Clarence A. Hubbard, well-known local stage actor. Miss Maupin is a beautiful Salt Lake girl and a brilliant future is predicted for her in the musical world. Mr. Hubbard is fast becoming a leading favorite among the Los Angeles theatregoers as he is showing remarkable ability in his legitimate work.

* * *

Dale Fuller was on location at Yellowstone in "Law Against Law" under the direction of Rupert Hughes who wrote the story especially for a big Goldwyn production.

* * *

Dustin Farnum says that with every passing year a man has just that much less time to make a fool of himself.

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EDDIE CLINE DIRECTS

Bennie Zeidman's first production on the coast since his return from New York, will be an original story tentatively titled "The Good Bad Boy," which he is making for Principal Pictures Corporation at their studios on Santa Monica Boulevard.

Work was begun on the eve of the parture for New York and thence to Europe of Sol Lesser, president of that organization.

Edward F. Cline is directing, having only recently completed Harold Bell Wright's "When a Man's a Man." Cline's direction of Buster Keaton's "Three Ages" is a notable comedy achievement, while "Circus Days" in which Sol Lesser presents Jackie Coogan, is perhaps Cline's most important and effective released picture.

Critics will soon have the opportunity of passing judgment on Cline's work in Lesser's presentation of George M. Cohan's success, "The Meanest Man in the World."

The cast engaged by Zeidman for "The Good Bay Boy" includes Forrest Robinson, this being the "grand old man's" third picture in succession for Principal Pictures. He plays a characteristic and appealing role, that of the boy's pre-Volstead father. Lucy Beaumont, recently with Norma Talmadge in "Ashes of Vengeance" has been assigned the role of the boy's mother, a most sympathetic part.

Young Joe Butterworth, who gave such a fine performance as Sam in "Penrod and Sam" will be the juvenile hero, while little Mary Jane Irving will be the object of his young affections. Richard Wayne, Arthur Hull, Edward Davis, Percy Hemus and Brownie, the dog, are others engaged by Zeidman.

The story of "The Good Bad Boy" is an original by Harry Carr and John Grey. Grey is a recent acquisition of Principal Pictures, having formerly been with Sennett for a number of years, and greatly responsible for many of the Mabel Normand successes.

Eulalie Jensen will shortly begin work in a big special production to be made by a well known independent producer. The popular featured player worked in "The Hunchback of Notre Dame" and "The Magic Skin" recently.

OUR BEST DAY—TOO!

Monday, August 15th, saw the start of Billie Rhodes' first Grand-Asher feature, produced by Ben Wilson.

"I didn't worry a bit about starting on the 13th," said Miss Rhodes, "for I'm not superstitious."

If she were, she might well be alarmed because she has enough stunts to do in this picture to satisfy the most exciting thrill-hound who ever witnessed a picture.

She starts in a wild melee with a lot of boys during a home town football game and ends up by falling from an ivy vine that has come loose from its wall.

She drives an auto lickety-split down a terrible road; falls out of a canoe and is almost drowned, drives a greedy woman who seeks to drive her mother from her home, into the street; licks a couple of small boys who are abusing a younger one; circumvents a villain and falls in love—all in the space of six reels.

A marvelous cast has been supplied; Buster Collier, son of the famous William Collier; Claire McDowell, known for many fine pictures, Joseph W. Girard, Kathleen Kirkham, Virginia Warwick, and others.

Ben Wilson is handling the megaphone. This is a story by Adam Hull Shirk adapted by Arthur F. Statter.

Tom O'Brien, who is portraying a leading character role in "Born of the Cyclone," being filmed by Robertson-Cole, spent his youthful summers on the road with his father who was manager of Barnum and Bailey's circus for forty years. When the circus hits Los Angeles, the middle of September, Tom will favor a few of his friends with a trip through the parts of the circus seldom seen by the public.

PERT POINTS

Charles "Buck" Jones is starting a new production, as yet untitled, at the Fox Studios, after having enjoyed a ten-day vacation at Catalina Island, where he journeyed in search of a much needed rest.

* * *

George D. Baker is enroute to San Francisco and thence to Yosemite Valley to enjoy a week's hunting with his kodak. Baker recently completed direction of "The Magic Skin", an adaptation of Balzac's famous story.

* * *

Virginia Valli may follow "A Lady of Quality" with a modern play. While in Chicago she attended the stage performance of "Up the Ladder," Owen Davis' dramatic success, and it is probable that Universal will star her in the offering as a film play.

* * *

Grace Carlyle, who has finished a leading role in Metro's "Held to Answer," spent her girlhood in the southland where her family had a beautiful home in Orlando, Fla.

* * *

The reason for everything being so mixed up at the United Studios is because Melrose avenue is so rough that you don't know whether you are going or coming.

Lige Conley told this sad tale.

* * *

William deMille has finished "The Marriage Maker." The press agent should suggest a tie-up with Judge Summerfield.

* * *

James Farley—apostrophizes thusly: "Women's tribute to Loengrin's bridal chorus—one year after first hearing it intimately—are Tear-Drops."

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BY THE MAN

BEHIND 'CLOSE-UP'

THE RIGHT MAN AT LAST

Bernard McConville, one of the first well known scenario writers of the motion picture industry, is now affiliated with Universal Pictures Corporation at Universal City, as supervising editor of all Jewel and super-Jewel productions.

Mr. McConville occupies an envied position in motion pictures. He has the distinction of having written for practically every big star in the field at some time or other during the ten years or more he has gained in this work, will prove especially valuable in his new connection where he will be called upon not alone to pass judgment on material that is submitted but also to lend his assistance to the writers who are engaged in preparing Jewel and Super-Jewel continuities.

THEY'RE IN FULL SWING

With Jack Mulhall and Pauline Garon in the leading roles Harry Cohn, general manager of the Waldorf studios, has completed the cast for "The Marriage Market" an Evelyn B. Campbell novelette which will be made into a six reel feature for C.B.C. release. Among the notables chosen are Shannon Day, Vera Lewis, Marc Robbins, Kate Lester, Mayme Kelso and Jean de Briac. "The Marriage Market" will be produced on a lavish scale under the direction of Edward J. Le Saint.

"Forgive and Forget" has just been completed at the Waldorf studios under the direction of Howard Mitchell with Wyndham Standing, Pauline Garon, Philo McCullough, Josef Swickard, Vernon Steel, Lionel Belmore, Estelle Taylor and William Scott.

Harry Cohn is conducting a nation wide scenario contest to get scripts which can be released under the titles "Innocence" and "Pal o'Mine". The production of these two will follow "The Marriage Market".

Virginia Warwick is dividing her time between comedies and dramas and making a hit with directors and producers alike, for she is well suited for any ingenue role that calls for an acting part, and especially where a leading lady has to wear stunning gowns.



SHE'LL LEARN IN TIME!

"Boy, page a press-agent!"

Didja ever before in all of your life hear of a real, honest-to-goodness motion picture actress who, after experiencing a perfectly good robbery, fail to publicize it?

This is, however, what has actually happened. A number of weeks ago Miss Charlotte Du Puis left her home on North Wilton place, Hollywood, for the Metro studios and returning in the late afternoon found the house in a topsy-turvy condition, dresser drawers upturned, carpets rolled back and valuables missing totaling nearly \$5,000, among which included evening dresses, silken lingerie, a diamond ring, seal coat, and a Kolinsky fur cape.

Miss Du Puis, who literally rolled into fame when, in her first part with Charles Brabin in "Six Days" at the Goldwyn studio, she was called upon to dramatically hurl herself down a long flight of steps, has received a more than attractive offer to be featured in a new production which is to be staged in a local Hollywood studio by Eastern capital.

Hobart Henley, feature director at Universal City, is to follow "The Flirt" one of his biggest successes, with another Booth Tarkington story. He has commenced choosing his cast for "The Turmoil". Edward T. Lowe who wrote "The Hunchback of Notre Dame" continuity, adapted the story to the screen.

MC DERMOTT MEGAPHONING

Charles Gerard, screen "heavy" and character man, has been added to the cast of First National's "Her Temporary Husband," a farcical comedy to go into production next week with John McDermott directing.

Gerard will enact the serio-comic role of "Clarence Topping".

The latest addition to the cast is well known to screen patrons having been a film actor for many years. He has played in big productions made by almost all of the West Coast producing companies.

His most noted successes were in "Little Miss Optimist", "The Double Standard", "The New Moon", "The Isle of Conquest", "Something to Do" and many others.

He has an extensive stage career before going into films, both in America and in England. He was born in Ireland; is a graduate of Dublin University and was a successful star in musical comedy in London.

The cast of "Her Temporary Husband, which is now almost complete comprises Sidney Chaplin, Owen Moore, Sylvia Bresmer, Tully Marshall and Chuck Reisner.

SCOTT SIDNEY BUSY

A new Christie comedy went into production this week and it is evident that the story will be of potent appeal to the movie audiences in all civilized countries where fat people exist. The story depicts all the modern methods of deight reducing, plus several novel ideas contributed by the scenario staff.

Babe London, Christie's corpulent comic, at the sight of various reducing mediums including boiling-pots, whacking-tables and steam-vats, lost about twenty pounds worrying over the possibility that some of the contraptions might work. She feels that if she becomes a lightweight her salary will be impaired. Still she claims that a steam-vat, like love, provokes humor from all those who are not in it.

Dorothy Devore is being starred in this new farce under the direction of Scott Sidney.

Myrtle Stedman has a new one for Close-Up:

There is one business that everybody likes, and that's somebody else's.



UNIVERSAL PICK-UPS

Work has started on Reginald Denny's latest starring vehicle at Universal City, and incidentally it marks a type of play new to the celebrated fistic star, who forsakes the prize ring for the first time to appear as a racing automobile driver instead. There is a fight—but it is an avocation for the noted fistic celebrity of the celluloid rather than a vocation in this story.

The new play, "The Spice of Life" is adapted from "There He Goes" by Byron Morgan, author of many famous racing stories, several of which were done in films by the late Wallace Reid. It depicts Denny as a follower of the gasoline track, and is replete with thrills and the speed of high power cars.

Harry Pollard, who directed the "Leather Pushers" series with Denny, and will direct the new story, terms it "And eight cylinder play." Harvey Thew wrote the adaptation for the screen. A thrilling automobile race marks the climax of the story.

* * *

Jack Hoxie and a large cast are working near Lone Pine, in the high Sierras, where the spectacular outdoor scenes of "Riders of the Moon" Hoxie's new Universal feature, are being filmed under the direction of Robert North Bradbury.

This production marks the most pretentious play he has yet been assigned to. It is an original story by Isadore Bernstein, dealing with thrilling adventures of "night riders" in an astounding plot. Many thrills will mark the rapid action of the play.

In the cast supporting Hoxie in the new feature are Elinor Field, Fred Kohler, William Welsh, Frank Rice, Ralph Fee McCullough, Jim Welsh, Ben Corbett and others.

* * *

Laguna Beach, perhaps the most scenic rocky strip along the Southern California coast and noted as the meeting place of famous artists who visit California, is the location for a few days of the Universal unit filming "The Storm Daughter," starring Priscilla Dean.

George Archainbaud is directing Leete Renick Brown's sea story, with Tom Santschi, William Davidson, Bert Roach, Cyril Chadwick, J. Farrell MacDonald and other players supporting her. The picture is half filmed the sequences with the Bangor, a historic old lumber ship brought down from San Francisco for the production are practically completed.

* * *

THE WEEK'S PRESS WHEEZE

In the making of some scenes last week for "The Taming of the Shrewd" the current "Fighting Blood" picture now under production at the Powers studios in Hollywood, the action required that "Petey", the educated canine of the troupe, should carry in his mouth a baby's bottle filled with milk. But the ponderous Petey, suddenly consumed with a thirst for milk, kept his mind less on his work than he did on the gurgling contents of the bottle.

He didn't want water, he wanted milk. So at length Louise Lorraine, leading lady of the company, saved the situation by filling a glass with water, and then disguising it by putting a piece of white paper around the inside of the glass.

The trusting Petey lapped it up with much gusto and considerable noise, and seemed more satisfied to go on with his work. But he seemed somewhat dazed for a time, and often stopped to bend a puzzled gaze on the faked glass.

(Well, I wonder if that's true! I suppose it must be.)

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

King Baggot is soon to start shooting "The Custody of the Child", starring Baby Peggy. This production will be the second of a series of "Peggy" Specials Baggot is making for Universal.

* * *

Neva Gerber is making the "Santa Fe Trail." Maybe they will have a "train" of thoughts in this.

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Marshall Lorimer
Editor and Prop.

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Elsie Eva Steele
Sub. Editor

The Magazine of Movie Land

Issued the 5th and 20th of Each Month

Editorial and Business Office:

603 Western Mutual Life Bldg., (formerly Exchange Bldg.)
321 West Third Street. Telephone 820-609.

SUBSCRIPTION RATE: ONE YEAR.....TWO DOLLARS
Advertising Rates on Contract Basis

Checks Should Be Made Payable to "Close-Up"

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REACHING THE HEIGHTS

Bobby Vernon has been in comedies just as long as has any of the present day star-funmakers and has won a place in the movie hall of fame for himself, by hard and conscientious work, and what more, Bobby has never had a single situation or gag in his screen work that wasn't clean enough for any one of your family to view, and when it is a known fact that he has been appearing in Christie comedies for the past three years and has just signed another contract that binds him to that organization for a similar length of time, it wouldn't be at all surprising if the clever funster soon followed in the footsteps of Chaplin and Lloyd and made a series of five-reelers.

It was Al E. Christie who saw the value of making Bobby Vernon one of his leading comedians, for he had just completed a series of fun-films with Mack Sennett in which he, and Gloria Swanson were featured, and Bobby was turned over to the Triangle Co., for a similar engagement, something went amiss with the contracts, and the Christie's saw the value of having "Bobby" place his signature on the dotted line, and they were right in their judgment for he is one of their best sellers, and with each year his popularity has become more solidly entrenched with the theatre-goers, until he is in direct line for bigger and better pictures.

"The Noblest Roman," adapted from the magazine story by Mary Whitesides, will be produced shortly as a photoplay with Herbert Rawlinson as the star. William Parks will direct it.

* * *

Lloyd Ingraham is directing "No More Women." No doubt the picture will be very uninteresting.

NOW FOR "MARY ANNE"

New equipment, costumes, locations and sets, to say nothing of the attention being given to selecting a cast of artists in keeping with his next production soon to be started, is commanding the undivided attention of Mack Sennett and his production manager, P. Richard Jones.

"Mary Anne" will be Sennett's second of the series of screen classics in which Mabel Normand will be starred and which is to be distributed through the offices of the Associated Exhibitors. This next production, like those which have preceded it, will be filmed from an original story specially written for Miss Normand by the producer.

Judging from the amount of energy being displayed in the technical and wardrobe departments, it appears as though Sennett has decided to surpass in magnitude any previous producing attempt.

NO REST FOR TURPIN

Completing one of the best two-reel comedies in which he has ever appeared for Mack Sennett, titled, "Asleep At the Switch," on a Tuesday, and starting again on Thursday morning on a new production is some hustling. At least that is Ben Turpin's opinion, and he claims never to have made a mistake in his life.

Madeleine Hurlock who played opposite Turpin in "Asleep At the Switch" under Roy Del Ruth's direction, is cast again in the same role—this to be directed by Del Lord. The large schedule of production which Sennett has contracted for makes it necessary for the various units to keep jumping right along. There is always a story and a director waiting for a company to complete a picture.



ETHEL BROADHURST
SCREEN INGENUE

Who has returned to Hollywood.

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JUST A FEW REFLECTIONS

So many readers of "Close-Up" have enjoyed the occasional letters we have published from time to time—from irrepressible "Art Rick" that we feel you will enjoy the following quizzical remarks—*anent* a trip to K. C. (the Editor)

Dear Lorrie:

Called to Kansas City and am on the limited. I think it is styled limited because the service is—

But it has a barber shop. Should be called Barber school. The barber has two positions. He is also the trunk destroyer. He has two caps. One says Baggage-man—the other Barber.

After he shaved me I liked him better in the baggage-man cap.

I think he forgot he had on his barber cap while shaving me as he turned me in the chair as if he was loading a trunk.

The train is filled with people returning from Long Beach to Iowa. I thought they seldom did but perhaps they are going back to bring some more out.

One old gal who weighs 2 pounds less than a horse came into the diner last night towing that which the minister said she should "Obey."

She took one squint at the \$1.50 per copy on the card and let out a squawk like a siren on a tug boat. Boy, but she told the presiding Elder of the car what the price whispered in her own way. She tried to lay him to let her order one feed and give part of it to what was with her. When he would not fall for the bargain talk she ordered two portions of everything on the menu except Fred Harvey's name.

After the record helping of ice-cream she appointed me her audience and I sure hope Fred Harvey's people don't hear what she thinks of him because they held him in high regard while he was alive.

Her storm and strife just helped eat, he did not even think. He did not have much time as he had to watch the House of David badge on his chin. It kept trying to take his food away. It was a rare work of art. Looked like a patch work quiet from years of straining food he lost off his knife.

After the meal he parked the boss in their section and brought a wood carver into the club car.

He had on the fur trimmed slipper Aunt Tillie gave him last Xmas, wore

a blue shirt in which Mother had taken two tucks. The extra tuck must have been added after he met some of the oil stock bandits in Long Beach as he sure had, I think.

Mother should also have taken a tuck in his rubber collar for his chin, lace curtains and all got down into it after the burner went out and he nearly tore them off when he awoke as the train gave an extra jerk.

I expect to be back soon and am wondering what sort of passenger list I will find on the homeward trip.

Keep my seat at the Hollywood Stadium green.

Yours,
ART RICK.

EVERYONE VACATIONING

Every home with a phonograph is going to have a chance to dance to the music of the famous Montmartre orchestra directed by Vince Rose and Jackie Taylor. The two leaders have taken their troupe to New York to make dance records. During their three weeks absence a specially trained substitute orchestra is furnishing the jazz at Brandstatter's Hollywood Cafe.

Harry Miller, maitre d'hotel, has returned from his vacation and "Eddie" Brandstatter will soon start on his. Before leaving he announced the personnel of the Picadilly Coffee Shop as Joe Brandstatter, general superintendent; Louis Barber, chef de cuisine; J. M. Averell as first assistant to Joe Brandstatter and Chas. Ehrenfest as second assistant.

Creighton Hale was once offered the head of the dramatic department at the University of Washington, Seattle. This was when he was en route with the Ben Greet Players and stayed in Seattle long enough to drill the dramatic class putting on "The Dawn of a Tomorrow," play that brought him to America.



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Ingenué Lead

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SCREENING WHERE THE SCREENING'S GOOD

Broadsides

By ARGUS

Norman Taurog suggests a burlesque on "Three Wise Fools," entitled "Three Foolish Wisemen." It means just as much.

* * *

Edward Laemmle brings in a new one:

"Yes, we have no pajamas," said the man in the clothing store.

* * *

Les Ricker springs a mouthful in high:

"I notice that you can go further on a dollar nowadays—especially if you own a flivver." Less will go still further if gas goes lower.

* * *

Some of these girls who wear knickerbockers really look effeminate.

Dr. G. J. Crandall gave out this information:

* * *

Joe Rock is making "The Bill Collector." This should be released on the first of the month.

* * *

Ora Carew does another ditty:

Every time an actor gets a registered letter in Hollywood you know he isn't working.

* * *

Since Washington has a House of Representatives, Reno should have a House of Co-respondents.

This is Earl Williams' idea.

* * *

Bertram Bracken knows a girl so dumb that she thought Davy Jones' Locker was at the country club.

* * *

Lincoln Steadman's complaint:

When I was good, and fat, and under twelve,

Like other boys I used to delve
At school with silly 'rithmatic
Until the blamed thing made me sick.

* * *

William Duncan airs a truism:

"I know so many people who have the 'give-me's,' but so few who have the 'gave-you's'!" How true, "Bill," how true.

* * *

Aida Banks wants to know:

What should a person throw when a comedian makes a personal appearance—pies or bricks?

Al Santel is about to direct "Not For Publication." For once they got around the press agent.

* * *

T. D. Moreno has a suggestion:

The best way to lose a girl is to first lose all of your money.

* * *

Lionel Belmore bursts into verse!

I hope when I am old and gray,
I'll have a chicken chasing me,
Exactly in the same old way—

When I was 23.

* * *



I wonder if there is anything
above me? Griffith

Edith Johnson claims she knew a girl who believed Colorado Springs were shock absorbers.

* * *

Monty Banks has finished "Home Cooking." This might make some people sick.

* * *

Some scenario writers haven't graduated from their first asylum yet.

Eddie Cline is very clever.

* * *

Norma Talmadge is making "Dust of Desire." If it rains the cameraman can say the film was muddy.

* * *

"Claim Number One" by George W. Ogden, author of "The Bondboy", is to be produced shortly. Jack Hoxie will star in it on completion of his present picture "Riders of the Moon".

Eddie Barrett has some news for us:

Some people think that Hollywood is so dirty that they come out here to start laundries.

* * *

Sylvia Breamer claims that she is moving consistently in pictures—from "Flaming Youth" to a "Temporary Husband," what could be sweeter? She's at the United Studio.

* * *

Clyde Cook is producing the "Pony Express." Ought to be able to get some horse laughs from this.

* * *

Edward Martindel hasn't exactly decided to become a poet, but he does claim that the following ditty from his hot-pointed pen is the prize "stuff" of the year:

HOLLYWOOD

Out where the roads are bad,
Out where car service is sad,
Out where no gas may be had—
Is Hollywood.

Out where the prices are high,
Out where the street lamps are shy,
Out where no cops heed your cry—
Is Hollywood.

Out where the town's dead at nine,
Out where the film extras pine,
Out where the Kleig lights shine—
Is Hollywood.

One place my heart's wrapped around,
One spot where pleasure I've found,
The place where forever I'm bound—
Is Hollywood.

The
Spot



for
Speed

WHEN YOU'RE
RUSHED FOR TIME
AND MUST EAT
Make a Bee Line for the
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PERSONALITIES

ANOTHER MASTERPIECE FOR BEAUMONT

Irene Rich is the latest addition to the cast selected to support John Barrymore in the Warner Brothers screen version of Clyde Fitch's play, "Beau Brummel." Mr. Barrymore is expected to arrive in Los Angeles from New York on Sept. 18, at which time production of the feature will be started.

Another leading player to be seen in the cast is Mary Astor, who will portray the part of Lady Margery Alvanley. The play, which will be directed by Harry Beaumont, has been adapted for the screen by Dorothy Farnum.

PHONOGRAPH INSPIRATION

Finis Fox is using a phonograph in his cutting room while cutting and editing his latest production, "Bag and Baggage", featuring Gloria Grey.

Finis says the music from the phonograph acts as an inspiration to him, while editing the films, but it is more or less of a handicap when he is directing.

Finis runs records of heavy operas when editing the tragic scenes, but puts on jazz records when cutting the comedy episodes.

DANGEROUS DAYS AHEAD

Vola Vale has received an offer to go to Mexico City and play the leading feminine role in an elaborate screen production glorifying the late bandit chieftain, Villa, which a group of Mexican financiers are planning to produce. Miss Vale is fearful that the screen players might all get killed off by Mexican rebels before the drama could be completed.

Francis McDonald's latest gag:

According to some people cuckoos aren't always in the clocks.

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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.

A. B. Cox, 717 Tribune Bldg., Chicago

HARRY MYERS ADDED TO THE CAST

With the selection of Harry Myers to play a prominent role in Ernst Lubitsch's first production for the Warner Brothers, "The Marriage Circle", the cast has been completed. The leading feminine roles will be played by Florence Vidor and Marie Prevost and the other members of the cast include Warner Baxter, Creighton Hale and Adolpho Monjou. Production of the feature is expected to start within the very near future, following the erection of an interior set of a Viennese character which, according to report, will occupy more than one half of the Warner stage which is conceded to be the largest in the world.

HE DOESN'T DESPISE GIRLS

Otto Lederer is a sort of a sun worshiper, he just loves to let the rays of Old Sol beam down upon him, perhaps this fancy came to him through his years of working in pictures, for Otto has been following this good old game of make-believe for nearly ten years as a stellar performer, and has played every kind of a character from an Indian to a Hebraic gentleman, who knows the value of the good old American dollar, and schemes and figures first how to earn it, and then how to keep it. His stage experience has stood him in good stead, for many a time he has been called upon to inject pieces of business of which he has made a life time study, they have fitted into his screen work perfectly.

Richard Dix has been forced to give up his plans for a short vacation, upon the completion this week of his leading role in C. B. De Mille's "Ten Commandments." Dix had planned a hurried vacation to Des Moines, Iowa, but the Paramount powers have decreed that he go at once to Arizona, the locale of his next picture, a Zane Grey story.

* * *

James Morrison is in New York City enacting the principal male role in "On the Banks of the Wabash" a screen adaptation of the one-time popular ballad, which is being filmed for Vitagraph by Com. J. Stuart Blackton.

EXTREMES OF FASHION

While Ralph Lewis was wearing some very dilapidated and shopworn clothes in his featured role in "Born of a Cyclone", Vera Lewis, who in private life is Mrs. Ralph Lewis, is appearing in stunning creations valued at thousands of dollars in her role of the fashionable society woman in "The Marriage Market".

Edward Dillon, directing Elaine Hammerstein for the Dillon Productions for Truart, has arrived at the Goldwyn Studios from New York and has already begun casting for "Drums of Jeopardy" starring Miss Hammerstein. The actress has already left New York and will arrive in Los Angeles within a few days when she will commence her work in the new Harold McGrath vehicle.

* * *

Following the lead of other producers, Director Laurence Trimble of the Trimble-Murfin Productions raided the comedy ranks in casting for his latest Strongheart picture, "The Love Master", which will be released early in the fall. Harold Austin, the leading man, and John J. Richardson, who plays the heavy role, have both had extensive comedy experience.

* * *

Some of the Hollywood sheiks don't need cars, they are so fast anyway.

Vera Ward whispered this to us.



GERTRUDE STEVENS
Comedy Ingenue

Bright Hints For Human Beings

By "US" or "WE"

THE CENTURY MARK

With an even hundred productions to his credit, George D. Baker, dean of picture directors, is to be signally honored at a George D. Baker Centennial to be celebrated on the Goldwyn lot with the final cutting of Balzac's "The Magic Skin."

After many years on the stage as an actor, director and manager, he started to direct John Bunny and Flora Finch for Vitagraph in the old one-reel days, and later when Vitagraph started multiple reel features he was chosen to handle Edith Storey and Antonio Moreno. "Tarantula" was the biggest hit of these two stars which he wrote and produced.

Later Baker joined Metro and rose to the ranks of director general of the west coast studios, where Nazimova's "Revelation" was considered his supreme achievement.

More recently he has been in the east and traveling in Europe. He came to the coast for Achievement Films, Inc., to make the Balzac story for Goldwyn release at the Goldwyn studio, and in checking over his record he discovered that "The Magic Skin" would make his hundredth production.

The Fairbanks twins, Madeline and Marion, who have so endeared themselves to the public, first through their work on the screen as the "Than-houser Kids," and more recently on the stage with the Ziegfeld Follies, "The Music Box Revue," and as the stars of "Two Little Girls in Blue" are to separate for the coming season. Marion is to be a George M. Cohan star in "Little Nellie Kelley" and negotiations are under way whereby Madeline is to be starred in J. Kenneth Stambaugh's next film production, tentatively titled "The Delicate Touch," which is to enter filming shortly at one of the studios in Hollywood.

* * *

James Farley, the well-known heavy, has been cast to play the part of McCall in "Wild Bill Hicks," the latest effort from the pen of William S. Hart. This famous western "bad" man, of course, will play the lead in the vehicle that brings him back again on the screen.

CHEATING HERSELF

By Marshall Lorimer

She knew how to pique every fibre of man,

And she played every string of her fiddle.

The poor fool never knew just how it began—

When the whole thing was o'er 'twas a riddle.

She knew what she wanted, and led him to think

That he was the goal of her passionate desire;

Her object, of course, was to see if he'd sink

To bottomless pits of her illicit fire; She kissed, and caressed him, and made him approve

Of each little whim that she had in her mind,

'Til he in his eagerness entered the groove

Where thoughts of good women are left far behind.

She played out the game—now she's wondering WHY

He fails to respond to the hopes in her eye?

She now realizes the man whom she duped

Is not the same being who willingly stooped

To throw away conscience and honor awhile,

So that he would gain those strange joys in her guile.

It is ever so — to the woman who cheats—

She plays the extremes that come through conceits,

And presently, when she believes she has won,

The WORM crawls away and the comedy's done!

Trying to find a real crazy type of house for his summer 'shack' at Los Turas Club, Bryant Washburn has asked several people of late what architect to get. One man said seriously:

"Bryant, know the very chap! I'm sure he could design just the kind of a house you describe."

"Great", said Bryant, who is soon to appear in three of Ben Wilson's productions for Grand-Asher, "Where is he?"

"That's the trouble," said the other, scratching his ear, "the poor chap is locked up at Agnew Insane Asylum!"

THE SHORT CUT

For many years there has been a dire necessity for a TRANSIT OPENING between Culver City and Hollywood proper. At last the dream has been realized and the good angel in question is no other than MR. J. M. MARTIN. This gentleman, knowing the needs of thousands who have had to go all the way into Los Angeles to get to Culver City, and vice versa, brought to bear his sagacity and influence with the City Council to remedy the inconvenience and loss of time to thousands employed in the various moving picture studios. The result is that he and his associates have acquired a fifty-year franchise to operate either a track system or vehicular between the above-mentioned cities. This organization will be known as THE HOLLY-CULVER CITY TRANSIT COMPANY. Beginning October 1st, THREE ALL-STEEL BUSES will ply between the dual "bergs." They will be the latest things in safety, speed and comfort and, when you begin to realize how much time you can save in a day by patronizing them, and when you also note that the cost will be but fractional of what you save otherwise, then without a doubt you will be a steady patron. J. M. Martin is president and general manager, while Mr. N. W. Cannell is secretary and treasurer. These gentlemen deserve a great deal from our community. Let's see that their labors have not been spent in vain.

Laying aside her motion picture wardrobe, Peggy Cartwright, eight-year-old film starlet, has donned her ballet costume and is this week presenting a novelty dance number in the atmospheric prologue of "Trilby" at Loew's State. This is not the youngster's first appearance before the footlights, for two years ago she toured the Orpheum circuit in a special dancing act with her brother Dick acting as her partner. She is a pupil of Edith Lindsay, well-known instructor of dancing in Hollywood.

* * *

House Peters, who is enacting the leading role in Metro's production of "Held to Answer," recently learned from his tailor that he requires the same measurements as Jack Dempsey, who is also a patron of said tailor.

"THE COMMON LAW," AT LOEW'S STATE THEATRE, FROM THE FAMOUS NOVEL BY ROBERT W. CHAMBERS; DIRECTED BY GEORGE ARCHAINBAUD; PRODUCED BY SELZNICK.

REVIEWED BY SAM SILVERMAN

One of the most sumptuously staged pictures in months, characterized by photographic efficiency that is a bit shadowy or spotty in many of its aspects, yet abundantly alluring to justify a full measure of praise.

As a story, it is without doubt one of the most inane, undemocratic, un-American and preposterous ever reviewed by this critic. It doesn't belong—it is snobbish, libelous, piffling.

Consider: A great painter engages a model for the express purpose of perfecting his own cherished product. This model becomes part and parcel of the final creation; and because she poses with the feminine form divine as an aid and inspiration to his efforts, in the privacy of his studio (and not for the commonplace gaze of the public at large) she is rewarded for her efforts by the "thumbs down" attitude of the painter's parents when he capitulates to her charms—damned, villified, ostracised, crucified on the cross of captious criticism.

There is your story, in its primary motivity. That she consents to become his common law wife is equally illogical. It isn't being done, nowadays. This reviewer happens to know a famous model, now residing in Los Angeles, who posed for such famous artists as James Montgomery Flagg, Frank Leyendecker, Harrison Fisher, Cole Phillips, etc., and when asked for her opinion of this theme, she turned aside with this rapier-like rejoinder: "It is too preposterous for serious consideration. It is my notion of zero in plot construction, and while it may have had a certain vogue as originally published, many years prior to the war, it surely is old fashioned, frazzled, frapped and all run down at the heels in this day and age of woman's independence. Studio life, as I have lived it, is a serious and busi-

ness-like profession conducted on a dignified plane, sans salacious sentiments, devoid of tomfoolery, utterly divorced from the loosely amorous conduct usually attributed to it by those not qualified to judge, yet who persist in rendering a long-distance diagnosis of that which is beyond their immediate gaze. 'Let him who is without sin cast the first stone' is still a pretty good maxim—it goes on and on through the still lapse of the ages as the most wholesome philosophy ever handed down to posterity. And picture people ought to remember that; let them desist. Let them read proof on their themes, let them think that perhaps a good and wholesome girl is eking out an existence through the medium of expression provided by an all-wise Providence—and if there is inherent beauty and charm in the natural attributes with which she is endowed—why, where is the crime in having these accomplishments translated to canvas or satevepost cover page?"

Miss Sunny Royal is the girl who delivered herself of the above opinion—she speaks from experience—soulfully, sincerely, emphatically, she spilled out the above without taking a second breath—and this reviewer subscribes to her sentiments without a second's hesitation.

Conway Tearle, as Louis Neville, the artist, was entirely too morose and somber—no pep, no vivacity, no ardent urge at all—especially when juxtaposed with Corinne Griffith as Valerie West, the model—whose radiant personality fairly jumped out at you through the silver sheet. Elliott Dexter, Doris May, Hobart Bosworth, Bryant Washburn, Miss Dupont, Harry Myers, Wally Van and Dagmar Godowsky material—assisted in elucidating the erroneous ethics of this screen effort.

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.



JACK COOPER

Who is doing effective comedy under the Comedy King, Mack Sennett, at
the Mack Sennett Studios

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