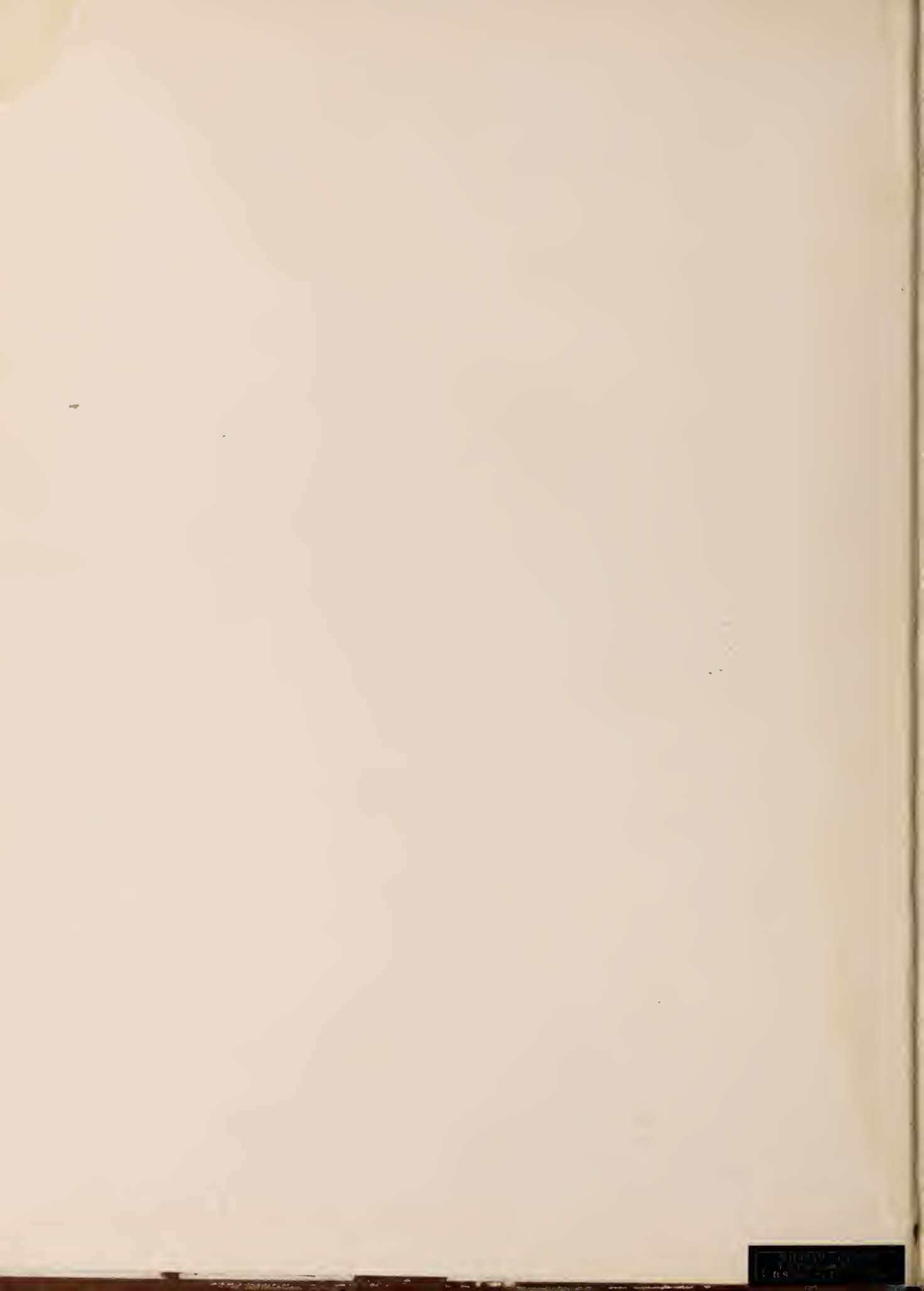


The
**Picture
Show**
Annual

1929



*Betty
Balfour*





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A Romance of Old Spain

*Victor McLaglen and Dolores del Rio
in "Loves of Carmen."
(Fox.)*



Picture Show

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for
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Janet Gaynor and Richard Walling in "The Midnight Kiss."



Gloria Swanson

changes her personality with every film she makes. "Sadie Thompson" is one of her latest successes.

Photo : Irving Chidnoff



John Gilbert,

whose work as the Russian prince in "His Hour" first brought him into far-flung fame, returns to a Russian role in his latest film, "The Cossacks." Others include "Twelve Miles Out," and "Flesh and the Devil."

Photo: Ruth Harriet Louise



Whispering!

Neil Hamilton and Esther Ralston in a delightful love scene in "The Spotlight" (Paramount). Neil Hamilton, chosen by D. W. Griffith for his leading man in "Love and Sacrifice," gained much praise for his work as one of the three brothers in "Beau Geste." Esther Ralston won her first big chance in filmland as Mrs. Darling in the film version of "Peter Pan."

Photo: Gene Robert Richee



Pola Negri

Princess Pola of the Screen and Society, whose smouldering eyes and sudden flashing smile are seen at their best in "The Secret Hour," plans to bring to the screen the life of Rachel, the great French tragedienne.

Photo:
Irving Chidnoff




Marion Davies,
as the screen's Phæbe
Throssel, the shy, demure
heroine of Barrie's
"Quality Street," which
marked a distinct de-
parture from the sprightly
roles in which she won so
much fame.



Ronald Colman,
*the hero of many a romantic drama such as
"The Night of Love," "The Magic Flame,"
and the screen version of Baroness Orczy's
love-drama of Old Spain, "Leatherface,"
as he appears in the last-mentioned film.*

Photo: Kenneth Alexander



Betty Balfour

True blue is Betty Balfour, whose captivating smile and bright eyes in "Squibs" and "Mord Em'ly" bewitched millions, and are still as bewitching as ever in "A Little Bit of Fluff" and "Champagne." Another study of Miss Balfour appears on our cover.

*Photo:
Sasha*



Members of the old Triangle-Fine Arts Company. Reading from left to right, in the back row are Dorothy Gish, Seena Owen and Norma Talmadge. In the middle row, Bobby Harron, Harry Aitken,

Sir Herbert Tree, Owen Moore, and Wilfred Lucas. Seated, the celebrities are Douglas Fairbanks, Bessie Love, Constance Talmadge, Constance Collier, Lillian Gish, Fay Tincher, and De Wolf Hopper.

Milestones in the MOVIES

THE history of the moving pictures reads more like some tale in the Arabian Nights than a record of fact, so amazing is the progress that has been made in the past eighteen years, which is roughly the time when the picture play began to be a real force in the world of public entertainment. Contrast those flickering films—a real menace to the eyesight—with the almost perfect productions of to-day. Compare the dingy, draughty back-street buildings in which they were shown with the picture palaces of to-day, artistically-designed theatres with huge seating capacity and scientific appointments, the last word in comfort, which are to be found in every city and big town all over the civilised world. Think of the magnificent orchestras of these modern picture theatres and bring back to mind the cracked piano which formed the sole musical accompaniment to the pictures in the early days, and more wonderful still, think of the Movietone which supplies its own music on the edges of the film.

Mary Pickford's First Film—
Screen Salomes—Colleen Moore
in Slapstick Comedy

for screen treatment.

Already the screen is making its own stories and soon we shall have a storehouse of tales which have never appeared between the covers of books, and dramas, comedies, and farces that have never been played on the stage. At the moment of writing there are few, if any, of the screen's own stories that can be called literature, but he would be a very unimaginative man who would say that the screen will never develop a literature.

What a gigantic achievement this will be! What an extraordinary turn of the wheel of Time. But what man, thirty odd years ago, would have dreamed that plays would be seen through the eyes performed by players who did not speak? Even the inventors and improvers of the early cinema which showed a train coming into

Perhaps one of the most astounding facts about the pictures is that with the world's books to choose from there is actually getting to be a shortage of stories suitable

a station and other similar subjects, would have been the first to laugh at the idea that the screen would ever become a rival to the stage.

That astute judge of entertainment value, the late Sir Augustus Harris, who booked the Theatregraph from the inventor, Robert W Paul, as an attraction for Olympia in 1896, had so little faith in it, except as a novelty, that he told Paul it would not run more than a month. Paul had even less faith in his invention, for he confessed to Harris that he had *never even thought of it as a form of entertainment.*

It will be news to most people that this same Olympia, of London, can claim to be the first picture palace, in that it was the first building in which a motion picture was shown as a complete entertainment.

THE FIRST PICTURE-PLAY

To Robert W. Paul stands the credit and honour of having produced the first picture play, "The Soldier's Courtship," which was made on the roof of the Alhambra Theatre, and shown inside that building.

It is a sad, but interesting fact, that at one time Paul not only supplied America with films, but also controlled the world's cinema markets. To-day, British films are fighting for a place in those markets.

One of the most interesting features in the history of the pictures is the changed status of the actors and actresses. In the early days of the Vitagraph and the Biograph studios it was

Norma Talmadge's professional debut before any camera, at the age of fourteen, was posing for coloured song slides. This is a reproduction of one of them.



Three screen Salomes. In the top circle is Nazimova in her much-criticised interpretation of the role; in the circle below is Theda Bara in the earlier film, and at the left is a scene from an ambitious olden-time production, with a heart-clasping Italian as Salome, Florence Turner seated holding the wine glass, and Ralph Ince as John the Baptist.



thought a disgrace by stage people to be associated with the screen, and most of them who followed both callings only took work at the studios when they were "resting" from stage engagements.

Also, most of them played for the screen under another name so as to keep their shame a secret from their friends. So far as the Vitagraph and Biograph were concerned, this change of names was not necessary, for the actors and actresses were not thought to be of sufficient importance to have their names on the programme. The proprietors in those days thought more of the machine than the man.

There were no stars.

An artiste might play hero in one picture and be cast for a butler or chauffeur in the next, and it was not uncommon for the artistes to play two or three parts in the same picture. Mary Pickford and Norma Talmadge, when girls in their teens, played old women parts when occasion demanded.

It was money, or rather the lack of it, that forced these early players from stage to screen. It is questionable if one of them really liked screen work or believed there was a real future in the movies.

Even David Wark Griffith, the first director with big ideas and the man who has done more for the picture play than any other in the profession, had little faith in it when he left the stage for the screen. His wife, in her most entertaining book, "When the Movies Were Young," tells how she and her husband



"Uncle Tom's Cabin" has been twice made for the films. The famous incident of the death of Little Eva, which wrung sobs from us long ago, is depicted above in the modern version, with Virginia Grey as the angelic child, and at the left, the scene from the first film. Carlyle Blackwell is seen weeping into his handkerchief, and Florence Turner is kneeling.

In the circle is "Our Mary" in a scene from her first picture, "The New York Hat." She was very plump in those days, as those who saw this film will remember.



Fay Wray and Erich von Stroheim in "The Wedding March," the latest of this famous actor-director's productions, from each of which the material cut would have kept an old company supplied for months.



Above and below are Pauline Frederick and Pola Negri as "Bella Donna" in the two film versions of Hichens' novel.



Below is a photograph that brings back memories of the time when films were made in a couple of days—Clara Kimball Young and Maurice Costello in a scene from one of their films. The two children are Dolores and Helene, Mr. Costello's daughters. Dolores is on her father's knee.

debated and pondered for hours as to whether Griffith should leave the pictures and accept an offer to play the villain in a stage play for forty dollars a week. At that time Griffith and his wife were playing before the camera for five dollars a day (when working). Griffith earned extra money by writing plots for cinema plays at night, but even with this overtime, it was rare that the united wages of the pair came to forty dollars a week.

"Of course, if this movie thing is going to last and amount to anything," said Griffith very dubiously. "If anybody could tell you anything about it, we could afford to take chances."

Such was the great D. W. Griffith's idea about the future of the pictures at that time. And it was only because Mrs. Griffith was comfortable in her little flat and had a hunch that one day her husband might become a director, that Griffith stayed in the pictures. Had he not done so there would be a different history to record. Progress would have been made, but there would have been many more milestones between struggling obscurity and world-wide success than has been the case.

This lack of faith in the future of the film in the early days is the most amazing thing in the history of the movies, and the same doubt was manifested in every stage of development.

Mary Pickford, for instance, thought she was doing wonderfully well when Griffith engaged her at a regular salary of twenty-five dollars a week to play three days a week, but like the others, she was doubtful if there was any future in the pictures.



One day she said to Mrs. Griffith: "We have just fifty dollars in the bank for all of us and I'm worried to death. I want to get back on the stage. Of course, the pictures are regular, but if I'd enough put away I'd get out."

Think of that—and then of the millions of dollars Mary has made in the pictures.

THE FIRST TWO-REELER

Everybody in the business thought Griffith was mad when he announced he would make a two-reel picture. Up to that time the exhibitors had refused to take more than a one-reel film of a thousand feet, and when Griffith made "Enoch Arden," in two reels of a thousand feet each, they would only take it on the understanding that they showed the first reel on Monday and the second on Thursday. And so it was shown. It was the public clamouring to see the second half of the picture that forced the exhibitors to give two-reelers at one showing and, incidentally enabled Griffith to go in for bigger subjects than he had been able to tackle with a limitation of a thousand feet of film.

To-day, in a big picture, it is nothing to leave six or seven thousand feet of film on the floor of the cutting-room.

To get back to the anonymity of the actors in the early days, when Florence Turner was known to the public only as the Vitagraph Girl. Here, again, there seemed to be nobody of vision, nobody who recognised that the public has always liked to know its favourites by name. It was the public again that forced publicity. They kept writing in to know the name of the hero or heroine, and at last the men who found the money for the movies decided there would be more money for them if they scrapped the idea of secrecy and took up publicity for their players.

Mrs. Griffith tells a story of finding her husband one morning in a very worried mood. On being asked what the trouble was, Griffith replied: "Twenty-five letters have come for Mary Pickford this morning."

"Did you tell her?" asked Mrs. Griffith.

"No," replied the director. "I don't want her asking for a rise in salary."



"The Only Way."—Sidney Carton going to his death in the two screen versions of Dickens' "A Tale of Two Cities." At the top is Sir John Martin Harvey in the British film, pausing in the shadow of the gallows to utter the famous lines, "It is a far, far better thing that I do than I have ever done," and in the circle is William Farnum in the American picture.

Right: Harold Lloyd in the "Lonesome Luke" array in which he first made film comedies.

To-day, if a big star got such a small mail she would be pretty certain the public had tired of her.

In looking backward at the pictures, one of the most interesting things is to compare plays and players of the pioneer days with those of to-day, especially when we have the same play as a basis to work on.

"Salome" is a story that has always appealed to many types of artistes, singers, stage and screen actresses, and dancers. I don't know whether Theda Bara's was the first screen portrayal of Salome, but it must have been one of the first, and having regard to the standard of photography, lighting, and mechanical aids of those days, Theda's performance was one of the best ever given.

Nazimova gave a totally different conception of the woman who danced before Herod. Theda Bara presented Salome in the movie fashion of the day, while Nazimova's picture had a very artistic setting—too highbrow for the majority of picturegoers at that time.

On page 10 is a photograph of still another Salome. This is particularly interesting, because it shows



Richard Barthelmess' production of "The Little Shepherd of Kingdom Come" marks the second time that this story has been filmed. Jack Pickford appeared in an earlier version, a scene from which is seen above, with Pauline Starke as his leading lady, a part taken by Molly O'Day in the later film.

The two pictures below are from "Quinneys." The one at the left shows Henry Ainley (in the title role) peeping at Isobel Elsom and Tom Reynolds; below is a scene from the recent version, with Alma Taylor in Miss Elsom's place, and John Longden substituted for Mr. Ainley.



Florence Turner and Ralph Ince. Florence Turner is also seen in the photograph showing a scene from an early screen play of "Uncle Tom's Cabin." It would be interesting to know what this early film cost to produce in view of the enormous amount spent on the picture made by Universal. Mr. Carl Laemmle spent two years making this picture, and it is said that the total cost was £600,000.

Since the great Sarah Bernhardt appeared on the screen she must be accepted as the greatest tragedienne who ever played in the pictures, but after Bernhardt the claims of Pauline Frederick and Pola Negri would be hotly disputed by the supporters of the two stars.

They have both played "Bella Donna," and both played the part splendidly, so well, in fact, that I prefer to remain neutral.

Sir John Martin Harvey is so inseparably associated with the rôle of Sidney Carton in "A Tale of Two Cities," that one can scarcely think of any other actor in the part, which Sir John played on the screen as well as so many, many times on the stage. But William Farnum took the rôle in an American screen version of Charles Dickens' famous classic, and scored a big success.

Theda Bara and Nazimova, in addition to playing Salome, also starred as Camille, the ill-fated heroine of the novel by Dumas the younger. Norma Talmadge also played Camille, but the most interesting point in the photographs on page 17 dealing with this subject is one where Valentino, as Armand, is seen with Nazimova.

In the ordinary course of time, it is not long ago since that photograph was taken, but how much has happened in the world of pictures. Nazimova was then at the



Colleen Moore and Eddie Barry in an old Christie comedy, "Her Bridal Night-Mare."

Madame Dubarry has not been neglected by film producers. At the top of the page is Pola Negri in "Passion," the Continental conception of her career, and at the right is a scene from "Dubarry," the title rôle of which was taken by Theda Bara.





Dolores Costello and (in the circle) Catherine Calvert as the heroine in the ancient and modern versions of "The Heart of Maryland."



height of her fame and Valentino had still to make a name. He lived to become one of the most famous screen players of all time, and died at the height of his success. Nazimova has faded out of the pictures, and is known only by name to the younger generation of picturegoers.

It is in the terrific pace of the movies that the screen presents such a great difference to the stage. It is generally agreed that seven or eight years is the longest period that a famous star can hold his or her public, while a stage favourite can go on for twenty years, and often double that time. It is true there are notable examples of screen stars who have long passed the seven years period, and who are still popular, but they are in the minority.

A glance through the bound volumes of the *Picture Show* or the *Picture Show Annual* proves this.

One comes on name after name that once shone bright in the starry firmament of the screen that are no longer known,

A scene from the 1916 British version of "A Prisoner of Zenda," showing Henry Ainley in the dual role of Rudolf Rassendyll and King Rudolf, Charles Rock as Colonel Sapt, Jack Ramsay, Holmes Gore, and Gerald Ames as Rupert of Hentzau.



Rex Ingram's production, released over here in 1923, had Stuart Holmes as Duke Michael, Barbara La Marr as Princess Flavia, and Ramon Novarro as Rupert of Hentzau (he had only just changed his name from Samaniegos). Lewis Stone who is not seen in the picture above, took the dual role of the two Rudolfs.



names that would be completely forgotten were it not for the fact they are chronicled for all time in these publications.

And it is not only in the passing of old stars and the discovery of new ones that the rapidity of the march of the movies is seen. Technical inventions are being introduced almost daily, and such a vast difference do these make that a picture made only a few years ago seems to be hopelessly out of date.

We have the talking film, the colour film, and the stereoscopic film, and improvements are being made on all these.

SILENCE, PLEASE.

Personally, while I welcome these inventions, I hope the fact that the screen is essentially the silent stage will not be lost sight of by the makers of pictures. The Movietone and other voice-reproducing inventions are splendid for bringing opera to the people, and they are bound to get a fixed place in topical news reels. But do we want the talking effects in screen drama?

I think true progress in picture plays must be based on maintaining the silence of the screen. If we put the voice into screen drama we shall only be copying the stage, which will never be such an achievement as creating a new art.

I have merely mentioned some of the milestones passed in the march of the movies, and great as the speed of that march has been, I feel sure it will be but a snail's pace when compared with the next twenty-five years. That we shall sit at home and see the pictures through the medium of television is a certainty, and that the future will bring greater marvels than this to the films can be confidently predicted.

EDWARD WOOD.



The pictures on this page show the three film Camilles and their respective Armands in the film versions of the novel by Alexandre Dumas the Younger. The earliest was Theda Bara, who is seen in the circle with Albert Roscoe. Next to essay the part was Nazimova, at whose feet, in the scene above, Rudolph Valentino kneels. At the left is the most modern Camille—Norma Talmadge, with Gilbert Roland as Armand.

THE MAN WHO "STUCK IT."

JAMESON THOMAS came into his own only recently. All through the depressing years after the war he resisted the temptation to follow the example of Ronald Colman, Victor McLaglen, and Ralph Forbes and try his luck in American studios. Instead he remained here, playing whatever rôle he could get, wasting his talent and biding his time.

It certainly needed pluck for, for over six months after he had returned to England from the South Seas, where he made "Pearl of the South Seas," he had played in only one picture—a two-reeler. And when rôles did come his way they were frequently utterly unsuited to him.

His philosophy in those days was "If one wants to live by playing in British films it is better to be miscast than never to be cast at all."

Now he has reaped his reward for his belief in England's powers of recuperation, and is one of the most popular actors in the country. His films include "The White Sheik," in which he played the title rôle, "The Farmer's Wife," in which he played the Devon farmer, "The Rising Generation," and "Tesha," with Maria Corda. So, whatever charges may be levelled against him, lack of versatility cannot be one of them.



WATCH LOUISE WALKING

IF you saw "The American Venus," you may remember a lissom, dark-haired, self-assured little actress in the rôle of Miss Bayport. Her name was Louise Brooks. She was then almost unknown—just another Follies girl trying to win fame on the films. But the picture showed that Louise had possibilities, and every picture she worked in after that justified her selection for the increasingly important rôles.

Since that day Louise has altered; her talents have developed; but one thing about her remained unchanged—her walk.

If you have never noticed it, look for it in her next film. It is the essence of the modern siren's style. Her steps—slow, deliberate, and challenging, the set of her sleek head and her slender shoulders, the swing of her straight body, the slight swaying of her hips, are more deadly than all the leopard skins and languors of the old-time vampire.

It is typical of her, and, just as you remember another girl's smile or hair, when Louise Brooks is mentioned you think of her walk.



A HARD-BOILED Highbrow

MILTON SILLS is a strange contradiction. Off the screen he is most decidedly what one would term a highbrow. It is well known that he has won a degree in Philosophy. His hobby is horticulture, on which subject he can hold his own with the best authorities in the country. He studies biology and astronomy as a relaxation, knows five or six languages, and can discuss intelligently and fluently almost any subject under the sun, besides being an artist, musician, and sculptor.

From this you would imagine that he would prefer to play the part of cultured men on the screen. But he doesn't. The rôle he likes far and away better than a romantic hero is the hard-fighting, rough and ready, ordinary sort of fellow that you might meet at any time. Milton Sills, in other words, on the screen would rather be a "Hard-Boiled Haggerty" than a "Sea Hawk" any day.

ANNETTE'S EXTRAVAGANCE

ANNETTE BENSON is one of those fortunate film stars to whom success has come without any of the hardships or crushing disappointments which film aspirants so often have to bear.

Her film career was more or less unlooked-for, for when she presented herself at a studio it was just "for the fun of the thing," as she says, and it was a tremendous surprise to her when she was engaged for a crowd scene. Her first experience of work before a film camera was so satisfying that she forthwith set out upon the rough road of a film career. Her success was steady, and she was soon sharing leading honours.

Even during the dark days of Britain's film industry she did not suffer from the general depression that prevailed here, for her abilities were known and appreciated on the Continent, and she made many pictures there. However, when prospects at home showed a tinge of brightness, Annette was among the first to be asked to return to England, and "Downhill," "Shooting Stars" (Anthony Asquith's first film production) and "Confetti" are among the British films she made upon her return.

Her pet extravagance is perfume, and on her dressing-table both at her own home and the studio glitter cut-glass scent bottles of every conceivable size and shape, filled with seductive essences from all over the Continent. In fact, it is said that Annette "emotes" to a perfume instead of music, which is generally employed.

Her pastimes are bathing and motoring.



Annette Benson.

A BRITISH ROME

STEWART ROME is perhaps the shyest screen star who ever played for a British film. His long years of screen experience—for you will remember him in the old days with Violet Hopson, Gregory Scott, and Clive Brook—have not altered his diffidence and reserve one bit. Yet he is not cold nor condescending; on the contrary, his manner is always charming, and he greets you in a friendly way with just the faintest stutter.

He is essentially an "outdoor" man, liking nothing better than a tramp over the Surrey hills with his pipe and dog for company.

His vigorous personality was sorely missed from the British screen during his retirement, and his triumphant return to films with Fay Compton in "Somehow Good" and "Zero" was very welcome.



Stewart Rome.

The Fortune

Three to the left and three to the right,
 A lover—a letter—a journey by night.
 A ten and a seven, then three again—
 A brief affliction, then joy thro' pain.
*Follow your heart, your luck lies with it—
 Stifle your love and your heart dies with it.*

A fair man, a fighter (five and an eight—
 Spades mean trouble), a warning to wait.
 A party, a young sailor back from the sea,
 Two angry sweethearts—jealousy.
*The fair lad has money, but follow your heart—
 A fool and his money are soon apart.*

A red queen followed by nine and ace—
 There's an angry woman for you to face,
 And all along whatever you do,
 There's the black king waiting and
 watching for you.

*Follow your heart, the gipsy knows—
 What the cards don't tell, your sweet face shows.*

Louise A.



Lillian Hall-Davis and Carl
 Brisson in "The Ring."



Strolling through HOLLYWOOD

A panoramic view of Universal City, which shows the wide tract of land, with the studio and various sets in the foreground.

IF you want to reach the heart of Hollywood you should stand at the junction of Hollywood Boulevard and Vine Street. The Boulevard runs east and west. Vine Street runs north and south, and where these streets cross Hollywood's heart is found.

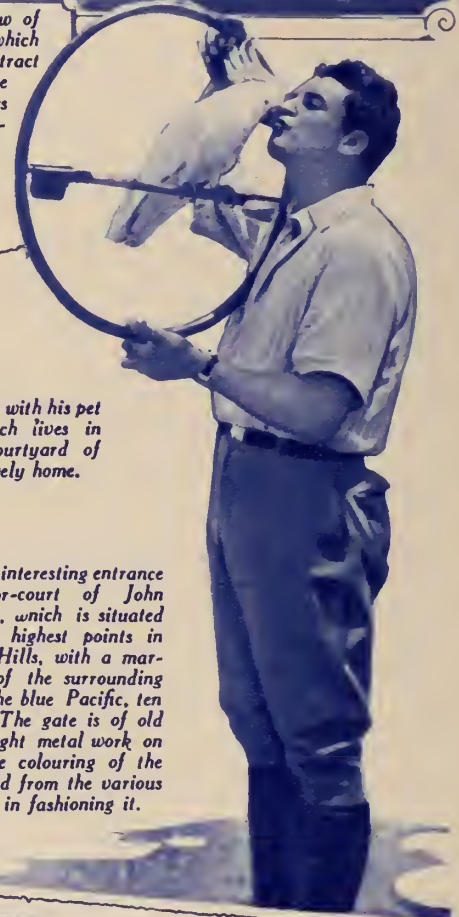
Right at the corner of the Boulevard and Vine Street stands a massive twelve-storey building, with a drug store on the ground floor. It is called the Taft Building, and is one of the finest structures in Hollywood, where no building may be more than twelve stories high. Inside that building, where five lifts race up and down all day, offices of every kind are found, among them the Central Casting Office, where every extra player in film-land must be registered.

On the files in those airy, bright offices are over 15,000 names of men, women, and children, all trying to earn a living in the studios. Through the Central Casting Offices thousands of inquiries for work pass every day, either in the shape of telephone calls or personal applications. Rows of people sit waiting patiently for the work that never comes; while just across the corridor a prosperous real estate agent is selling land or houses for fabulous sums to the lucky ones who have managed to make good in this tragic, romantic city.

Facing the Taft Building is the new Plaza Hotel, also twelve stories high. Its walls are pale yellow, and it is built like an L; one side on Vine Street, the other parallel with Hollywood Boulevard but slightly south of that street. I lived at the Plaza Hotel the first time I went to Hollywood, and found it extremely modern and comfortable. Every room, it goes without saying, has its private bath, telephone, writing-table, and cheerful orange-and-daffodil striped sunblinds. If you get a room high up in the bend of that L, you have a magnificent

Fred Thomson with his pet cockatoo, which lives in the paved courtyard of the star's lovely home.

Below: The interesting entrance to the motor-court of John Gilbert's home, which is situated on one of the highest points in the Beverly Hills, with a marvellous view of the surrounding country and the blue Pacific, ten miles away. The gate is of old Mexican wrought metal work on wood, and the colouring of the scene is derived from the various metals used in fashioning it.





The beautiful home of Gloria Swanson, a fitting background for its lovely owner.

Right: Dining-room of the Metro-Goldwyn-Mayer studios at Culver City. Several well-known stars can be seen seated at the tables.



view over the miniature garden of the hotel, with its fountain, waving palms, and mocking-birds that sing so sweetly in the dusk, due south across Hollywood towards Culver City.

The bungalow-town lies spread like a gay carpet, mostly low houses, in tropical gardens. At night row upon row of twinkling lights come out, like chains of diamonds; and the powerful lights on the Carthay Circle Film Theatre throw their beams for miles. Leaving the hotel, you turn west along the busy Boulevard—the street that is the *real* Hollywood. It was the first important street thrown out from Los Angeles to the sea, when the film capital was actually the village some people think it is to-day.

At that time there was a single-line tramway with horse-drawn cars, and single-storey wooden buildings. There is still a tramway, but it is worked by electricity, and big cars clatter along on their way to Ocean Park and Venice, on the edge of the Pacific Ocean. Some of those queer one-storey buildings are still there; indeed, many of the shops on the Boulevard are only one storey high, which is one of the most incongruous things in this place of wealth and luxury.

But near Vine Street there are some fine buildings, ten and twelve floors of them. On the north side of the Boulevard is Henry's Restaurant, the famous half-German eating-place which was financed originally by

Charlie Chaplin, and in which he still retains an interest. It is not at all imposing outside—not so flamboyant as the brightly-lighted Chop Suey Restaurant next door—but inside most of film-land's celebrities may be found some time or other.

Everyone likes the rotund and genial proprietor, Henry Bergman, who appears in every Chaplin film. Henry's is open day and night; it is busiest at two in the morning, when writers, actors, and would-be actors come in to sit in the little "boxes" that fringe the walls, eat Henry's celebrated Turkey sandwich and coffee cake, and drink his wonderful coffee. Going on past Henry's, you come to two fine banks; on the top of the Security Trust building is a huge "6%" in electric lights that can be seen from Culver City, seven miles away. These banks have appeared in so many films showing people walking along busy streets or entering a bank that they are quite old, seasoned actors!

On the opposite side of the road is a shoe shop de luxe, where leading screen stars buy their shoes and their stockings. A few doors above it is Magnin's, the dress shop of Hollywood. Everyone goes to Magnin's. Their

windows are beautifully arranged; just a model gown, a new kind of flower, a handbag that makes you say "I must have that!" a bracelet, a string of pearls. And inside you will find Marion Davies, Constance Talmadge, Bebe Daniels, Claire Windsor, Aileen Pringle, Joan Crawford, Clara Bow—all the loveliest women in films—buying the exquisite clothes that Magnin's can supply if one is willing to pay the price.

More restaurants, small shops, and Cahuenga Avenue, cutting right across the Boulevard. A big market—which is a Hollywood term for general store—at the corner, and more small shops, all of them very prosperous. On the other side still more shops, including the popular Gainsborough Beauty Shop, run by Mrs. Harold Shaw, who was known as Edna Flugarth on the screen, and whose sisters are Viola Dana and Shirley Mason. There will certainly be a string of cars drawn up near that shop!

Back again on the south side of the street is Grauman's celebrated Egyptian Theatre, with its imposing shop-lined courtyard, which is the scene of immense crowds on every film first night. Then there is Paulais', an immense café and quick-lunch restaurant that sells the most marvellous sweets. At the counter film extras may be seen, in full make-up, eating sandwiches, salads, and ices. Opposite is Mosso Frank's French Restaurant, where an excellent table d'hôte is served and where the chef is a Frenchman. Many of the foreign stars in Hollywood dine at Mosso Frank's two or three nights a week. Then comes Robertson's, a big drapery store; then the world-famous Montmartre Café, where all the film world lunches, dines, eats supper, and dances.

The big restaurant is up on the first floor, with five tall windows overlooking the busy street. On Wednesday and Saturday, at lunch-time, when the place is always busiest, people line the staircase and stand in wedged masses round the entrance to the restaurant, craning their necks to see the stars. To get a table, unless you have booked one days in advance, is a vain hope. The first time I went to the Montmartre for a Wednesday luncheon party I thought I had never seen so many pretty women in one room before! Whether they were all film players or not it is hard to say; anyway, there they sat eating lunch and dancing between the courses on a tiny square floor to the music of a fine band.

Across the road again is the new El Capitan Theatre, which the Charlot Revue Company opened when they went to Hollywood. There are many good shops by the theatre—a lovely flower shop; an English bookshop; and the Elite Catering Company, from which establishment



At the opening of the famous Chinese Theatre—left to right: Sid Grauman, the owner, Charlie Chaplin, Norma Talmadge, Conrad Nagel, and Anna May Wong.



Antonio Moreno shoots his pet dog beside the swimming pool of his home.

Right: The casting department of the Central Casting Bureau through which now almost every film company obtains its extra players.



the stars order their dance suppers and wedding breakfasts, and sometimes their dinners, when they are entertaining on a very large scale. Where Highland Avenue cuts across the Boulevard the busy part of that street comes to an end and the residential part begins. I forgot to say that the new Roosevelt Hotel, a very magnificent place, is near the El Capitan Theatre. And across the road, to the north, is Grauman's gorgeous Chinese Theatre, close to the old Hollywood Hotel, a simple, long, white building shaded by pepper-trees.

This was Hollywood's first hotel; and in their early days such stars as Milton Sills, Tom Mix, Alice Joyce, Lillian

Gish, Charlie Chaplin, and dozens of others made it their home.

As the great Boulevard swings out to the sea the houses of film stars come in sight—Norma Talmadge's immense white-and-red house; Corinne Griffith's, grey with a green tiled roof; the beautiful home of Mr. and Mrs. Samuel Goldwyn, lying back from the road and surrounded by palm-trees. Further along is the red-bricked house of Mr. and Mrs. Ernest Torrence, with a rose garden between the house and the road, and tall eucalyptus-trees all round it. At the back of this house Mr. and Mrs. Jack Holt have their home, and Florence Vidor lives round the corner.

Still moving out towards the sea, the houses of Marion Davies and Gloria Swanson are in the exclusive Beverly Hills district; also Clive Brook's charming home; Jean Hersholt's large, picture-filled house; and up on the hill-top John Gilbert's house, called Eagle's Nest; Tony Moreno's white palace, Crestmont; Raymond Griffith's new Spanish bungalow; the home of Eleanor Boardman and King Vidor; and Fred Thomson and Frances Marion's Moorish castle, highest of all.

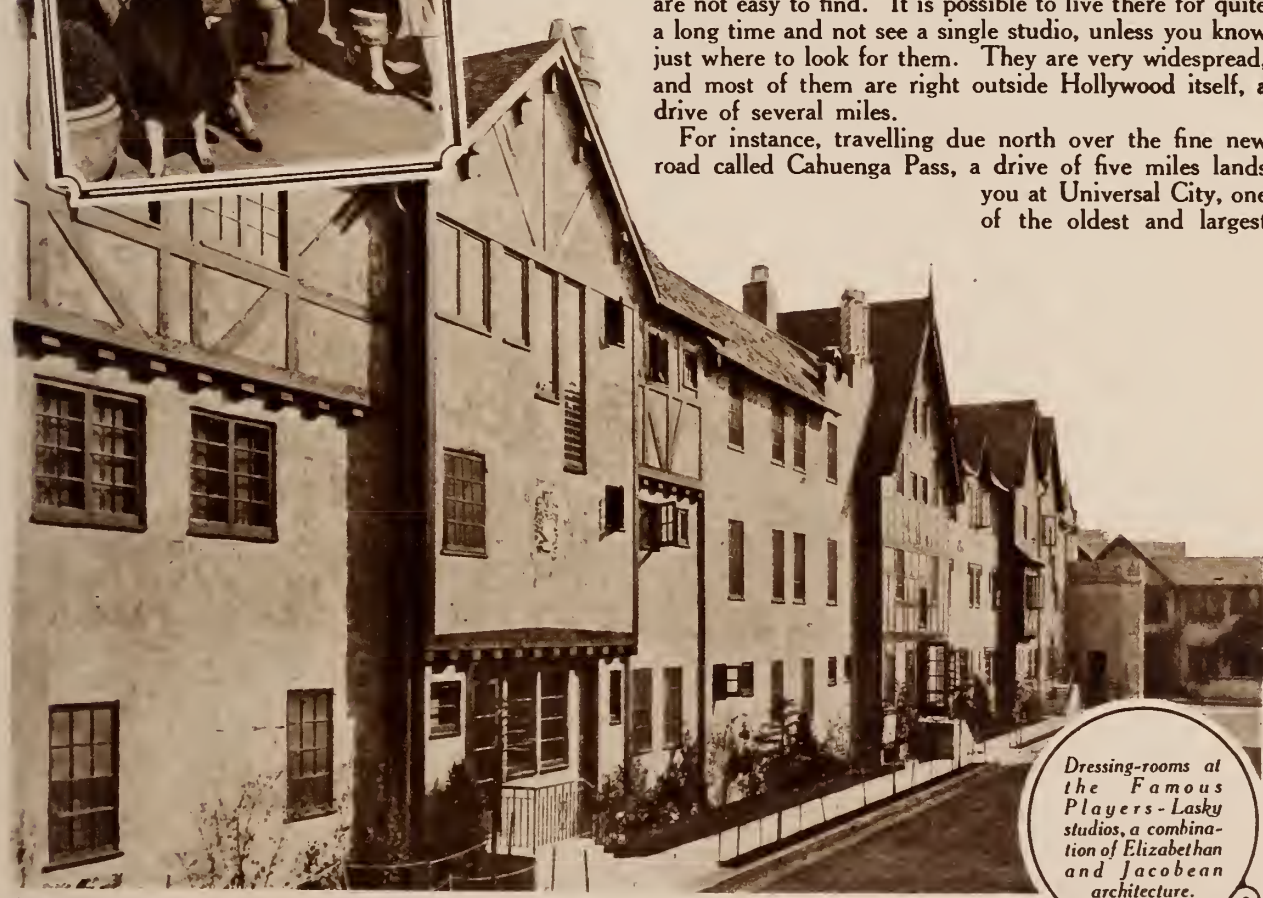
On the beach, dozens of stars have houses; and then, turning right back inland, you find Colleen Moore, Harold Lloyd, Victor Varconi, and Ramon Novarro all have houses in or near Los Angeles, where Ronald Colman lived until he moved this summer to his new house clinging to the hillside high above Vine Street.

And in all this you will notice that I have not mentioned a single studio! The truth is that Hollywood's studios are not easy to find. It is possible to live there for quite a long time and not see a single studio, unless you know just where to look for them. They are very widespread, and most of them are right outside Hollywood itself, a drive of several miles.

For instance, travelling due north over the fine new road called Cahuenga Pass, a drive of five miles lands you at Universal City, one of the oldest and largest



The entrance to the famous Montmartre Cafe, a rendezvous much frequented by the film stars, and, in consequence, always full of film fans hoping to see their favourites. The restaurant is above the portico seen in this picture.



Dressing-rooms at the Famous Players-Lasky studios, a combination of Elizabethan and Jacobean architecture.

studios in California. It has its own mayor, its own post office, its own police and fire station, also its own chicken farm. A few miles away is First National, the most up-to-date and newest film studio in Hollywood. To the south, quite seven miles from Hollywood, is Culver City. There, along Washington Boulevard, in the midst of small shops and roadside eating-houses, you come abruptly upon the Hal Roach Studio. A few minutes further on is the De Mille Studio, where Samuel Goldwyn makes his pictures as well as Cecil De Mille. And furthest of all is the gigantic Metro-Goldwyn-Mayer Studio, which is a little white town inside a big fence.

IN THE SHADOW OF THE GASOMETER.

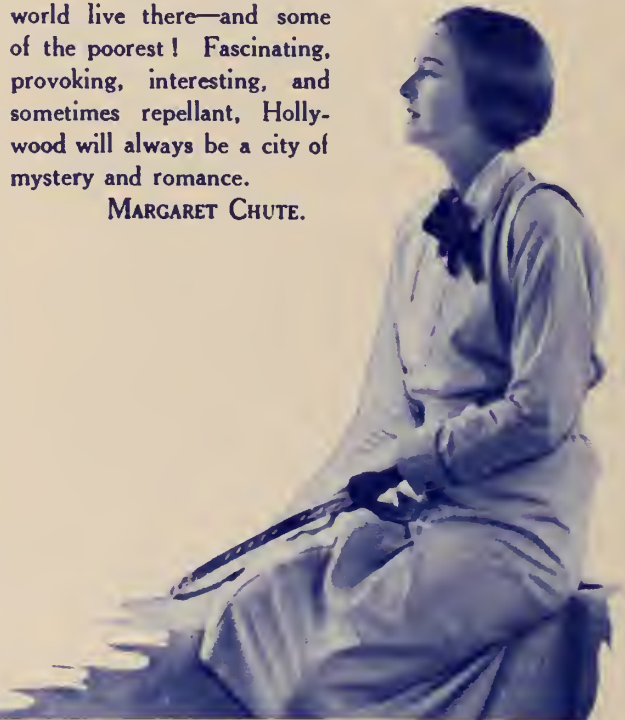
Across the other side of Los Angeles, miles away, is the old Selig Studio—and what is there in Hollywood itself? Warner Brothers' Studio on Sunset Boulevard, and Charlie Chaplin's picturesque studio surrounded by orange-trees on the same street. South a little, the New Paramount-Famous-Lasky Studios occupy a heap of space on Melrose Avenue; with the F.B.O. Studios overflowing into their pockets, so to speak. The Fox Studios straggle both sides of Western Avenue. On Santa Monica Boulevard the Metropolitan Studios come first, where Harold Lloyd makes his pictures. Then there is a vast gasometer, and under its shadow the studios of United Artists begin. That is where Doug and Mary, Gloria Swanson, Norma and Constance Talmadge, Corinne Griffith, John Barrymore, and other celebrities earn their salaries. Beyond it stand Educational Studios,

where Lupino Lane makes his comedies, and lots of other good films come to life.

LARGER THAN LONDON.

Well, that is Hollywood. Not a village, as so many people imagine, but a huge, widespread town. Hollywood, though it has no railway station, is larger than London; it covers over twenty-six square miles. It is the richest town of its type in the world, and though we associate it solely with films it has forty-six other industries, all flourishing. It has dozens of theatres, for silent and spoken drama; and its open-air theatre, the Hollywood Bowl, seats an audience of 20,000. Some of the wealthiest people in the world live there—and some of the poorest! Fascinating, provoking, interesting, and sometimes repellent, Hollywood will always be a city of mystery and romance.

MARGARET CHUTE.



Eleanor Boardman.



King Vidor.

The beautiful home that King Vidor built for his bride, Eleanor Boardman, on the slopes of the Beverly Hills.



The Young Lover

*I go to seek new fortunes—honours new.
I will be true—I promise—I will be true.*

"Cool is the dawn and misty, ere the sun
Is grown a giant in the sky,
And o'er the mountains creeping one by one
The clouds like loaded pedlars hasten by.

"The air is fresh and young as are thine eyes,
The day is but a boy as now art thou—
Before the dusk a storm may tear the sky,
Couldst thou foretell it now?

"Good-bye, my brave, and if
the sun holds clear,
'Twill be an omen—as the
rain
Will be—and yet—and yet,
my dear,
I cannot ever see thy dawn
again.

"If thou return'st to me—
however soon—
Thy morning must have died
and turned to noon."

Louise A.



*Mary Astor and
Gilbert Roland in
"Rose of the South."*

Ivor Novello and his Leading Ladies



Flora MacDonald (Gladys Cooper) clips a lock from the head of her idolised Prince in "Bonnie Prince Charlie."



Below is a scene with Phyllis Neilson Terry in "The Call of the Blood," Ivor Novello's first film venture.



A kiss for Benita Hume from Ivor's lips, the upper one displaying his celebrated but short-lived moustache, in "A South Sea Bubble."



Mac Marsh points accusing at the manicured fingernails of her underworld lover in "The Rat."



Below : A charming love scene with Gladys Cooper in "The Bohemian Girl," the first of the two films they made together.



Even when presented with Isabel Jeans smile, bills are unwelcome in "Downhill."



"Carnival," one of the most famous of earlier films, had Hilda Bayley and Ivor Novello as the lovers.

□ □

A game of chess with June, themselves pawns in the game played by Dan Cupid, in "The Lodger."





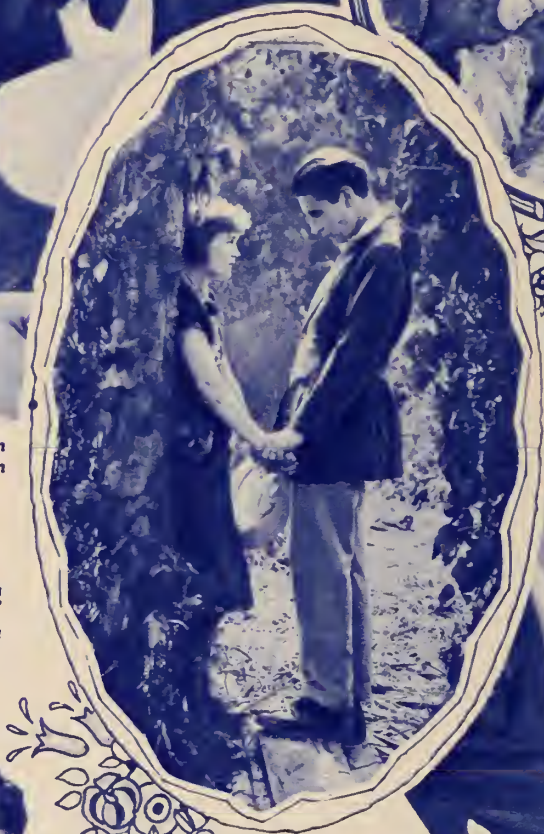
In circle: He lays siege to the heart of Nina Vanna in "The Triumph of the Rat." She was also in "The Man Without Desire" with him.



A love scene with Frances Doble in "The Vortex," the screen version of Noel Coward's play.

□ □

In the oval, he is seen again with Mae Marsh in "The White Rose," the film which he made in America under D. W. Griffith's direction.



Lewis Dodd and Tessa live together the last perfect moments of their bitter-sweet love in "The Constant Nymph."

□ □



Left: A dramatic moment from "Miarka—the Child of the Bear," which featured Ivor Novello, Madame Rejane, the famous French actress, and Desdemona Mazza.

Bungalow Alley

The Street of Stars



IT isn't a long street, this Street of Stars, it is probably the shortest in Hollywood; nor are the buildings particularly imposing, regarded as buildings—just three green-roofed, cream-walled little bungalows, each with its own distinctive and picturesque charm, each with its tiny patch of emerald-green clover and stepping-stone pathway leading to the front door.

Sightseeing tours round Hollywood do not include this street, for the simple reason that to reach it you must storm the gates of the United Artists studios, whose walls safely guard it from the prying gaze of tourists. For these little bungalows are not the first homes of artistic, modestly-incomed newly-weds. They are the dressing-rooms of the cinema kings and queens reigning in the studio.

First in the line is the bungalow used by Constance and Norma Talmadge. From the tiny entrance hall, where Constance's picture hangs, you see a glimpse of the green and yellow living-room. Before the

The charming little studio homes of the United Artists Stars.

fire, into which a tall white china cat for ever gazes meditatively, is a deep, well-cushioned sofa; above it hangs an antique map of Hollywood in the days when the only stars it knew jewelled the deep blue Californian sky at night. There are more portraits of Constance here, for Norma likes them, although she does not care for other pictures.

Beyond the archway is the sisters' dressing-room—again the springlike colours of yellow and green; gay and fresh with sprigged cretonnes and flowers. On the two dressing-tables—exactly alike, as are the enamelled chests of drawers—is a medley of scents, powders, lotions, creams, and on one a huge pink powder-puff—Constance's.

In the spotless kitchen, with its ruffled muslin curtains.

Gloria Swanson, the latest to have a dwelling in the "Alley."

Norma's favourite avocado-pear salad is prepared, and Constance's erratic meals are cooked.

THE RETREAT OF DOUG AND MARY.

Next door is the bungalow of Douglas Fairbanks and Mary Pickford, tall windowed, spacious, dignified. Round the long, polished mahogany table in the dining-room stand genuine old Chippendale chairs, once the Duchess of Albany's. There is a gleam of old silver, a flash from the great English crystal chandelier, a flutter of wings from the cage where Mary keeps her songbirds. Many famous people have been served by the trim maid, for Mary and Doug entertain nearly every day and keep the chef busy in the well-equipped kitchen.

The living-room is Colonial in style, filled with roses and delphiniums, signed photographs of prominent personages occupying much space.

Then comes the dressing-room—shell pink and forget-me-not blue, with its huge wardrobe and dressing-table brought from England by Mary herself, and beyond, away from the sound of motor-cars and studio bustle, the rest room, sunny, flower-filled, where dark shades can be pulled when the mistress of the house relaxes between scenes.

Although Douglas Fairbanks shares his wife's bungalow his offices are round the corner, opposite the last bungalow in the "alley." The office itself is decorated in gold and black, after the Chinese style. The walls are gold-lacquered, with Chinese dragons twisting about them; the couch is black-cushioned and gold edged. In the middle of the room is a huge mahogany desk, and above the bookcase is a sailing ship model recalling "The



Constance Talmadge, whose pictures Norma loves to have about her.



The Talmadge Bungalow, to which Norma and Constance repair between scenes when they are working.



Norma adds a last touch to her make-up before leaving her dressing-room.



Corinne Griffith, whose bungalow kitchen is seldom used for the preparation of anything but jasmine tea.

The entrance to the bungalow apartment used by Corinne Griffith.

Black Pirate," whose portrait adorns the wall.

The dressing-room adjoins, where Robin Hood, the great St. Bernard, Rooney, the little terrier, and Rosita, whom you may remember clutching one of the pirates in "The Black Pirate," are usually to be found.

Here also is a massage table. Beyond is the plunge, hot room, shower, more massage tables, and green-tiled swimming pool.

The last bungalow has been divided into two apartments; one is occupied by John Barrymore, and the other by Corinne Griffith.

CORINNE'S WHITE CAT.

The dim, cool, restful lounge in Corinne's apartment has grey and rose predominating, with just a suspicion of gold and green introduced here and there. These colours are repeated in her dressing-room. Pink roses are everywhere, and a fluffy white cat with several little snowballs of kittens occupy a bassinet. There is a triplicate mirror, rimmed with electric lights, and a wardrobe that completely fills one side of the room. The dainty



The other half of the last bungalow and its occupant, John Barrymore.

kitchen has a forlorn appearance, however—Corinne seldom uses it.

THE BARRYMORE HALF-BUNGALOW.

Just round the corner is John Barrymore's entrance to his apartment, facing Douglas Fairbanks' offices. Here are dull crimsons, tarnished gilding, old, time-mellowed carved wood, that bring old Italy to California. On the walls are three Hogarth originals, one of "The Beggar's Opera," a sketch by himself, an old Venetian mirror, a wall bookcase, where first editions contribute more wine-red and gilt. There are rare old tapestries, a suit of armour, complete with helmet, a cracked plaque of the unsurpassed Italian blue, an old specimen of crewel work, and many photographs, including one of him and his baby daughter.

Beyond is the dressing-room, which also serves as office, where his secretary is kept busy, and an electric gramophone plays anything from stiffest classical compositions to jazz. The walls are decorated with framed antique maps. Outside the window chatters his pet monkey, once George Carpentier's.

The latest bungalow to be added is Gloria Swanson's, but at the time of writing this is not completed, and its famous future owner is homeless but enthusiastic.



Mary Pickford and Douglas Fairbanks (in circle) the owners of the bungalow below.



The first bungalow in Bungalow Alley, where many celebrities of Society, Stage, Politics and other spheres of life have been entertained.



The Cruel Columbine

*Who are you thinking of, Columbine?
The air is as warm and as scented as wine,
And a crown for the moon the pale stars twine.
Who are you thinking of, Columbine?*

Hearts are, sweet, such foolish things—
You pluck them like my banjo strings.
Harlequin stalks beneath the moon,
With Pierrot there'll be fighting soon.
Take care lest there be left the Clown
Slowly to drag the curtain down.

*The Lady Moon's way is less fickle than thine,
Most dear, most cruel Columbine*

Like a trophy, dear, believe,
You wear their hearts upon your sleeve.
Yet—ah laugh not, Columbine—
Also wear, I pray you, mine—
Beneath the rest and turning down,
Since 'tis only of a clown.

*Who are you thinking of, Columbine?
The air is as warm and as scented as wine,
And a crown for the moon the pale stars twine.
Who are you thinking of, Columbine?*

Louise A.

Ronald Colman and
Vilma Banky in
"The Magic Flame."



Chic and CLEVER

Famous Comediennes who Bring Laughter to Millions

REALLY clever comediennes are about the rarest thing in the film world, therefore it is not surprising that they are among the highest paid stars, and also the most popular.

Colleen Moore won a big popularity contest in America which included all screen actresses, and Betty Balfour won a similar competition in this country. Laura La Plante has a tremendous following here and in America, and her admirers are increasing with every new picture.

Phyllis Haver.

Vivacious Vera Reynolds is another comedienne who is a sure box office draw, and Constance Talmadge, in her own light line, is as certain a winner as her sister Norma is in her serious roles.

I have always thought that a clever screen comedienne is worthy of more praise than her sister professionals who play heroines or vamps, and she has to work harder to get her laughs than her male rivals.

A comedian can put broad effects into his gags



Vera Reynolds.

□

Left: Laura La Plante.

□



Betty Balfour.

which would be vulgar if tried by a comedienne, for all of us have a natural dislike of seeing womanhood cheapened.

Think of the gags Charlie Chaplin, Harold Lloyd and Buster Keaton put over, and then imagine what the effect would be if the same stunts were tried by Colleen Moore or Betty Balfour.

One great thing about these feminine laughter makers is that each has a distinct style. They have been clever enough to avoid copying each other, and the copyist is the bugbear of the entertainment world.

Many readers will remember the army of imitators of Charlie Chaplin that invaded the music-hall world, and, in a lesser degree, the studios. In respect to the latter they did not get many chances to annoy the public, for directors soon found out that although it was easy for anybody to make up like Charlie, it was a different and almost impossible task to act like him.

But the music-hall imitators proved a real bugbear until the public made them fade away.

Our leading screen comediennes have avoided this mistake. They have realised that originality is the foundation stone of success.

There is not the slightest similarity between Colleen Moore and Betty Balfour.

To me the greatest charm of Colleen Moore is the look of wonder she gets into her eyes.

It is now generally known that one of Colleen's eyes is blue and the other brown, and perhaps this may have something to do with it, for the camera, although it cannot register actual colours, is sensitive to them.

But Colleen has many more claims to fame as a comedienne than her expressive eyes. She has a face that seems to grow younger with every picture, and a slim body that enables her to play the part of a very young girl and look quite natural.

She has tremendous nervous energy and physical agility which puts vim into her stunts.

And in addition to her natural gifts Colleen is a clever little actress.



Colleen Moore.



Ruth Taylor.



Constance Talmadge.



Renee Adoree.



Lillian Harvey.

Laura La Plante has played other rôles than that of comedienne, but it is in the latter that she has done her best work, and her rapid rise in the pictures was due solely to her work as a laughter maker.

Laura is best in a comedy part in which there is a vein of pathos, for she can put in that tender bit of feeling (so effective in a comedy) as well as any actress on the screen—and how she can cry!

Laura is good-looking, and has a figure that gives frocks a chance to make testimonials to their designers.

Betty Balfour is so well known to British picturegoers that it seems hardly necessary to write anything about this volatile and remarkably clever little lady.

She made her screen name in the "Squibs" series, and good as these pictures were, and much as Betty had to thank them for in the making of her popularity, I have always thought she stayed in them too long.

It was nobody's fault and there was nobody to blame.

The public liked the series and the producer would have been very much of an altruist had he thrown up a certainty for a speculation.

But the break came at last, and Betty Balfour showed she was not a one-type actress, but though she has had many successes I am still looking forward to her doing something bigger, for I believe she is not only a great comedienne but a really versatile actress.

I always thought she would have made an ideal Nell Gwynn, and wrote to that effect in *Picture Show*, but it was not until long after I had written that paragraph and was chatting to Miss Balfour, that I learned it had been her big ambition to play this particular part, and that she had been selected to play it.

But for some reason negotiations broke down, and we saw Dorothy Gish as the merry Nell. Miss Gish made a very sweet and roguish Nell, but I am still hoping to see our Betty in the part.

Lillian Harvey is another English comedienne, though she made her screen name in Germany. At the moment of writing I have only seen her in one picture,



Marie Prevost and a pet Pekingese.

□ □

Below: the Duncan Sisters, Rosetta and Vivian, renowned on the variety stage.



Alberta Vaughn.



Estelle Brody, who first won fame in "Mademoiselle from Armentieres."





Bebe Daniels,
an old-established
comedy favourite.

□ □

Right: Clara Bow, America's
most famous flapper and pos-
sessor of "It."



Sally O'Neil brings
a new fund of Irish
humour to the films.

□ □

Leatrice Joy, who was
well known in drama
and still returns to the
old love now and then.



Patsy Ruth Miller, whose
pensiveness in this portrait
is belied by her vivacity on
the screen.



"Crazy Mazie," but she struck me as having a big future before her if only she can get opportunity and the right rôles.

Constance Talmadge is not only a good comedienne, but she is versatile enough to play almost any kind of part. I prefer her in a comedy picture in which there is a touch of pathos. I remember her giving a fine performance in which she doubled the parts of a stay-at-home wife and a dazzling, daring revue actress, and she played these totally dissimilar roles with such characterisation that it was hard to believe it was the same actress.

To return to Dorothy Gish. Here we have an artiste who, like Colleen Moore, always seems to be enjoying her work. The mischievous tricks she plays in a picture one could well imagine her doing in real life, and, indeed, Dorothy has a real sense of humour off the reel. When she was filming "Nell Gwynn" she had always a funny story for anyone who visited the studio, and her jokes, like herself, were always good natured.

There is not a bit of side about Dorothy, and she is always ready to praise another actress, even if that actress is a rival.

Personally, I have always preferred Dorothy to her sister Lillian, though every time I write that I get a host of indignant letters from Lillian's faithful admirers.

It may not be quite correct to class Estelle Brody as a comedienne, for she has played tragic parts, but all the same she has a fine gift for comedy.

Her acting carries with it the stamp of naturalness, and she has a sly humour that is very fascinating.



Mary Pickford as she appeared in "My Best Girl."

Dorothy Gish deserted the screen after making "Madame Pompadour" over here.



She possesses that rare touch of getting right down to the foundations of the character she is portraying, and losing her own individuality, which is the essence of good acting.

So many stars on the screen are just themselves, whether they are playing an aristocrat or a poor girl, but Estelle Brody is above this. I have never quite found in my mind an ideal part for her, but she has pleased me greatly in every picture I have seen her in.

Bebe Daniels is, to me, one of the screen's greatest mysteries. I have seen her in parts when I have thought she had been really great, and in others when she has not made any appeal.

For this I blame directors more than Bebe, who is not the first, nor will she be the last, clever screen artiste who has been forced into rôles entirely unsuitable.

Clara Bow struck quite a new line in the modern flapper when first she flashed across the screen as a new star.

Whether she will develop into a planet or merely dazzle for a while as a shooting star I should not like to say.

Anyway, she has already brought much laughter to picturegoers.

Sally O'Neil is a sparkling comedienne who ought to go on shining for quite a time, for she has enhanced her first success by successive pictures.

I have not space to do justice to the other comediennes whose faces brighten the pages of this article, but all of them have had their successes and all of them have brought laughter to millions.

E. W.

Below: Marion Davies enjoys a peaceful holiday after finishing screen work.





Greta Nissen
and
Charles Farrell
are lovers in "Fazil."



Norma Shearer's

gay smile and frank gaze, among the many reasons for her popularity, can be seen in "After Midnight" and "The Student Prince," the screen adaptation of "Old Heidelberg," in which she has the role of Kathi, opposite Ramon Novarro.

Photo : Ruth Harriet Louise



John Barrymore

*This popular hero, in "Tempest,"
deserted old-time France, which had
provided him with such picturesque
settings in "The Beloved Rogue"
and "His Lady," for Russia, modern,
but no less picturesque.*

Photo: John Mickle



Cheery

George O'Brien,
when he was chosen to play the leading
role in "Sunrise," had travelled a long
way from the boxing-film series which first
made his name and proved him a fine
actor as well as an athlete.



*Who would think that this lovely, grave
lady was the sparkling*

Florence Vidor

*of sophisticated film versions of French
farces and subtle screen comedies such as
"Honeymoon Hate" and "Doomsday"?*

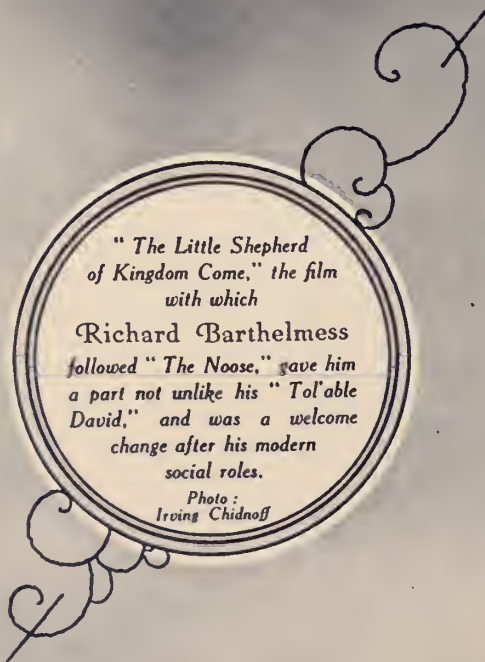


The Talmadge Sisters

—Constance and Norma—at the Santa Monica beach home where they have spent many happy hours of their spare time, basking in the sun and bathing in the blue Pacific.



Jack Buchanan,
the great stage favourite
who, after making "Con-
fetti" before the camera,
in the screen version of
"Toni" plays the role he
took in the musical
comedy.



"The Little Shepherd
of Kingdom Come," the film
with which

Richard Barthelmess
followed "The Noose," gave him
a part not unlike his "Tol'able
David," and was a welcome
change after his modern
social roles.

Photo:
Irving Chidloff

Irving Chidloff
N.Y.



Facing Page 49

A Flirt with a Fan

Douglas Fairbanks and Lupe Velez
in "The Gaucho."
(Allied Artists.)



Charles Delaney.

New Faces

Picture Players
the Past Year has Brought to
Stardom's Anteroom



EVERY day in the film world, box-office receipts attest that slowly but surely a well-known star is slipping from the niche he or she has filled, perhaps for years, perhaps only a few brief brilliant months, and occasionally a star vanishes completely from the screen to shine in domesticity, or is claimed sensationally by death. The gap is not left long vacant. Behind the ranks of the big stars are thousands of expectant, hopeful young players scrambling over each other to step into any such vacancy, or to create new niches for themselves, all confident of their ability to "deliver the goods," all eager for stardom, the ambition of every film extra, which is realised by so few.

It is certainly a stiff task that the studio star-makers have to cope with, the selecting and preparing of possible star material from the ever-changing, gigantic crowds of extras and small part players who besiege the casting department, and it is to their credit there are so few failures.

During the past year there have been more players than ever before whose work has raised them from hopeful nonentities to budding stars.

Some of them had been working in leading rôles in "quickies" and small Westerns for some time before they earned promotion to minor parts in "bigger and better" productions.

Charles Delaney is among these. His cheery Irish grin won him the leading rôle opposite Sally O'Neil in "Frisco Sally Levy," and lifted him from the insignificant pictures in which he had previously been appearing. Mary Nolan is another, but perhaps it would be more accurate to describe her as a "new name" rather

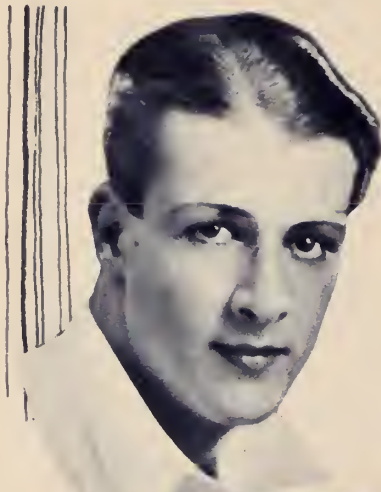
than a "new face," for she played *Trilby Clark*. leading rôles in many films as Imogene Robertson before the unfortunate affair which drove her off the screen.

However, "you can't keep a good girl down," and under her new name she returned to films in "Sorrell and Son."

This film also introduced a new leading man, Nils Asther, well known in his own country, but previously unfamiliar to us. Since that film he has been in great demand and his screen career looks very promising.

Donald Reed and Jason Robards are two leading men whose film fates seem to be hanging in the balance. They have both gradually worked up from extra rôles to supporting a star as well known as Colleen Moore and Dolores Costello, but have yet to prove their merit.

To Norma Talmadge goes the credit for discovering Gilbert Roland. This young player won his laurels as Armand in "Camille," and since has played with Norma in "The Dove," and "The Woman Disputed." He is singularly unaffected by his sudden success, and at the time of commencing "The Woman Disputed," still used



Charles Morton.



Godfrey Winn.



Donald Reed.



Below:
John Hamilton.



Gilbert Roland.



John Longden.



In circle:
Jason Robards.

the little blue car he drove about in when he was a struggling young actor playing his first big part in "The Plastic Age."

Charles Morton, who has the rôle of Johann, the strong son in "Four Sons," also has a future if his prospects continue to be as bright as they are at the time of writing.

Two very promising youngsters are Frank Marion and Virginia Bradford, who suddenly leaped into notice in "The Country Doctor," and "The Wreck of the Hesperus." Frank made his film début at the age of nine in "Hearts of the World," playing child parts, but left the screen after "Little Lord Fauntleroy," and did not intend to return to it. However, those who saw "The Country Doctor" will be glad that he was persuaded to alter his mind.

Virginia Bradford was picked out by the discriminating eye of Cecil De Mille when she came to Hollywood to write film gossip for her local newspaper—and the newspaper had to get another writer.

Douglas Fairbanks' latest film, "The Gaucho," brought to light two potential stars. These were Lupe Velez and Eve Southern. Eve had had parts in two or three big films before, but somehow, in the cutting, it was always the sequence in which she appeared that was either pared down to the merest flash or eliminated altogether, until this picture gave her her opportunity.

Lupe Velez, a fiery young Mexican, went straight from slapstick comedy to "The Gaucho," and created an immediate furore. Needless to say, the two-reelers have seen the last of her.

When Erich von Stroheim announced Fay Wray as his leading lady for "The Wedding March," all the telegraph wires buzzed and tongues wagged enquiringly. No one knew who she was at that time, her sole bid for fame having been a lead in a Hoot Gibson Western, followed by a workless period during which, as she was under contract, she was debarred from seeking work elsewhere.

Molly O'Day, whose work led to her being cast opposite Richard Barthelmess in "The Little Shepherd of Kingdom Come," is the chubby sister of Sally O'Neil, but is quite capable of standing alone.

Reminiscent of Betty Bronson's leap to fame is that of Ruth Taylor, chosen for the preferred blonde in "Gentlemen Prefer Blondes." Her work in that film has marked her as a comedienne of the future.

John Barrymore's lovely German heroine in "Tempest," Camilla Horn, made her bow in "Faust" as Marguerite, and her acting augurs well for the future. Another Continental actress, Elga Brink, is becoming well known in British pictures, having played in "The Fake," and "The Physician." She is, by the way, a widow, and the proud mother of a small son.

The year has witnessed particular activity in film expansion in this country. The passing of the quota gave a fillip to the business which nothing else could have done, and newcomers have been hurriedly added to the ranks to swell the depleted numbers of tried and tested stars remaining to our feeble industry. These include Trilby Clark, the young Australian who was chosen for the title rôle of "Maria Marten," in the screen version of the old stage thriller; Godfrey Winn, a legitimate stage actor whose début in "Blighty" was a great triumph; John Hamilton, whose films include "Wild Cat Hetty" and "The South Sea Bubble"; John Longden, who, after playing the Bolshevist in "The Flight Commander," was cast for the title rôle in "Quinneys," which marks one of Alma Taylor's infrequent appearances on the screen, and Maurice Braddell, one of the most promising of all the younger generation of British players, who is to be



Eve Southern and, left, Lupe Velez, both brought into fame by "The Gaucho."



At the right and below: Elga Brink and Camilla Horn, two Continental players.



Dorothy Boyd and Mabel Poulton (left), who were the Tessa and Lena of "The Constant Nymph," in which Ivor Novello was Lewis Dodd.

Fay Wray.



seen in "A Window in Piccadilly" with Joan Morgan, and "Dawn."

Mabel Poulton is the outstanding success of the year, her superb portrayal of Tessa in "The Constant Nymph" alone deserving stardom. Although she has been on the British screen for some time it has not been until recently that her name has meant anything to the picture-goer. "The Constant Nymph" also revealed two other players of promise—Dorothy Boyd and Benita Hume, the Lena and Antonia of the film.

Dorothy Boyd has signed a contract, so we can expect to see much more of her.

Two other very charming Britishers are Eve Gray and Madeleine Carroll.

Madeleine Carroll is a university graduate who stepped straight into the leading rôle in "The Guns of Loos" without any experience as an "extra," while Eve Gray is the delightful heroine of "Poppies of Flanders," and "One of the Best."

Virginia Bradford and Frank Marion leapt to fame together in "The Country Doctor."



Maurice Braddell.

□ □

Above: Vera Voronina.

□ □

Right: Madeleine Carroll.

On right: Benita Hume.

It is interesting to note that among all these young actresses there is only one who can definitely be classed as a "vamp." She is Lupe Velez, of the raven hair and flashing eyes, and she has the same appeal that brought Dolores del Rio rocketing to fame—the vivacity and ability to convey an impression of wickedness even in her most ingenuous moments.

Can the "vamp" the screen has hitherto shown us be dying, or is it that a new "vamp" type is being evolved—the girl who can "vamp" anyone at any time, whether she is the healthy outdoor type of Dorothy Boyd or big-eyed and spiritual like Eve Southern?

A scrutiny of the photographs will disclose a hint of Helen of Troy in all their eyes—which is probably the reason they are no longer of "the crowd."



Eve Gray.



Mary Nolan, formerly known as Imogene Robertson, staged a come-back in "Sorrell and Son" and later played with Reginald Denny.



Left: The wistful Irish charm of Molly O'Day can be seen in "Hard Boiled Haggerty" and "The Little Shepherd of Kingdom Come."

The Vanishing Skirt

As shown by film favourites, from the early eighteenth century to the present day. What will the next vagary be—a frill round the waist or a return to the crinoline?



A lady of Queen Anne's Court in 1705, wore yards of brocade, as shown by Olga Baclanova in "The Man Who Laughs."

Then came a decided skimpiness in the matter of width—but the length was still discreet. Billie Dove in a costume of the Empire period.



Mary Philbin, a demure early Victorian, in "Drums of Love" shows a return to wide-circumferenced skirts after the tightness of the Empire period.

Ruth Taylor—the Preferred Blonde—proves that the modern scanty skirt is even more becoming than the voluminous and lengthy one of years ago. The question of health is, of course, negligible.

Twenty-five years ago waists and hips and flounced trains were the vogue. Witness Claire Windsor in "Foreign Devils."

Old Thoughtful

You can hold her hand as long as you may,
She's loving it—see her eyes.
You can trust my discretion whatever
you say,
You love her—I think you're wise.

You can call me names and pull my ears,
I'll even lick your hand.
And while you're whispering hopes and
fears,
Pretend I don't understand.

I find human love interesting, I—
It's the first time that I've met it.
But hurt her once, or make her cry,
And then, my lad, you'll get it!

LOUISE A.

*Ralph Forbes, Marceline Day and
Flash in "The Dog of War."*



Training Animals *for the* Pictures



*Rin-Tin-Tin and his
trainer and owner, Lee
Duncan.*

IF all the trained animals used in the pictures were got together in one show what a wonderful circus it would be, for these animals are the stars of their profession, and earn for their masters stars' salaries.

The training of a horse, dog, cat, or any of the big jungle beasts for the film is a much more difficult job than training animals for the circus and vaudeville shows. Take a circus horse, for instance. He is trained to do a certain number of tricks, and when he has thoroughly learned them he carries on that act until he retires, with the exception of an occasional new trick. So it is with the big cats, lions, tigers and leopards. They perform the same act day after day, and so long as they go through it properly they are earning their money and satisfying their masters.

But in training animals for the films a very different and very much harder task confronts animals and trainers. New tricks are needed for each new picture, therefore it goes without saying that only the very pick of trained animals are employed.

Every trainer has his own ideas as to the best way to get the best results, but all the modern experts have decided that cruelty is useless. Firmness is absolutely essential, but patience and kindness are even more important. It is not only cruel but stupid to beat an animal because it cannot grasp what is wanted of it. The beating does not sharpen the brain, but scares the animal until it is apt to forget what it has learned.

There must, of course, be some form of correction for wilful disobedience or laziness, but in the case of dogs it has been found that a sharp word and a tap with a folded newspaper are more effective than curses and blows.

A really well-trained animal is always more worried than the trainer when it fails to grasp what is wanted or bungles a trick, and usually the best thing for the trainer to do on such occasions is to leave it to the animal, encouraging it by a pat, and rewarding it with a tit-bit when it accomplishes the trick.

In the case of the big cats a similar system is worked, but when it comes to one of these animals turning on a trainer sterner measures have to be adopted.

It would be useless to try to correct a lion or a tiger, or even a leopard, with a folded newspaper. When a clash of wills occurs the trainer has got to win or retire. But the expert trainer does not jump to the conclusion that because a big cat is nasty and sulky that it is a case of disobedience. It may be toothache or some sudden indisposition, and in such instances the veterinary surgeon is at once called in and the big cat put on the sick list.

GRATITUDE OF WILD ANIMALS

THE man who cures a big cat of an ailment, or even eases pain, is sure of gratitude. I have heard some trainers declare that a lion, tiger leopard, or puma will be more grateful for such an act of kindness from a human being than would a dog or a horse.

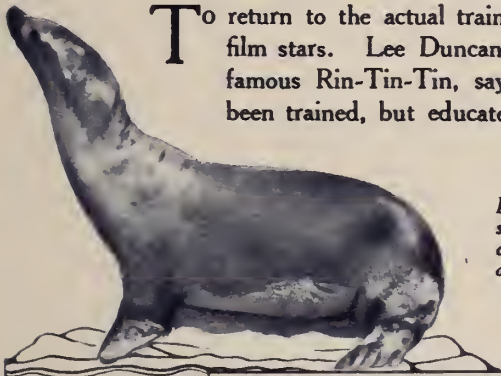
In a way I can understand this. The horse and the dog are man's friends.

They are domesticated, they belong to civilisation, and they naturally expect their master to look after them or call in the doctor when they are ill, just as a child expects the same thing from its parents. That being so, the horse and the dog think they have paid for such a service by a rub of the head or a wag of the tail.

Wild beasts never become really tame, much less domesticated, even when born in captivity. They regard mankind as their natural enemy, though they may make an exception in the case of their trainer. Therefore they may be reasonably expected to think more of an act by a man which relieves them of pain than would a dog or a horse.

TRAINING RIN-TIN-TIN

TO return to the actual training of these animal film stars. Lee Duncan, the owner of the famous Rin-Tin-Tin, says his dog has not been trained, but educated.



Freddie, the trained seal, who is in great demand for roles suitable to his peculiar talents.



Marquis, a film villain. He plays the "heavy" role in Rex's pictures.



Right: Rex, the black stallion whose magnificent beauty has made his films notable, with Lady, his mate, who appears opposite him.



Lupe Velez with Josephine, one of the most ingratiating little monkeys in the films.

"Right from the beginning," he says, "I taught Rinty just as I would have taught a little boy, by showing him what I wanted and talking to him in an ordinary tone of voice. I have never forced him to anything at the point of a whip and I have never even shouted at him in a temper."

Certain it is that when Mr. Duncan is giving a demonstration of Rinty's marvellous stunts before a gathering of



George K. Arthur and Pussyfoot, the clever trained cat who plays an important part in "Baby Mine."

In circle: Silverstreak, one of the many beautiful Alsations on the screen, in "Fangs of Justice."



Left: Jiggs, the intelligent canine actor in "The Fire Brigade."

Below: Ranger, another dog who consistently walks away with acting honours in the films in which he plays, in a scene from "Flashing Fangs."

Pressmen he never raises his voice above the ordinary conversational tone. Anybody in the next room would think he was a human being.

"Now, Rinty! Crawl! Play dead! Scratch your right ear! Now show these ladies and gentlemen how you act when a cruel master is supposed to have thrashed you."

Rinty at once drops to the floor and crawls and whines, the very picture of an ill-treated dog. Rinty never makes a mistake between the words "right" and "left," whether it is a question of turning to the right or left or raising a particular paw. And when Rinty is on the set Mr. Duncan directs him from the side just as any director would instruct a human star.

"Now, Rinty! You're sorry for what you have done. Grovel at her feet and then jump up and kiss her."

And Rinty does, and, what is more, he rarely needs a second rehearsal. One trial, and then the camera can start crank when this star is on the scene.

Another famous dog star, Flash, of the Metro-Goldwyn-Mayer studios, was sold as a pup for eight pounds, but was returned to the original owner because he was "too ungainly and had clumsy ways." To-day he is valued at twenty-five thousand pounds, and if he lives to an ordinary dog's age he is probably worth it.

Flash is another dog who has the gift of understanding words given in an ordinary conversational tone of voice. Like Rinty, he never makes a mistake between "right" and "left," and this is a great asset to his trainer, who describes certain articles he wishes the dog to fetch by this means.

He can herd sheep with the dexterity of a trained sheep-dog, and, what is more, when his trainer gives a name to a sheep and then calls on Flash to cut him out from the flock he always gets that particular sheep.





Thunder and White Fawn, who have played together in many films, as they appear in "Wolf Fangs."

Right: Harry Lucenay with Pete (left), the dog whose monocled eye is well known in comedies, and his father, Pal, who is now placed on the retired list with a comfortable pension.



Bonepart and Nutty, the trained squirrel, who are great pals off the screen.



A left-hand glove or a right-hand glove can be told by Flash at a glance, and often he improves on the director's instructions by pretending he can't at once locate an object. His worried look on these occasions is entirely Flash's own idea.

One of the cleverest dogs who ever appeared on the screen is Pal. He could do anything a trained dog could be expected to perform, but it was as a comedian that he shone brightest. Pal could laugh and cry and grin at a joke like a human being. You can still see him in the pictures, but he has been placed on the retired list in the studios, his place being taken by his son Pete, who has certainly followed in father's footsteps by becoming a first-class canine comedian.

Thunder and Fawn are a couple you will have seen in many a stirring drama of the Great Northwest. They are inseparable off the screen as well as on.

Bonepart, a police dog, has a queer companion as you will see by his photograph, where he is shown carrying the trained squirrel, Nutty.

One of the most intelligent and at the same time one of the most comical of film animals is Minnie, the huge elephant, who has put laughs into many a comedy. Despite her huge strength,



Flash, the star of "Under the Black Eagle," asks for his supper like a perfect gentleman, and receives it.



Chester Conklin in "Two Flaming Youths," has a bout with the well-known boxing kangaroo, who usually manages to put a kick into his film work.



Leo, the famous lion who usually makes a roaring success of the part he plays.

she is as gentle as a lamb, and takes to everybody.

In one picture, a Fox comedy, she is handled by a little boy who is no more than a baby, and as an instance of her amazing cleverness in that picture, Minnie, at the order of the boy, charges a big crowd and knocks parts of a circus over, scattering stalls right and left. It is all so realistic that one begins to fear the elephant has really run amok, but it is pure acting, and Minnie did not hurt a single player.

LEO'S SOFT JOB

ONE of the best-known lions on the screen is Leo, the big Nubian who is the trade mark for all Metro-Goldwyn-Mayer films,

Noah, the leopard, loves to play unsympathetic characters on the screen, but in private life, so we are told, is a lover of home and family.



being shown in front of every picture produced by this firm. Leo has a soft job, but it was not easy to get it, for something like two hundred lions were given a film test before he was selected.

Noah, the leopard, whose fierce face figures in the illustrations to this article, is a particularly intelligent animal, and, unlike most of his breed, he can be relied on.

And that quality of reliability is the biggest asset of all the animal stars. They do not get temperamental and turn the director's hair grey or turn grey hairs into bald patches. They do their job, and the producers know that, whatever else may be wrong in a picture, the dumb star will be right.

EDWARD WOOD.



Strongheart, perhaps the best known of all the film's varied selection of animals, as he appeared in "The Silent Call."



Minnie is a trained elephant of gentle disposition, and is seen on the left in "Monkey Business" with Karl Dane and Louise Lorraine.



In
Grandma's Day

Lya de Putti

"The study door is shut and fast.
 I vow my heart doth race the clock.
 Ah, hark! Is that a step at last?
 Or was it—heaven!—of *blows* the shock?"

"I should be lying on my bed,
 The blinds well drawn, my salts at hand,
 Perhaps a white shawl round my head—
 'Tis too much for a girl to stand!"

"What pain! What anguish! What suspense!
 (I fear the vapours must ensue)—
 No one to speak in my defence,
 Oh, if at last at least I *knew!*"

*In what a dither then they went,
 When Adolphe asked Papa's consent!*

LOUISE A.



The Perfect Screens Lovers

Ronald Colman and Vilma Banky in scenes from their Five Photoplays



In "The Dark Angel," the first of their films together, and Ronald Colman's favourite.



Cupboard love in "The Winning of Barbara Worth," the Western that followed "The Night of Love."



Right: A dramatic scene from "The Magic Flame," the romance of a king and a clown (both played by Ronald Colman) who loved a girl of the circus.

At the extreme top they are seen in "Two Lovers," their last film together.



In "The Night of Love."



LON CHANEY. His accomplishments with his make-up box, the most famous in Hollywood, have amounted to little short of wizardry, as can be seen by these pictures of him. The titles of the films in which these characters appeared are given (reading from top to bottom).

A Blind Bargain
The Unholy
Three
Mr. Wu
Shadows
Oliver Twist

He Who Gets Slapped
The Unknown
The Hunchback of
Notre Dame
Mockery
The Hypnotist

He Who Gets Slapped
The Unknown
The Hunchback of
Notre Dame
Mockery
The Hypnotist



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Love's Overture

Ramon Novarro and Marceline Day
in "Romance."
(J. M. G.)

"Ramona"

A screen version of Helen Hunt Jackson's famous novel. (Allied Artists.)



Ramona and her Spanish lover Felipe (Roland Drew).



Dolores del Rio as Ramona, half-white, half-Indian, whose choice between her lovers leads to tragedy.

A beautiful adopted daughter of a proud Spanish-American family, beloved by Felipe, the son of the house, and Allesandro, a fiery Indian, to whose passion her own Indian blood responds.



Ramona and Allesandro (Warner Baxter), the Indian whose heart is also hers.

UNCLE TOM'S CABIN

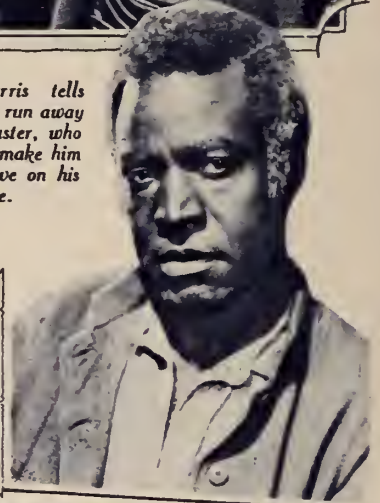
Cast:
James B. Lowe (Uncle Tom), Virginia Grey (Little Eva), Mona Ray (Topsy), Margarita Fischer (Eliza), Arthur Edmund Carew (George Harris), John Roche (St. Clare), Aileen Manning (Ophelia), George Seigmann (Simon Legree).



George Harris tells Eliza he has run away from his master, who is trying to make him marry a slave on his estate.



Little Eva pities Uncle Tom, and, after listening to his story, persuades her father to buy him.



(On right) Topsy shocks Miss Ophelia and amuses Augustine St. Clare.



(On left) The bloodhounds used to track Eliza and her baby over the ice.

(A Universal Film.)

The Garden of ALLAH

A new film version of
Robert Hichens' famous novel

(Jury-Metro-Goldwyn)



(Below) Ivan Petrovitch (as the monk) listens to his wife (Alice Terry) pleading with him to save his soul by returning to the monastery.



The call of the world comes to the monk when he holds a young girl in his arms.

A visitor to the tent in the desert decides the young monk to confess his sin.



A Little Bit of FLUFF

The British film version of the famous musical comedy starring Betty Balfour and Syd Chaplin

(Wardour)



"A lift on the way"—Betty takes a joy ride.



Rivals for the favour of the fair charmer with whom they are both infatuated—Clifford McLaglen, Betty Balfour, and Cameron Carr.

Somehow Good

The First-National-Pathé British screen version of William de Morgan's novel, starring Fay Compton and Stewart Rome

Rosalind wins again the heart of the man who had loved her years ago, and is unconscious of her identity.



Right: Rosalind's daughter, Sally, brings home the man who has lost his memory and she recognises him as Jerry Harrison, for whom she had left the peaceful security of her English home.

□ □

Below: Sally's sweetheart (Colin Keith Johnson) and mother are confronted by her unconscious body after her splendid effort to save Jerry from drowning.



FELICITA (and the DEVIL

(J.M.G.)

The story of two men's friendship which is nearly broken by a heartless woman. It features Greta Garbo as Felicitas, John Gilbert as Leo, Lars Hanson as Ulrich, and Marc McDermott as Felicitas's first husband.



Her husband dead, Felicitas marries her lover's friend, Ulrich von Eltz, and is denounced by Leo when she tries to win him back.



The kiss that led to a duel.



Unaware that Felicitas is married, Leo von Harden is surprised by the entrance of her husband, who challenges Leo to a duel.

"Sadie Thompson"

W. Somerset Maugham's story has Gloria Swanson in the title rôle of the Allied Artists screen version.



Sergeant O'Hara (Raoul Walsh) of the Marines, offers to take Sadie to Sydney and happiness.



Gloria Swanson as Sadie, fleeing from San Francisco, where a penitentiary sentence has been passed on her.



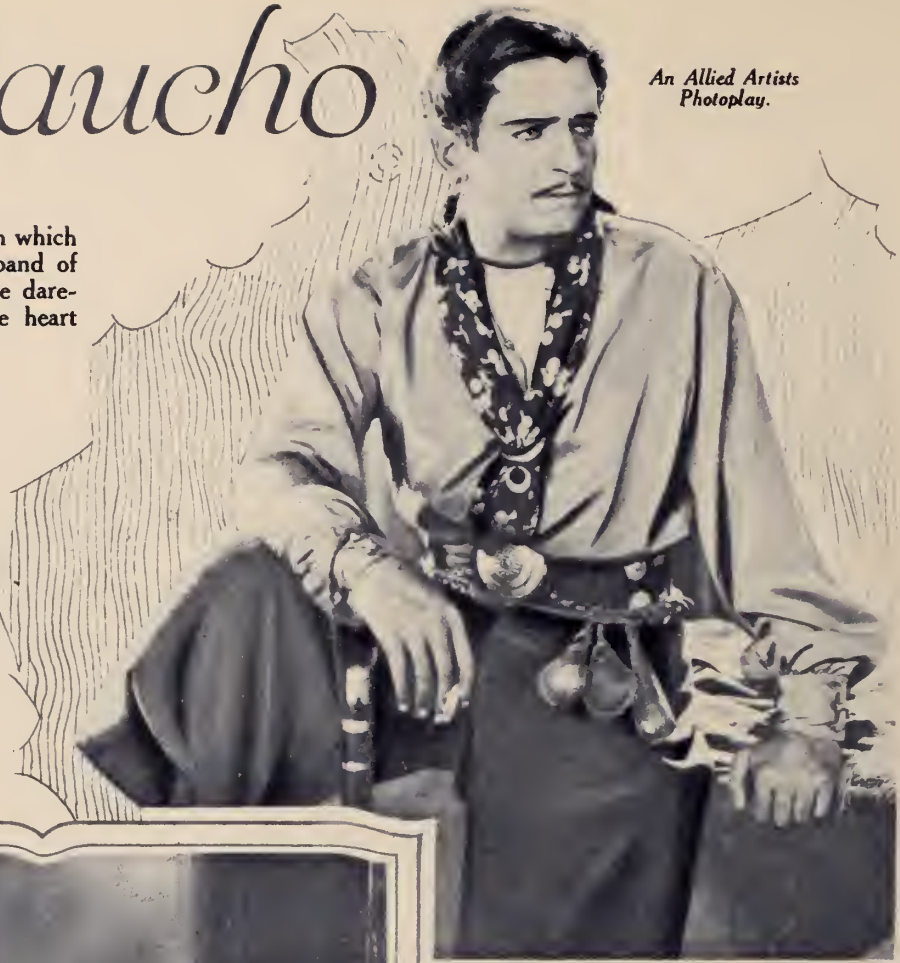
To the remonstrances and prayers of the fanatical reformer Oliver Hamilton (Lionel Barrymore), Sadie at first turns an indifferent ear.



The Gaucho

An Allied Artists
Photoplay.

Douglas Fairbanks' latest film in which he is seen as the leader of a band of South American nomads, whose daredevil recklessness captures the heart of a madcap mountain girl. Her jealousy when she discovers that he loves the gentle, lovely girl who tends a shrine leads her to betray them into the hands of their enemies, who plot to rob the shrine of its wealth. But the Gaucho escapes and rides away to happiness with the Girl of the Shrine.



Douglas Fairbanks in the title role.



The Gaucho and the Girl of the Shrine (Eve Southern)



The Mountain Girl (Lupe Velez) teases
the man she loves.



THE LAUGHING LADY

LAURA LA PLANTE has one of the gayest personalities of any star on the screen. She is brimful of high spirits and merriment, and this has stood her in good stead, for her fight for recognition in the film world was not an easy one.

Now that she is one of the "stars-who-matter," she can afford to smile at the memories of her early life, a life of poverty and hardship, when her mother used to send her down to her father's dancing school to learn whether he had given a lesson that day. A lesson meant a meal—no lesson, no food. Yet, even in those lean days, she was gay.

When she was fourteen, to help with the providing of the daily cottage loaf and scraping of margarine (or butter if they were lucky), she applied for screen work.

"Too fat," said the casting director directly and bluntly, and bowed her out.

Laura reckoned it couldn't be overeating, so she tried exercising. Two months later she went back, slim and lissom, and got the job.

This determination, aided by her dimples and her delightful acting and tireless energy, has been the reason for Laura's success. It is entirely due to herself that she has reached the top of the tree, for she had no stage tradition in the family, and knew no one outside or inside a studio who could exert any influence or pull any strings in her favour.

Perhaps it is the hard struggle she had that has kept her so level-headed and unaffected—a testimony borne out by the fact that she is one of the most popular girls in Hollywood.



"MICKSY"

WHEN dainty little Marion Nixon was a school-girl she appeared in prologues at local theatres. Dancing was the breath of life to her, and she loved the stage, so that when she had to earn her living, and was put behind the counter in a drapery shop, she jumped at an offer to appear in a vaudeville dancing act.

For five years she toured the United States—tote dancing, ballet dancing, eccentric dancing. Then the conclusion of a tour left her in Los Angeles, with a ticket to New York provided by the company. But films attracted Marion. She sold her ticket and stayed in Hollywood. From extra rôles she quickly worked to leading lady rôles in Westerns, and then came stardom.

Although her rise to fame was rapid, "Micksy," as her best friends call her, has not altered. The unaffected naturalness that helped her to fame before the camera is one of her greatest charms away from it.

CHARLES' CHANCE

EDITOR ROGERS, of the "Olanthe Mirror," was worried. His son Charles had twice left the college where he was supposedly studying hard, and gone into Kansas City without parental permission. And now the boy had turned down the offer of a perfectly splendid trip to Europe—and would give no reason for his actions.

But Papa Rogers was not long kept in suspense. One morning Charles burst in upon him with the news that his Kansas City visits had been for film tests and that he dared not go to Europe because he was waiting, full of hope, for the result. His optimism had been justified—he was one of the chosen sixteen of forty thousand entrants—and had won a contract for a training school.

Charles was wildly excited, as were all his friends, who had realised that he was "fearfully nice-looking," and shone at hockey, baseball, boxing, and football, and was always given a leading rôle in college and local amateur shows, but they had not expected "Buddy" to be so fortunate.

To his surprise, his mother and father were not so thrilled. They accepted the event quite phlegmatically—in fact, all his mother said was: "The boy must be good-looking." But mothers don't say all they think.



MARY ASTOR

Who failed in a beauty competition, but won success on the screen.

MARY ASTOR's failure to win a beauty competition did not hinder her chance of a film career, as she feared it would, for D. W. Griffith was particularly impressed by her photograph, and gave her a test, which led to a contract.

She played with many of the big stars before becoming a star herself, and one of her most treasured possessions is a set of Shakespeare given to her by John Barrymore when she was working as his leading lady.



BEN'S MILK TRAIN TOURS

IT was only a few short years ago—in 1919 to be precise—that Ben Lyon was touring the small towns of America in a theatrical company that gave one-night shows, usually travelling from one place to another by milk train because it was the only one in the morning. Ben says that those milk trains were never later than six-thirty, and the company moved from town to town so quickly that if he were asked where he had played the night before he couldn't remember. The best hotel in some of the towns was two shillings a night—and dear at the price. Often in those days Ben's family had to come to his rescue with a timely cheque.

Then after several years of touring came his first appearance in New York, which brought him a film contract for a part in "Potash and Perlmutter" and—perhaps the greatest thrill of all—his first interview for a film magazine.

Then, the writer says that he was a black-haired boy with very deep blue eyes, a Southern accent, a delightfully jolly and rather naive manner, and a natural wit which made him a most amusing companion.

Four years later the same writer paid him another visit, rather curious to know how the success he had won had affected him. She found Ben a little fatter in the face, a little more sophisticated and self-assured, but his wit still flashed spontaneously and he still loved a practical joke. Also, instead of waiting anxiously for a family cheque, Ben, the baby of the family, was proud to be giving the family cheques himself, even though they weren't necessary.

Success had dealt lightly with Ben.





Edmund Lowe

Olive
Borden

EXIT THE HANDSOME HERO

BEFORE his rôle of Sergeant Quirt in "What Price Glory," Edmund Lowe was a Handsome Hero, and in danger of being overlooked as an actor. Not that he did not act, but his love-making and his features were given pride of place. So Edmund decided it was up to him, and the screen lost one of its many "greatest lovers."

It was hard for us to realise that the gum-chewing, hard-living, tough-skinned sergeant was an M.A., but Edmund Lowe took his degree in the University of Santa Clara, and also studied for the bar before taking up a theatrical career.

It was harder still for Edmund Lowe's friends to visualise him in the rôle, for off the screen he is immaculate and faultlessly groomed, one of Hollywood's masculine social leaders. He also has a tremendous sense of humour, and in his spare time he can usually be found at the Los Angeles Athletic Club, playing squash racquets and driving reporters to despair by his refusal to talk about himself and his "art," and regaling them instead with an apparently inexhaustible supply of anecdotes and jokes.

OLIVE BORDEN's success seemed to be sudden, but in reality her ascent to fame was slow but sure. She had an amusing method of making her picture progress while she was still fighting for recognition.

In her comedy days she had one presentable dress, and one coloured servant to attend to the household needs.

In "A Dressmaker from Paris," in which she was one of the mannequins, she allowed herself an extra dress allowance.

With "Yellow Fingers," she afforded a personal maid, and added a secretary when she made "Fig Leaves."

While on location for "The Joy Girl," society notabilities sought her acquaintance—and that showed her name was at last more than the

means of identifying an unknown actress.

But Olive did not mark these rungs in the ladder of success without an effort—they were the outcome of hard work, no temperament, and a willingness to undertake parts which others less ambitious and impetuous had let pass.

Lillian Gish

BENEATH her frail exterior, Lillian Gish conceals an indomitable spirit and unshakable courage and will-power.

Long ago, when she left D. W. Griffith's direction, disaster was predicted. Few believed that she could stand alone, away from the man under whose guiding genius she had risen to the first rank of screen stars.

But Lillian was no Trilby, to collapse when Svengali's spell was removed. She determined to show a critical world that she had brains of her own and could use them. She made her first independent film, and to-day Lillian still ranks amongst the first-class stars.



Lars Hanson, who played with her in "The Scarlet Letter," is again opposite her in "The Wind," a tense Western drama.



With Ralph Forbes in the screen version of Channing Pollock's play, "The Enemy."

THE GIRL WHO IS STILL UNWORLDLY

ONE would not imagine that a girl who had been in the ballet of the Paris Opera House at the age of fourteen, and who had played in Paris in a couple of films before she was a year or two older, would at the age of twenty-one still be unworldly and unsophisticated. Yet that is just what can honestly be said about Lois Moran. She is still one of the shyest, modest little maidens in Hollywood. Maybe the fact that her contract contains a clause to the effect that she must remain "unmodernised" has something to do with it. But I am more inclined to believe that, clause or no clause, Lois would still have been the naive, simple little soul she is.

It was while Samuel Goldwyn was in Paris producing "Romeo and Juliet" for the screen that Lois came to his notice. Just a wee note she wrote to him, saying she would so much like to play the part of Juliet. She did not get this particular rôle, but the result of her note was that she was given a chance to appear on the American screen. So she and her mother left Paris for Hollywood. Her first big screen rôle was in "Stella Dallas," and since then she has worked in a dozen or more big films.



Lois Moran.



THE SUCCESS HUNTER

GEORGE K. ARTHUR introduces his favourite Scotch terrier to you. He's a Britisher, you know, though he has been making steady progress on American pictures of late years. This despite the fact that he had to borrow the money to pay his fare out. He did not, by any means, meet with immediate success over there. Only

by determined effort did he win through. He persuaded some friends to throw in their lot with him and, with their financial aid, made a picture himself. He made "Salvation Hunters," and it can be said that "Salvation Hunters" made him. Since then his success has been assured.

A NICK-OF-TIME HERO

ONE glance at Ralph Forbes reveals that he is the hero of the piece; no fellow with such beguiling charm could be anything else. But Ralph doesn't mind this. He has no desire to be acclaimed a marvellous character actor, an unrivalled villain, or a priceless comedian.

"I'd much rather be a nick-of-time hero than anything else," he says. "I don't want to commit untold crimes in the name of art. What is art, anyway, but doing to perfection the thing that has to be done?"

Of course we agree. Ralph is the ideal of so many of us. Why should he fail us in screen portrayals that give us so much pleasure?

For some time now Ralph Forbes has been working in American pictures. He migrated to the Hollywood studios from the New York stage. But this was not his first shot at pictures. He had already made a name for himself in British movies. Who will forget his admirable performance in "The Fifth Form at St. Dominic's"?

Ralph's success in this film did not spur him on to further conquests on the screen. He bade pictures adieu for a time and set out for New York, where he played on the stage in such popular plays as "Three Wise Fools," "The Flame," and "The Little Minister."

It was while he was actually working in a stage play that he was chosen for the part of the youngest brother in "Beau Geste," a rôle that suited him down to the ground.

Neither the fact that he is remarkably handsome nor a popular stage and screen star has spoiled this unaffected young fellow. He hates publicity of any kind, and is very retiring. Hardly ever seen at any Hollywood festivities, he prefers to entertain a few friends at dinner at his own home. And at these affairs films are a taboo subject. Ralph Forbes is a diligent worker, but he believes that there is a time for work and a time for play, and that "never the twain shall meet."



A FLYING LEAP TO FILM FAME

JAMES HALL's first stage part was that of a Hindu beggar boy in "Kismet." It did not last long because the paternal nose sniffed him out before he had gone far on his adventure on tour, and he was haled ignominiously back to school. But the footlight fever was in him, and a short while afterwards, after a struggle to get his own way, when another touring company left his town, Jimmy left with it.

He toured all over America, and made a name on the New York stage as a leading man to be relied upon for good work.

Whenever he happened to be in Los Angeles during his travels, he attempted to get into pictures, but each time he was unsuccessful—and then one day, when he had given up trying, along came a film magnate who took one look at James and handed him a contract.

So James Hall's first film part was the leading rôle opposite Bebe Daniels in "The College Flirt."

His next was a distinct change, probably a test to see what James could really do, for it was the rôle of the young officer in Pola Negri's "Hotel Imperial." However, he came out of the ordeal with flying colours, and a knowledge that he could play dramatic parts as well as trifle in light comedy, and since then the footlights have been forsaken by him. His films include several comedies with Bebe Daniels, and "Four Sons," in which he has the rôle of Joseph.



PETER PANGROWS UP

ALTHOUGH many may remember the screen version of "The Eternal City," starring beautiful Barbara La Marr, there are few who will recall the face of another star in it, too—a star whose name was not even in the cast, for the mediæval page boys were too insignificant to be mentioned. But one of them was Betty Bronson, and that paging was among the last work she did as an extra before she was lifted into the screen firmament of fame, and the unknown page-boy became the universally loved Peter Pan.

Since that film Betty slowly but surely has grown up—"A Kiss for Cinderella," "Are Parents People," "The Cat's Pyjamas," "Ritzy," "Open Range," each one has marked a new acquisition of poise and self-possession, until the breathless, thrilled little seventeen-year-old girl of 1924 has developed into the sophisticated young star of to-day.





Isabel Jeans

was well known on the stage for her polished acting long before the screen claimed her for the sophisticated roles she portrays so well, exemplified in the film versions of "The Vortex," "Easy Virtue," and "The Further Adventures of the Flag Lieutenant."



Mary Pickford's

pictures are far less frequent now than in her "Pollyanna" days, but they are no less eagerly looked forward to by her loyal host of admirers, as is proved by the way they have flocked to see each of her new productions.

*Very Sincerely
Mary Pickford*



*The shadow "Robin Hood,"
"Thief of Bagdad," "Don Q."
"Black Pirate," and "Gaucho"—*

*Douglas Fairbanks
himself, one of the firmest
established of all the old film
favourites.*



A young man who fully deserves all the popularity he has won—

William Haines.

Since 1922 he has been steadily working his way up in the screen world until he was promoted to stardom in "Brown of Harvard."

Ruth Harriet Louise



Billie Dove,

whose dignified charm and poise were first brought to the fore in "The Black Pirate," the Douglas Fairbanks colour film. Miss Dove was chosen for this because of her wonderful natural colouring. Since then she has made a rapid climb to stardom, and can be seen in "The Love Mart" with Gilbert Roland.



*The reason why two stage
successes became screen successes—
Corinne Griffith,
star of "The Lady in Ermine," and
and "The Garden of Eden," whose
loveliness is an everlasting excuse
for including her portrait.*

*Photo :
Donald Biddle Keyes*



Warwick Ward,
*a British screen actor who plays heroes
and villains with impartiality and
excellence, as he appears in the bad-
man role of "The White Sheik."*



Photo: Irving Chidnoff

TWO SUCCESSFUL SISTERS.

Many years ago one of the most popular film heroes was Maurice Costello, and in his pictures occasionally two of the most charming children who have ever graced the silver sheet appeared. There were few who knew their names, for at that time it was considered unwise for a popular hero and matinee idol to proclaim that he had two daughters of that age, but they were Helene and Dolores, the daughters of Maurice Costello. Then for a while Mr. Costello and his children were seen no more on the screen, for Dolores was being educated at home by a private governess, while Helene was in a convent.

They are both widely travelled, for they have toured practically all over the world with their father.

Then for a while they played on the New York stage in the George White "Scandals," while in her spare time, Dolores posed for James Montgomery

Flagg, the famous magazine cover artist. The "Scandals" then moved to Chicago, a most fortunate thing for the Costello sisters, who moved with the show, for the representative of a big film company saw them and was immediately struck by their screen possibilities. On his recommendation tests were made, and one night two familiar faces were missing from the "Scandals." The tests had been successful and Helene and Dolores were on their way to Hollywood.

Dolores' first rôle was a small part in "Bobbed Hair," other small parts followed, and then one day she attracted John Barrymore's attention, and was given the rôle opposite him in "The Sea Beast," in which she immediately leapt to fame.

Helene's career on the screen has not been so meteoric as her sister's. She went in for comedy, gradually working her way to leading rôles.

The Masks of Cupid

THE OTHER MAN'S WAY

Love—the real thing—is always the same at heart, but different folk have different ways of expressing it.

The shy boy, finding love early, goes about his love-making very differently from the sophisticated man-about-town of forty or so, or from the passionate Spanish bullfighter whose life has not been bound by convention. Very different again is the love-making of older folk when life has become less of an adventure and more of a peaceful journey—but it is not their love that is different—only the way they show it.

When all the World is Young

SHE was "somewhere in the garden." That was what her mother had told him, and her old eyes had twinkled at him as he stood there blushing before her, stammering out his request to see Mary.

Somewhere in the garden. It was a warm night, the tree tops looked like black lace silhouetted against a starlit sky. Great drowsy moths fluttered from the dusky leaves, and from the depth of the shrubs came the last sleepy cheeping of the birds.

The long lawns were clearly visible in the starlight, and he looked round eagerly, yet almost fearfully, to catch a glimpse of her. He had waited all day for this moment—all day his heart had been throbbing painfully in his side and her name had been dancing before his eyes. Nothing mattered to him but her—to see her, to touch her hand, that was Heaven. And yet now he was afraid, seized by an uncontrollable terror. There was a sinking in his heart and his breath seemed to be caught in his throat so that he was half-suffocated.

Then he saw her.

She was standing in the shadow of the old loggia—he could see her skirt like a white flower in the dusk.

He tried to call to her, but discovered that no sound would come. For a moment a wild panic seized him and he had an absurd inclination to turn and fly from her. Then his voice returned to him unexpectedly and he heard it, strained and utterly unlike its usual self, calling her name across the scented garden.

"Mary—Mary—Mary—where are you?"

"Here!" Her voice was much more composed than his, but there was, nevertheless, a tremor in it—a note that he had never heard there before.

He went slowly towards her. She was standing by



Helene Costello and James Murray in "In Old Kentucky."

an ivy-covered pillar. Her pale beautiful face was very still; she did not even smile when he came up, but her dark eyes met his shyly and there was a question in them.

He did not speak, but stood leaning against the other side of the pillar looking at her.

"Well?" she said slowly, and blushed after she had spoken.

The boy did not stir, and his very blue eyes were fixed upon her face.

"You know," he said.

But she would not help him out.

"What?" she said.

"You know," he repeated doggedly.

She shook her head.

He leant forward a little awkwardly in his shyness, and taking her hand, raised it to his lips.

"I love you," he said. And as he said the words it was as if the weight which had been stifling him all day had been suddenly lifted, as if the enchantment which had bound his tongue and hampered his movements had been instantly broken. He felt free and exultant.

"I love you," he said again, and repeated the phrase, his voice growing louder and louder until the last word

ended in a positive shout. "I love you, I love you, I love you!"

"My dear, *don't!* Someone will hear you!"

He looked down at her.

"Do you care?"

She met his eyes, and the spark which had been flickering in them all the evening grew into a flame.

"No," she said, and laughed.

The boy caught his breath. Her lips were within three inches of his own—raised to him provocatively—expectantly. He bent his head and kissed her very, very gently. They were both trembling a little.

And after they had talked themselves into sanity again, they went in to tell her mother of the miracle that had happened to them, and wondered why she laughed when she gave them her blessing.

The Passionate Lover

"LOOK at me." The gipsy stood behind his chair in the old dining-room of the inn, and her young voice was insistent and full of challenge.

"Maybe I do not care to see thee in thy ugliness," the great toreador taunted her over his shoulder, speaking without looking round.

The gipsy stamped her bare foot on the stone floor.

"I am not ugly! There are men in the city would die for me. Look at me."

The toreador chuckled, enjoying her anger.

"Let them die for thee; more fools they. I will not even look at thee."

The gipsy leant over the back of the chair, and laid a small brown hand on his matted, black curls.

"Look at me," she said, and her voice was as gentle and as plaintive as a child's.

The man laughed again—a great gust of Homeric laughter which shook the room—and tossed her hand off his head.

"How ugly you must be to be so insistent," he said. "Can't you get anyone to be your sweetheart?"

The gipsy drew back from him as if he were a serpent, and the next instant her hand struck his cheek a vicious and resounding blow.

The sudden pain sent him swearing to his feet, and he turned on her savagely, one mighty hand upraised.

She had disappeared.

He shouted for her angrily, looking about him fiercely.

A laugh from the open doorway across the room reached him, and he turned to see her leaning against the doorpost smiling at him.

She was beautiful. Her black silk hair was severely parted and sleeked down till it glistened, her eyes were dancing, and her exquisitely moulded form shook with laughter.

The man stood silenced before her.

"Am I so ugly?" she said.

"No," he said slowly, and came forward. She did not move, but stood waiting for him, her heavy lids down over her eyes.

When he was within three paces of her she suddenly slid round the post like a wild thing, and fled, her brightly coloured skirt floating out round her, and her long, brown arms held up high above her head.

He chased her, as she had known he would, and she dodged him and skipped out of his way, her eyes flashing and her lips smiling.

In the corner of the stackyard he caught her, and held her prisoner between a hay wain and a grain bin.

Slowly he came towards her, while she stood there with her back to the wall, breathing hard, half triumphant, half afraid.

Then he caught her, and swinging her up into his arms, carried her back to the inn. Once there, he sat down on a low bench by the window and held her on his knee.

"Look at me!" she said. "Am I so ugly?"

The man suddenly caught her close to him and kissed her passionately again and again, while she laughed and held out her arms to him.

"Am I ugly?" she said again.

"No," he said, "you are beautiful. I love thee, Carmen."

She laughed again, and snuggled further into his arms.

"I knew I was beautiful," she said.

When the Heart Beats Slower & more Sure

SHE had waited for him for over an hour.

It was summer, and the lazy voices of the passers-by in the street below floated up to her through the

open window of the drawing-room of the elegant little flat.

It was a tasteful, gracious place—furnished with blue lacquer and hung with pale grey velvet.



Victor McLaglen and Dolores del Rio.

"Loves of Carmen."

She was beautiful—nearer thirty-five than thirty; her loveliness was of that mature kind that makes graciousness its background and relies on charm of dress and manner rather than freshness of complexion and youthfulness of contour.

She was seated in a low armchair, a pale Spanish shawl draped round her slender shoulders and her black, sleekly-shingled head resting on a soft grey-blue cushion.

He had phoned her earlier in the day begging for an invitation to drop in after dinner. She had given it him, and wondered vaguely in her heart why she felt so elated.

She had known him for a long time now—years. They had always been good friends. He had come to her with his love affairs as a younger man, and she had always advised him fairly, disinterestedly.

She had always been pleased to see him, but she had never fallen in love with him, and the sound of his step in the hall had never made her heart beat one whit faster.

But to-night it was different. She had been waiting for him—her eyes half-closed, her ears trained to catch the first sound of the front door bell, and once or twice she had even risen to her feet and peered out into the fast-gathering shadows hoping to catch the first glimpse of his taxi, but so far she had been disappointed.

When at last the door bell did ring she did not hear it, so that the sudden entrance of the maid startled her, and he came in to find her sitting bolt upright, a tinge of very becoming colour in her cheeks.

He was tall and dark-haired, going a little grey at the sides; clean-shaven and blue-eyed, with a faintly humorous expression in the lines about his mouth. He carried a paper of roses in his hand, and coming towards her, dropped them into her lap.

She looked at them in surprise.

"My dear man, how marvellous!" she said, examining the flowers. "But whatever made you bring them? You're growing gallant in your old age."

The man laughed and sat down opposite her.

"Old age?" he said. "Have a heart—I'm not forty."

"A child," she said. "But older than I—a little. I'm thirty-three."

"Thirty-three?" He looked at her steadily. "We've known each other fourteen years."

She nodded.

"Don't talk about it. It makes me feel a wrinkled old woman."

The man sighed.

"Judith," he said suddenly. "Why didn't you marry?"

She looked up at him sharply and then smiled.

"'Nobody axed me, sir,' she said," she quoted from the old nursery rhyme.

He shook his head.

"That's not true," he said. "George Anderson, Richardson, Witherby—all of them—they each adored you—they must have asked you. Why did you refuse?"

She shrugged her shoulders.

"I don't know. I suppose I wasn't cut out for marriage, that's all. I didn't want to marry any of them."

"You're terribly cold."

"No I'm not—I just wasn't in love."

The man stirred in his chair.

"Judith," he said, leaning forward, "do you think you could fall in love with—with someone now?"

The woman hesitated and looked at him under her lashes.

"George," she said, "are you proposing to me?"

The man opened his mouth to speak, changed his mind and sat silent for a moment.

"I suppose I've made an unutterable fool of myself," he said at last.

The woman shook her head.

"No," she said.

"What do you mean?" He rose to his feet and came towards her. "You were always a darn sight too clever for me, Judith," he said. "Are you laughing at me?"

The woman rose slowly to her feet and crossed over to the window so that he should not see her eyes.

"No," she said again.

"Then what are you getting at? I want to marry you."

A delicious little shiver ran through her, and she spread out her arms.

"George," she said, "you're a genius."

He came up close behind her and put his arms round her so that her head rested on his shoulder.

"Fourteen years late," he said. "Oh, Judith!"

The woman turned and put her arms round his neck.

"Better than—never," she said softly.

"Good heavens! Yes!" said George fervently, and held her very close.

Later Love

MRS. KATE QUINCY was the prettiest, jolliest widow in the town, and her hotel had no equal there, either. Old Hiram Catesby knew that quite well when he sat beside her on the big couch in the parlour just after closing time one Tuesday afternoon. Barney Juniper was there, too, smiling through his spectacles like a half-awake owl. He didn't seem to have the sense to see he wasn't wanted, and Hiram wished him in Jericho.

Hiram owned the grocer's shop opposite, and he had been thinking of retiring from business for some years now. But what he needed first, he felt, was somewhere to retire to—somewhere soft—somewhere comfortable. Mrs. Quincy's hotel seemed to be just the place.

After deliberating for well nigh six months, he had made up his mind at last, and he had come across the road with the full intention of proposing. He had put on his grey waistcoat and his best gold chain for the occasion; there was a rose in his buttonhole, too, and he smoked one of his best cigars—with the band on, so that she might see how good it was. And now Barney would stay behind, too. It was infuriating.

Barney Juniper hadn't anything—never had had anything as far as Hiram could see. He lived on his pension in a little cottage at the far end of the street, and shuffled through life with a happy, bewildered smile at the world behind his huge glasses.

*Florence Vidor and
Tullio Carminati in
"Honeymoon Hate."*



They all sat on the couch, Mrs. Quincy in the middle. She was laughing to herself, and her face was as pretty as a girl's, and a whole heap more clever.

Hiram cleared his throat.

"I have—er—private business to discuss with Mrs. Quincy, Barney," he said.

Barney's shy, muddled smile grew broader.

"So've I," he said, and giggled like a schoolboy.

Hiram glanced at him, and then for the first time his eyes fell upon the flower in his lapel also, and the grocer's little eyes stretched and bulged.

The cheek of the man! Barney Juniper! Absurd!

He stretched his arm out and laid it on Mrs. Quincy's ample shoulders.

"I'm not ashamed to speak my mind before anyone," he said. "Will you have me, Kate?"

He spoke the last words with unction, conscious of the honour he was bestowing on her and listening for the gratified, "Oh, Mr. Catesby!" which he felt sure would come.

It didn't. Nothing came. Mrs. Quincy was silent.

Hiram cleared his throat and repeated his question.

Still there was no reply.

He turned to her in astonishment, and the next instant his jaw fell open and he gaped like a fish.

Mrs. Quincy was looking at Barney and Barney was looking at Mrs. Quincy, and they were both giggling like school children. Even while Hiram looked, Barney

stretched out his hand and took one of Mrs. Quincy's plump white ones and patted it gently, and the smile behind his glasses was more bewildered and happy than ever before.

"What *are* you doing?" thundered the grocer, throwing down his expensive cigar in his anger and excitement.

"Listen to me, Kate——"

Mrs. Quincy turned on him.

"Oh, be off with you, do," she said, laughing. "Can't you see when you're not wanted?"

Mr. Catesby mopped his brow.

"But Barney," he said, "he's—he's an old good-for-nothing; he hasn't a cent; he——"

"He wants looking after," said Mrs. Quincy, and she put her hand on Barney's lapel and kissed his cheek.

"There!" she said, turning to the grocer. "Is that plain enough?"

Hiram got up and went out without a word.

When he was sitting before his own fire again he gave vent to his opinion.

"Wimmin," he said, "is improvident creatures—too much romance, that's what's wrong with them—too much romance!"

But Mrs. Quincy and Barney were very happy, which was more than he was, so that his opinion on the subject was really of very little account.

MARGERY ALLINGHAM.



W. C. Fields, Cissie Fitzgerald and Chester Conklin in "Two Flaming Youths."

For Ever and Ever

*For ever and ever—until we die—
We will be sweethearts, you and I.*

The chestnut buds are sticky,
And the hawthorn is in flow'r,
The long black hedge of Winter
Growing whiter every hour:

There is colt's-foot in the meadow
Where the great brown oxen go,
And the fairy rings show greener
Where the yellow toadstools grow,

The hawthorn will have fallen
Before the Autumn rains,
The colt's-foot sere and withered
In the hay heaped on the wains:

We have found our love in Springtime,
Let it not be just a flow'r;
St. Mary, kind to young things,
Let it outlast this hour!

Janet
Gaynor and
Charles
Farrell in
"Street
Angel."

EMIL JANNINGS



As the slow-witted trapeze performer in "Vaudeville."



On the right he is seen as Mephistopheles in "Faust."

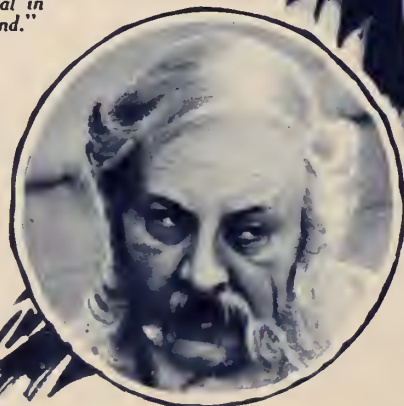


On the right is an informal portrait of Emil Jannings in his Hollywood garden. The chow he is holding was once a possession of Valentino.



As the Russian general in "The Last Command."

In circle: As the old doorkeeper in "The Last Laugh."



The man who fiddled while Rome was burning — Nero, in "Quo Vadis."



In his character of the erring parent in "The Way of All Flesh."



Left: In "Anne Boleyn."

LARS THE DISCREET

LARS HANSON has been called the most discreet man in Hollywood. He likes Hollywood, he likes America, he likes his native town, he likes Sweden—but which he likes best he defies anyone to discover. That is, as far as he would defy anyone, for he is so anxious not to offend that the care he takes to avoid such an event must come of very long practice.

So when he is asked something he does not quite understand, or to which he is not quite certain that his English is adequate to frame a reply, he says quaintly, "I don't have to tell."

And he doesn't.



THE FACE THAT LAUNCHED A THOUSAND SHIPS

MARIA CORDA made her American screen debut in the title rôle of "The Private Life of Helen of Troy," St. John Erskine's satire of ancient Greece, and as the very modern flirtatious wife of Menelaus and the cause of the Trojan War, she scored a tremendous hit.

If the original Helen was as lovely as the blonde, blue-eyed Maria, it is easy to understand the launching of the thousand ships—and it is highly probable that if Helen's figure had been as superb, another thousand would have been launched.

After her success in this picture, she was engaged for the title rôle of "Tessa," the screen version of Countess Barcynska's tragic novel, and came to this country to work.

Maria Corda was born in Budapest in 1902, and after a convent education took up ballet dancing as a profession, appearing in Budapest and Rome. In Vienna her beauty opened the gates to a cinema career for her, and she played in pictures there for a year, afterwards signing a German contract.

Before she left Europe, she was one of the most popular Continental stars, her pictures including "Dancing Madness," "A Modern Dubarry," and "The Last Days of Pompeii."

Although most of her recent Continental films and her single American have shown her as a polished comedienne, British producers remembered that she was a splendid dramatic actress as well, and it is the Maria Corda of "The Last Days of Pompeii" and not of "The Private Life of Helen of Troy" who will make her British debut.



Favourite FILMS

that have stood the
Test of Time



Charlie Chaplin's famous comedy, "Shoulder Arms," has been issued afresh many times: the forerunner of the host of war films that have been made, it holds its place among the best of them.

Below: A scene from Mary Pickford's "Little Annie Rooney," it is significant that this was the film in which she returned to her child roles after "Rosita" and "Dorothy Vernon," neither of which has been re-released.

Constance Talmadge as the Mountain Girl in the Babylonian sequence of "Intolerance," reissued separately.



Many of Valentino's films were reissued after his death in response to the unforeseen devotion given by his admirers to his screen shadow after he himself was at peace. Above he is seen with Vilma Banky in "Son of the Sheik" and "The Eagle," his two last films.

"The Thief of Bagdad," with its fairy-tale atmosphere and rollicking comedy, is one of Douglas Fairbanks' films that always makes an excellent Christmas programme.



Harold Lloyd trying to be a strong, silent man in "Grandma's Boy," whose good fun always assures it a welcome.



"Robin Hood" is another old Fairbanks favourite. Above are the Earl of Huntingdon, later Robin Hood, and the Lady Marian (Enid Bennett) at Richard's court before their Sherwood Forest exile.



Do you recognise debonair John Gilbert behind the beard? It is as he appeared in the screen version of "The Count of Monte Cristo," some years ago.



Left: A scene from "A Yankee at the Court of King Arthur." It provided as many laughs on the second issue as the first.



Henry Victor.

THE MOST COSMOPOLITAN OF ALL

HENRY VICTOR is undoubtedly one of the most cosmopolitan of all our British screen artistes. He has played for films in no less than six different countries. Not just visited the countries for work on location of a British film, but actually acted in films made in that country. Most of his screen work has been done in England, of course, but he has also played in France, Spain, Holland, Italy, Germany and America. Victor does not waste his opportunities, either. When he is in a foreign country, he makes a study of the people, and of the customs, so that he is ready for any foreign rôle that comes along. That is why he is able to portray foreign rôles with such accuracy. In one of his films he did, indeed, portray dual rôles of two Norwegian characters—a no mean undertaking.

Henry Victor's greatest success was as Oscar in "The Prodigal Son," to make scenes for which he went to Iceland and France. He has, of course, taken other notable rôles, in such films as "The Scandal," "Colleen Bawn," "The Love Story of Aliette Brunton," "His Grace Gives Notice," and "The Sins Ye Do."

Next he went to America, where he appeared in "The Masked Bride" with Mae Murray, "The Fourth Commandment," "The Beloved Rogue" with John Barrymore, "The Big Sneeze," and "Topsy and Eva." But Victor did not take up his abode there as other British actors have done. He gained experience from his visit and then came back to England and put it to good account. In "Guns of Loos," a British war picture, he became a war-scarred soldier who went blind.



May McAvoy.

MAY MCAVOY is one of the tiniest artistes in Hollywood—she is only four feet eleven inches high. But her minute stature has not stood in her light in her bid for film fame. Maybe it has even helped her, for it was her elfin charm and piquant expression that gained for her many rôles as a waiting maid in stage plays when she was in her early teens. She was, indeed, waiting on a stage star when a director saw her and cast her to play Madge Kennedy's sister in "The Perfect Lady."

This diminutive little actress did not rise to stardom overnight. But she did rise from extra parts to stardom in less than three years by a process of steady work and development.

For three long years she played a steady cycle of sisters, nurses and wives, all the time building up a reputation for herself and gaining valuable experience. She played with Marguerite Clark in "Mrs. Wiggs of the Cabbage Patch," with Florence Reed in "The Woman under Oath," with Alice Joyce in "The Sporting Duchess," and with Lionel Barrymore in "The Devil's Garden."

Then came her big chance. Paramount offered her the rôle of Grizel in "Sentimental Tommy," a part which bought her unlimited fame and a host of screen offers.

Her pretty picture here is deceiving. For May's hair is dark and curly, her eyes are blue, and she weighs but ninety-four pounds.

A GIRL OF MYSTERY

MAYBE that is the last thing you would say about Joan Crawford—that she is a girl of mystery. Her screen portrayals are so bright, so open, so vivid, there is nothing at all shadowy or mysterious about them. But I am talking about Joan Crawford *off* the screen. She is very lovely—the screen tells you that—but it does not disclose the fact that her eyes are sometimes blue, sometimes grey-green, but always with a shadowy depth of mystery about them. One can make one exception, however. When Joan is dancing she is alive and alert. She is a born dancer—certainly one of the best dancers in Hollywood. She can Charleston with the best of them. That is the point of her mystery. She is so modern—yet she is so old-fashioned.

Joan is a complex character. She laughs and cries almost with the same breath, she loves and hates with equal ease, she coaxes, she commands. That indeed is the charm of her. But she's a worker for all that—a real hard worker who has spared herself no pains in her endeavour to get to the top of her profession.

Joan's rise to fame was not meteoric. She steadily worked to success. Once she was a New York showgirl, then she got small parts on the films. And it was the fact that she did these small parts so very thoroughly that gained for her eventual stardom.



NORMAN KERRY—he always calls forth a vision of Rudolph Valentino. For he was Valentino's greatest friend—the man who helped him into the film profession. We are grateful to him for that.

He's a great actor, too, is Norman Kerry—a character actor to whom no rôle comes amiss. He didn't start off as an actor, but as a salesman of steel bridges. Then Art Acord met him, suggested he'd make a good picture type, and he transferred his activities. His work in "The Hunchback of Notre Dame," "Merry Go Round," and "Soldiers of Fortune" placed him on the road to stardom.

AN OLD-FASHIONED GIRL

LOIS WILSON is a living proof that there is no need to cheapen oneself to gain fame on the screen, as it has so often been asserted.

She started at the bottom of the ladder, too, playing four different "extra" parts in "The Dumb Girl of Portici," Anna Pavlova's single screen effort, and had a hard struggle until J. Warren Kerrigan chose her as his leading lady in a series of films. That made her name, and ever since she has been playing leading rôles.

She herself has said she is an "old-fashioned girl," and has no wish to be any different. Once she nearly broke a contract because of a backless evening gown she was asked to wear; and, more recently, in a chorus-girl rôle, which was given her because the company thought she would like to break away from her Western, crinoline, and "nice girl" parts, she managed to wangle her scanty costume until it almost resembled a dress.

No breath of scandal about her has ever fluttered Hollywood film circles, and *risque* stories and gossip are lost upon her. Yet she is neither a prude nor a prig, nor is her attitude towards stories and parties and smoking a pose. She is just an unaffected, natural girl, a great favourite with the studio hands and cameramen and directors (she has no temperament), which is a certain indication of a good sport.

She is what is commonly known as a "home girl," without the dowdiness and dullness implied by that term, and radiates restfulness and calm—an unusual attribute in a star, for most of them are keyed up to a high nervous pitch of restlessness.

She does not try to be witty, nor to sparkle in conversation, and she is a better listener than she is a talker—probably because she is the eldest of four sisters.

In Hollywood, the town of pretty faces, Lois Wilson is remarkable in the fact that she makes no claim to prettiness, but character and charm are written in her clear, friendly brown eyes and wide mouth. Lois off the screen, is in fact as little like the usual conception of screen star as it is possible to imagine.

Her closest friends in the film world are Mr. and Mrs. Conrad Nagel and May McAvoy.



IT was Rex Ingram who, when he was but a scenario writer, was responsible for Jack Mulhall's entry into films, and Jack's first real part was in a film entitled "The House of Discord." This had James Kirkwood as director, Lionel Barrymore in the leading rôle, while Blanche Sweet was Dorothy Gish's mother, Marshall Neilan was the villain, and Antonio Moreno played a small part: that of an ostler.

He played leads with Biograph for four years, and still recalls the thrill it gave to all those early players when H. B. Walthall's salary was raised to a hundred dollars a week.

Since then he has been playing on the screen regularly, and has appeared as leading man to practically all the big stars, including Corinne Griffith, Colleen Moore and Constance Talmadge.



Jack, who is one of those better-looking off the screen than on, is a mixture of Scottish and Irish blood.

"The Scotch is always holding me back," he says, "and the Irish keeps saying 'go ahead.' It's a fine combination."

It certainly is an attractive one, as his popularity in films has proved.



Round the British Studios with

Geoffrey Barkas,
Michael Barringer
(directors) and Syd-
ney Blythe (camera-
man) filming "Q
Ships."

Edith Pepear

When some of the most Popular Films of the year were in the making.

A WORLD within a world! A world of shadows, albeit a world throbbing with life! The modern studio is a kingdom wherein every phase of emotion becomes the vital force which provides the driving power for picture-making.

If you are not human, tingling with enthusiasm, ever searching for the treasure of experience—the jewels of the bitter and the sweet of love, the fruits of joy and agony, the purple streak of passion, the dark waters of despair, the sinister glare of jealousy, the maddening whirl of joy; if you are a stranger to every intoxicating thrill which makes life—life, you can neither make a picture, nor act in one, much less can you write a movie-story!

And as a background to this elusive, artistic psychology of flesh and blood, there is the commercial and material point of view.

Bricks and mortar, in masses! There are carpenters and electricians, designers, painters, and the craft of the plasterer.

A modern "set" is not the least wonder of a cinema-studio. The art of the photographer is as important in its way as the charm of the star.

Bad photography like bad direction is the nightmare of the true artiste.

Many stars owe their fame to a producer who understood individual personality, its weakness and its strength, and finding it responsive, made names famous and banking accounts colossal!

THE studio at Elstree is impressive.

A vast white building built in acres of ground which have already been used with great success in the Fair scenes in Alfred Hitchcock's much discussed picture, "The Ring."

It is as difficult to gain admittance into most film studios as it is to pass through the gateway which leads to Celestial Glory.

There is no time for philanderers to-day. British studios are working at top speed.

The studio is a town, a hive of busy bees. One set going up, another coming down. Lights, laughter and perhaps tears! Never forget that your true film star is as temperamental as spring sunshine.

"Oh, do come into my dressing-room," says golden-haired Mabel Poulton. "Tea or a cocktail?"

She is starring in "The Cassilis Engagement," and Thomas Bentley is directing her.

Maurice Braddell is playing in the same film. He has a future before him.

Of course, I had tea with Mabel Poulton, whom I have backed as a winner in the British movie-world for months and months. Maurice Elvey saw her genius. She is too thrilled to speak of her success in "The Constant Nymph." "Oh, don't talk of it," she says with a little tremor in her voice, "it hurts me, I loved it so!"

I have now arrived at Betty Balfour's dressing-room.

Sybil Thorndike
as Nurse Cavell
in "Dawn."



In circle: Mary Dibley, David Hawthorne and Tallulah Bankhead in "His House in Order."

□

Below: A. E. Dupont directing "Moulin Rouge."

brown naturally, as Betty is "made-up" for her sunburn "shots" in "Champagne."

He is just back from Egypt for scenes in "Tommy Atkins."

To-day Henry Victor has discarded his khaki for silver and brocade, satin breeches, silken hose and powdered hair! "We have reached the ballroom part of the story," Henry Victor explained.

Lilian Hall-Davis caught sight of me. She was looking particularly attractive in vieux rose brocade, and her dark eyes lit up with merriment. A white wig covered her sleek, dark hair.

A pretty room, stamped with the personality and freshness of the great little star.

Silk-shaded lights, many flowers, comfortable deep-seated chairs, a writing-table with elegant jade green fittings, and leading out of this room is a white bathroom, with Betty's favourite bath-salts all complete.

"I'm supposed to be sunburnt," she explains, lifting up her piquant features for close inspection.

"I've just landed from an aeroplane. Of course, I don't know that I'm sunburnt, but I am."

Alfred Hitchcock was producing her in "Champagne."

And now I am watching a tense scene, directed by Captain Walker.

There is Henry Victor. He is almost as





A scene from "A South Sea Bubble"—Left to right: John Hamilton, Alma Taylor, Robert Holmes, Ivor Novello, Annette Benson, Sidney Seaward, and Mary Dibley.

Wandering through the studio I came across a wonderful inn.

It was built in a perfect garden, with roses and honeysuckle climbing round the door.

"Yes," Alfred Hitchcock remarked, "we had some wonderful 'shots' the other day. A large hunting crowd. This is the exact replica of the inn where the meet took place."

The terrors of bad weather in England have passed away, locations can be "matched up" and finished in the studio. I have seen mountains and rippling streams, quivering trees, and golden sands, to say nothing of awe-inspiring shipwreck scenes and storm-swept seas, in British studios! I have seen battle scenes, too, in one of the finest war-films of the year, "The Guns of Loos," directed by Sinclair Hill. Henry Victor won fresh laurels in this production, and Madeleine Carroll, a new British star, made a notable success.

* * *

THIS afternoon I am in the Islington studios. A tall, slight, elegant man strolls up, he wears a black brocaded coat, with soft ruffles, and a powdered wig, which accentuates the brilliance of his brown eyes.

He made his name in "Vaudeville"—Warwick Ward! He is the most subtle of subtle villains, terrible in his hate, devastatingly charming in his love.

"I have just murdered Maria Marten," he smiled serenely. There had been dirty work in the studio that day; a rain-storm and thunder and lightning, for "Maria Marten" or "The Murder in the Red Barn." Walter West directed this production.



Mabel Poulton in the role of the "gold-digger" in "Wild Cat Hetty."

IT is a swift change from rural British life to the glittering splendour of the Café de Paris.

Dupont, the famous producer of "Vaudeville" is directing. His movements are swift, alert. He gives one the impression that he has developed his powers of concentration to a fine art. He has the gift of drawing forth elemental passion and pathos from his marionettes, the flesh and blood that are the human colours on his palette, and on this palette he dips his brush and paints his picture.

Henry Victor and
Lilian Hall-Davis
in "Tommy
Atkins."



In "Moulin Rouge" he had pliable material. Jean Bradin, Eve Grey and Madame Tschechowa.
Tall, gaunt, debonair, a typical British man of the world strolls along. He is Graham Cutts. His "Confetti" presents a dazzling silhouette of modern life. He is directing a final "shot" or two, to join up with "shots" on the Riviera.
How demure and how entrancingly bewitching is Annette Benson in her fair wig!

ATENSE silence pervaded the Cricklewood Studios when I visited them one morning. "We are doing the last scenes of "Dawn,"" Herbert Wilcox explained. The strains of "Abide With Me" were sobbing through the great building.
Sybil Thorndike's impersonation of Nurse Cavell is an unforgettable memory. "I am not acting," she said quietly. "I could not do it if I acted. I feel the part intensely."

Little did I realise as I watched the poignant tragedy which filled my eyes with tears, that this picture would raise one of the greatest film controversies of the year!

The Gaumont Studios at Shepherd's Bush are magnificently equipped. Here Maurice Elvey was directing a scene from "Quinneys."

"Don't forget an old friend," a voice murmured from the depths of a beautiful carved bed. It was Alma Taylor, and, of course, it is in this rôle of Mrs. Quinney that Alma Taylor made the biggest success of her screen career. "This is John Longden. He is playing Ainley's part, Quinney," said Maurice Elvey. "You will hear much of John Longden later."

The "shot" over, Alma Taylor tossed the bed-clothes aside.

"Now we'll have some tea," she exclaimed.

We wandered away to her dressing-room. She slipped on a pretty pink peignoir, and we went off to the restaurant in the studio.

A restaurant in a studio is one of the gayest places in the world. It is a weird, amusing sight.

The artists wearing the varied clothes of their parts in which they are engaged, with their yellowish "make-up," their eyelids shaded, their lips red, and often their own hair is covered with a wig.

THIS morning, at the Gaumont Studios, W. P. Kellino is directing some rollicking sea-scenes in "Sailors Don't Care."

John Stuart is the lover, and dark-eyed, vivacious Estelle Brody, the girl of his heart.

Alf Goddard, a fine character-actor, supplies much of the humour.

SOFT strains of entrancing music cast a spell over the Alliance Studios when I arrived one day; De Groot, the famous violinist, was playing. Sydney Morgan was directing "A Window in Piccadilly," and

Charles Dormer, Pauline Johnson and Walter Forde in "Wait and See."

W. P. Kellino directing Estelle Brody and Alf Goddard.



Betty Balfour and chorus in "A Little Bit of Fluff."

De Groot was Joan Morgan's "film-father." Julie Suedo, with an Eton crop, looked decidedly vampish, and Maurice Braddell was the lover in the case.

In the Archibald Nettlefold Studios at Walton-on-Thames, Arthur Hughes produced Mabel Poulton in "Wild Cat Hetty."

One day, when I paid a flying visit to the studio, Walter Forde was directing and playing in "Wait and See."

Pretty Pauline Johnson found it difficult to be serious, and there is a twinkle in Mary Brough's eye that she can never quite control when Frank Stanmore is a foil to her humour.

* * *

IT is always amusing to have luncheon at Islington. No matter how hard Ivor Novello works, or how exacting his part, I have never seen him impatient or ill-humoured.

He was playing host that day; Annette Benson was there wearing



Warwick Ward.



Olga Tschechowa in a scene from "Moulin Rouge."

one of the most vampish gowns I have ever beheld.

"Cut out to show bits of me," she explained, pointing to the exquisite, scintillating bodice which fitted closely to her beautiful figure.

Alma Taylor, John Hunter and Mary Dibley were also of the party.

There are many long waits between "shots" in studios, but frequently there is plenty of fun. See how Charles Dormer, Pauline Johnson, and Walter Forde enjoy a joke.

In a riverside studio, Randle Ayrton directed "His House in Order." I have never seen Mary Dibley look so severe. She got right into the skin of her part. David Hawthorne is the prudish husband, and, of course, Tallulah Bankhead is as seductive as ever.

Once know studio life—and its fascination creeps into the blood. It is a land of dreams, a land of romance. The warmth and glitter of its magic lights are a never-ending joy!

"A Girl in Every Port"

(Fox)

THE rollicking love adventures of a susceptible first mate on a tramp schooner, whose romances range from Amsterdam to the Argentine. He finds from the tokens they possess that an unknown Lothario has been usurping his place in the hearts of the damsels he prefers. At length he meets his rival, and they eventually become friends. Their friendship is nearly wrecked by the alluring Marie, but it stands the test, and triumphs over jealousy.



Chiquita, the girl in Buenos Aires—
Maria Casajuna.

The third girl in Panama—
Dorothy Mathews.



Marie, the girl in France—
Louise Brooks.



The sailor refers to his note-
book for the preferred girl.



(In circle)
The other girl in
Holland—Gretel Yoltz.



The girl in Panama—Natalie Joyce.

(Right) Girl No. 2 in Panama—Elena Jurado.



A film version of "Old Heidelberg."

The Student Prince

featuring Ramon Novarro and Norma Shearer. (J.M.G.)



The boy prince falls in love with the innkeeper's daughter Kathi, but has to leave her when he becomes the King.



By the death of his father (Gustav Von Seyffertitz) the boy prince has to return to affairs of state.



The prince when he was a boy (Micky McBan) bored with life and (on right) when he is one of the students of "Old Heidelberg."



The love of Dea (Mary Philbin) and Gwynplaine (Conrad Veidt) transforms the caravan into Paradise.



The Man who Laughs

(Universal).

THE screen version of Victor Hugo's classic telling the love story of Dea, the blind girl, and Gwynplaine, the laughing man, who had been disfigured in his childhood. Rescued by Ursus, a travelling philosopher, they were ideally happy until Gwynplaine inherited wealth and a noble name and tragedy entered their lives.

Homo, the wolf who acts as Dea's protector, prevents unwelcome attentions from Lord David Dirry-Moir (Stuart Holmes).



The beautiful Duchess Josiana (Olga Baclanova), with whom Gwynplaine becomes infatuated, curtsies before Queen Anne (Josephine Crowell).

The Constant Tymph

The British screen version
of Margaret Kennedy's
novel and play.

(W. & F.)



Lewis Dodd and Tessa taste the last sweets of their love together (Ivor Novello and Mabel Poulton).

Tessa and Lena (Dorothy Boyd) run away from the English boarding school they hate so much, certain of a welcome from their adored Lewis.

Florence (Frances Doble) accuses Tessa of a love-affair with her husband, her refusal to believe the truth eventually deciding Tessa to run away with Lewis.





"The Circus"

(Allied Artists.)



Charlie forgets the magician's instructions and touches the button; the result spoils the show.

Charlie Chaplin's latest, in which the great little comedian has many adventures in a circus before again taking to the High Road.



Charlie tries to learn how a clown should act to gain the applause of the public.



Charlie loves the little circus rider (Merna Kennedy) but she loves the tight rope walker.

Sunrise

(Fox)

THE drama of two simple country folk (Janet Gaynor and George O'Brien) whose happiness is sundered when a beautiful temptress (Margaret Livingston) arrives from the city and infatuates the man, instilling murder into his mind. His attempt to kill his wife only proves to him his love for her, and they face the future with a stronger faith in each other.



The temptress suggests that reeds bound together would form a raft to bring him safely to land after capsizing the boat to drown his wife.



With murder in his heart, the man broods over the temptings of the woman of the city.



The second wooing.



One-Round Jack, a sideshow boxer in a travelling circus, takes on all comers willing to be knocked out for the chance of a pound note if they survive a round. Above are Gordon Harker, Carl Brisson and Harry Terry.

The Rings

(Wardour)

A British Boxing Triangle
Drama



Before the big contest between the champions, on the issue of which more depends than a boxing title. Ian Hunter as Bob Corby, the "other man," Eugene Corri, who makes his first brief screen appearance as referee, and Carl Brisson.

□ □
While Jack is training, the intimacy between his wife (Lilian Hall Davis) and Bob Corby develops, and the antagonism between the two men bursts into flame.

"Tempest"

(Allied Artists)

A drama of the overthrow of the luxury-ridden Czarist regime in Russia in the Red Revolution of 1917.



The dragoon officer (Louis Wolheim) incites his friend (John Barrymore) to rebel, with such effect that Ivan is elected leader of the rebellious dragoons.



Right: Ivan Markov is attracted to the Princess (Carmilla Horn).



John Barrymore as Ivan Markov.



Right: Ivan, now a revolutionary leader of his band of dragoons, visits the Princess who has been cast into prison.



FROM US TO U.S.

IT was not until after the war that Clive Brook took up acting. He joined up in the Artists' Rifles as a private, but soon won his commission, and it was Major Brook who was invalided out of the Army. At first it was thought that he was only suffering from shrapnel wounds, but then it was discovered that he had amnesia, and completely lost his memory at intervals. On one occasion he recovered consciousness to find himself on a parade ground drilling imaginary troops.

The only trace of this disease he now retains is a total inability to remember people's names, although he can learn the words of a play without any bother.

After his final discharge from hospital, Clive Brook secured a small part in a stage play on tour. He was not altogether inexperienced, as before 1914 he had studied elocution and recited in public, besides appearing in amateur theatricals. His second rôle was with Fay Compton in "Fair and Warmer," and then he found no difficulty in obtaining work.

Screen work followed, and he stepped straight into

important rôles in British pictures, his first being successively a secretary accused of murder; a fiery, irritable, middle-aged peer; a sporting, modern hero; a villain; a hero in a costume drama; and a dude of the early nineteenth century. So his first experiences before the camera certainly did not lack variety.

At last came "Woman to Woman," for which Betty Compson came to Europe. As soon as it was shown in America, Clive Brook received several offers of work in that country, which he almost refused. Two American actresses in the studio had told him such lurid tales about Hollywood that he hesitated to go to such an uncivilised place. But he was not completely discouraged, and the end of 1924 found him en route for Hollywood, where he soon found that the actresses had been "kidding" him.

Hollywood, indeed, he found very much to his taste, and within a very short space of time had a charming home, where he dispenses hospitality to the various members of the English colony which has been formed in America's film capital.

Faces you can't forget



Dick Sutherland, the terror-inspiring villain of "Riders of the Dark," with Dorothy Dwan in a scene from the film.

In almost every film there is a face that stands out on its own—the sort of face you never forget. I do not refer solely to the big stars, or even the leading men and women of the screen, though naturally the faces of these players become familiar. The faces I mean do not rivet the attention because they belong to featured players, but simply because they force themselves on you.

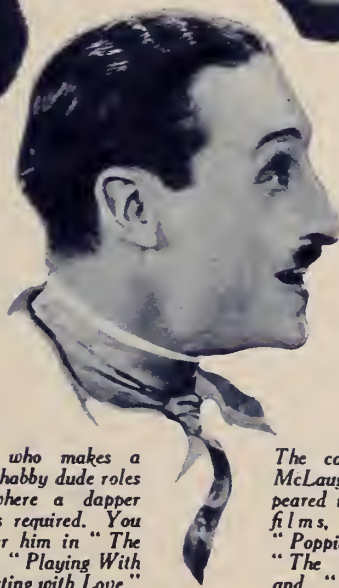
For instance, who having once seen her on the films could forget the face of Zasu Pitts? Curiously enough, there is little that is peculiar in the face of this actress. Usually she plays the part of a poor slavey, or some similar rôle, with untidy hair and terrible dresses. In this make-up she looks very ordinary, not to say ugly, whereas



Harry Earles, the amusing little dwarf who has appeared in "The Unholy Three," "Baby Mine," and "Do It Again."



Left: Rudolph Schildkraut, well known as a character actor of great ability, has a genial old face which lingers in the memory.



Leo White, who makes a speciality of shabby dude roles and parts where a dapper appearance is required. You may remember him in "The Lost World," "Playing With Souls," "Flirting with Love," and "The Blonde Saint."



The cadaverous Gibb McLaughlin has appeared in many British films, including "Poppies of Flanders," "The White Sheik," and "The Farmer's Wife."



Cesare Gravina, the character actor who plays Italian roles most frequently.

Below: Zasu Pitts, whom you never forget, whether you have seen her in comedy or tragedy.



Otis Harlan, who has played in many Reginald Denny films, including "What Happened to Jones," "I'll Show You the Town," and "Be Yourself."



At the left is the humorous countenance of Karl Dane, whose part of Slim in "The Big Parade" gained him starring roles.



Bynunsky Hyman, the comic little man who was so ignominiously treated in "Son of the Sheik."

the truth is that Zasu is really an attractive girl in her outdoor moments. But the Zasu Pitts of the screen compels attention by the extraordinary expression she puts into her face. There is in her eyes a hopelessness that haunts you, and even when she is having a good time you feel it can't last. She is one of those girls the world sometimes pities but mostly laughs at. In the case of Snitz Edwards, his face is really funny, and almost as comical is his poor under-fed body. Snitz can be either a villain or the faithful friend of the hero, but in either case you feel sorry for a man with such a funny face.

One look at the face of Dick Sutherland whose photograph leads the illustrations to this article, labels it as belonging to the headline. You simply couldn't forget Dick.

A face that would stand out if the rest of the players were all super stars is that of

Karl Dane, who gained fame as the funny soldier in "The Big Parade," and who has since become one of the most-sought-after actors. We can leave Karl's face to tell its own story.

The face of Sammy Cohen (so often associated with the late Ted McNamara in Fox films) tells his race without the aid of his name. Sammy is a wonderfully clever dancer, but you can't watch his feet for looking at his nose.

One of the finest character faces among character screen actors is that of Cesare Gravina, who has probably appeared in as many pictures as any screen actor. Not any of the big stars can register tenderness, pity, or despair better than this fine old man, and most of them cannot portray these emotions nearly so well.

What a fine face for a showman or a genial old reprobate has Otis Harlan, and what a subtle face is that of Edgar Norton.

The screen's ideal of a typical old Irishwoman—Aggie Herring, who was seen in "McFadden's Flats," "Sweet Daddies," and "Lady Be Good."

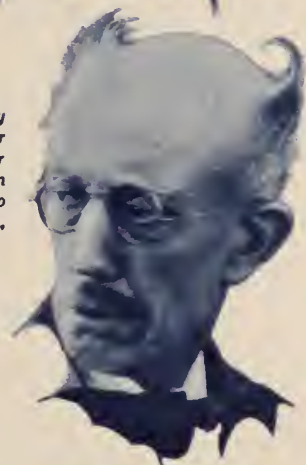


Centre below: Louis Wolheim, who cannot do what he likes with his own nose because of violating his film contract. He appears in "Tempest."



Snitz Edwards, whom you may remember in two of Buster Keaton's films, "The General" and "Battling Butler."

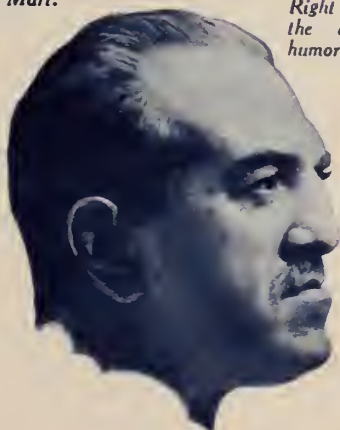
On the right is A. Bromley Davenport, a clever British character actor who plays anything from Chinese agitator to absent-minded professor, and plays it well.



Left below: Raymond Turner, a comedian of the darkest dye, who appeared in "The Love Mart."



Right: Sammy Cohen, the amusing Yiddish humorist of "The Gay Retreat."



There is dignity in the countenance of Nigel de Brulier, and the acme of aggressiveness in that of Louis Wolheim. Bynunsky Hyman's speciality is registering terror, the terror that makes you laugh. Two instances of this in recent films were when knives were thrown at him in "Son of the Sheik" and when he was ignominiously shaken upside down in "The Night of Love." This also applies to that much-filmed darkey, Raymond Turner of the rolling eyeballs.

And one mustn't forget Babe London, whose maxim in life is "Laugh and grow fat," and Babe has something to laugh at, too—her salary is as "fat" as she is.

Also, when we think of these faces we can't forget, let us remember that often, if not mostly, they belong to players who can act. E.W.



William Austin, always immaculate and usually brainless on the screen, with Lucien Littlefield, a well-known character actor, in "The Small Bachelor."



Babe London, whose face recalls girth and mirth. Her films include "All Aboard," with Johnny Hines.



Nigel de Brulier, whose ascetic cast of countenance singles him out for priestly roles, such as that in "Ramona."



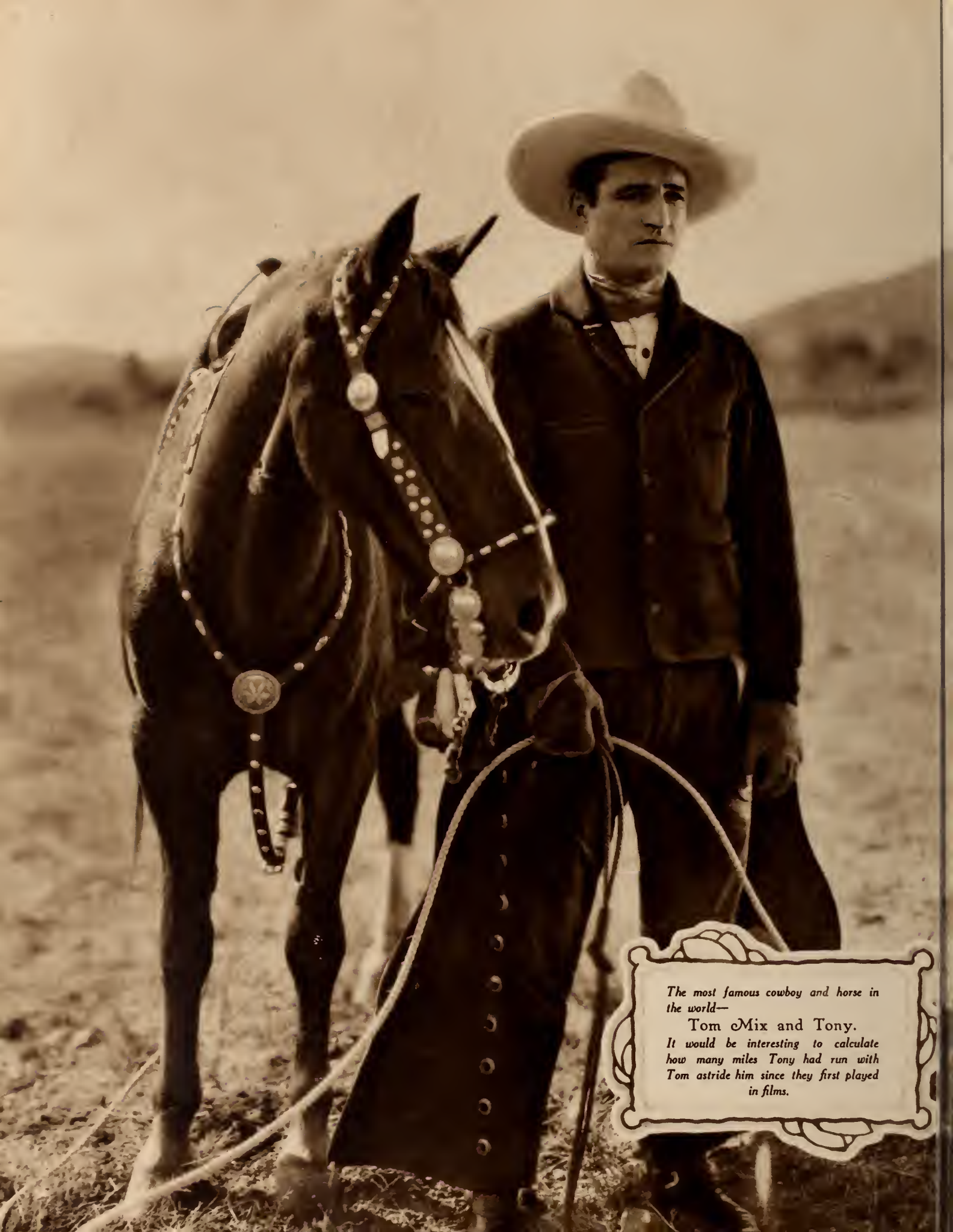
John George, the dwarf who played in "Where the Pavement Ends," "The Night of Love," and, more recently, "The Unknown," in which Lon Chaney starred.

Edgar Norton, portrayer of men whose chief characteristic is meekness, such as valets and much-married husbands.



*The greatest favourite on the British screen,
Ivor Novello,*


whose brilliance and charm of manner have endeared him to film and theatre goers for many years. His role of Lewis Dodd in the screen version of "The Constant Nymph" once more proved his talent and confuted those who ascribe his popularity to his profile.



The most famous cowboy and horse in the world—

Tom Mix and Tony.

It would be interesting to calculate how many miles Tony had run with Tom astride him since they first played in films.



WHEN VILMA INVADED HOLLYWOOD

WHEN the news was published that Vilma Banky, a talented young Hungarian actress hitherto almost unknown except on the Continent, had been singled out by Samuel Goldwyn and had signed a contract without the famous magnate even having seen her act on the screen, there must have been many studio workers who envied her her opportunity in America.

But Vilma Banky's first few months in Hollywood were not happy ones. To begin with, there was at that time a growing dissatisfaction in Hollywood at the numbers of foreigners who were arriving and scoring successes, and it was a point against Vilma that she was from Budapest.

Her salary, too, was not large then. It was far in excess of what she had earned on the Continent, but the buying power of it was so small that a tiny bungalow and one servant was all she could afford, whereas in Berlin she had lived in a suite at an expensive hotel, had three maids, and her own horse. The high prices horrified her so, that, before she accustomed herself to thinking in dollars instead of translating costs into kronen, she left the bill-paying to her servant.

Then, again, her extraordinary beauty caused no little heartburning and jealousy at first. Practically the only woman who, with her usual sympathy and understanding, went out of her way to be kind to the bewildered, unhappy, homesick stranger, was Norma Talmadge.

The difficulty of making herself understood irked her also, for upon her arrival her vocabulary consisted of "lamb chops and pineapple."

But success changed this, and Vilma developed a tremendous enthusiasm for Californian customs. In fact, for a while, learning to be American was Vilma's chief occupation away from the screen.



Delightful

Phyllis Haver,

*whose acting talent was too long
rated second to her prettiness, showed
what she could do in "Brigadier
Gerard," apart from comedy trifles,
and was promptly cast for Jannings'
"The Way of All Flesh."*

Iroing Chidnoff



A British favourite from Edinburgh—

John Stuart

*—whose recent films include "The Flight
Commander" and "Sailors Don't Care."*

*The cheerful confidence of his smile is easily
accounted for by the bulletin of his year's
screen activities.*



Photo :
Richee

Evelyn Brent and Gary Cooper in "Beau Sabreur." (Paramount.)



*Handsome, dashing
Rod La Rocque,
it was once feared, would slowly sink
into obscurity in a morass of unsuitable
and unworthy roles, but "Brigadier
Gerard" and "Stand and Deliver"
happily proved the fears groundless.*
Photo: Irving Chidnoff



Photo :
Ruth Harriet Louise

GRETA, THE ENIGMA.

In 1926 Greta Garbo, restless and ambitious, seeking fresh worlds to conquer, bade farewell to the rocky-pinnacled coast of her native Sweden, and sailed away to sunny California. She arrived, with an English vocabulary of about half a dozen words—and conquered.

Blasé, beauty-sated Hollywood fell beneath the languorous fascination of her panther-like beauty, her thick-lashed blue eyes, her curving red lips. She created a furore in the studio when she arrived to play in "The Temptress," and her later American films, "Flesh and the Devil," "Anna Karenina" and "The Divine Woman," have each increased the numbers over whom she has cast her spell.

Her temperament speedily became a byword in the realm where temperament is taboo. Perhaps one of the reasons for this relaxation of the rules was that Greta's temperament is not a pose, it is a part of her that cannot be suppressed. She is Charlie Chaplin's feminine counterpart.

One moment she is a child, with a child's quaint sense of humour; next she is welling with sophisticated gaiety; again, she seems burdened with the sorrows of the ages, weary with the weight of disillusioning experience.

She has decided opinions. Her "Greta does not like" is dreaded by the modiste, milliner, and hairdresser.

She lives for her work. Nothing else holds interest for her, neither men nor women, books nor painting, music nor social gaieties. She does not play golf, tennis or bridge. When she leaves the studio, she goes to the Hollywood hotel where she lives, and mixes only with the small group of her own countrypeople who also stay there.

She does not talk; she lets others talk to her, while, a cigarette interminably between her lips, she listens, her thoughts unreadable, her half-veiled eyes revealing nothing of the unplumbed depths within her—an almost unbelievably beautiful enigma.

Modern MOVIE MOTHERS

THE PASSING OF THE WHITE-HAIRED WEEPER.

THE screen is growing up quickly, the greatest acceleration having perhaps taken place within the last two or three years.

In place of the plain, straightforward melodrama, just a fiction story in a series of pictures, is a film into which touches have been introduced which belong to the films alone—the subtle comedy; the sparkling satire; the carefully produced, artistic, Western.

There is no doubt that contact and communication with other countries have resulted in this sophistication. German camera angles and stark realism; Austrian polish and



Margaret Mann, the sixty-year-old actress who has recently won fame in "Four Sons."



Mrs. Adeline Hayden Coffin, and (right) Louise Dresser, typical society matrons who appear in British and American films respectively.

Right: Mary Carr.

gaiety ; racy French wit—their influence can all be seen in the products turned out to-day in Hollywood and Great Britain.

Gone for ever are the days when heroes must be noble and handsome, heroines persecuted, mothers white-haired and sorrowing. Heroes may now have human faults—provided they are sufficiently debonair to get away with it, heroines may be less sweet and simple ; while in mothers there has been the greatest change of all.

Once the mothers depicted on the screen could be roughly divided into three groups—the first the sweet and simple heroine seen at the end of the film with the noble and handsome hero coyly watching her first-born ; second, the persecuted heroine who is turned out into the snow with her baby ; third, the heroine's or hero's parent,

always snowy-haired and verging on the senile.

And it is this snowy-haired parent who has developed so amazingly of late. As the screen has grown older, she has grown younger.

Producers were a long time realising that it was not essential for all mothers of grown-up children to look like great-grandmothers, that it is possible for an eighteen-year-old heroine to have a mother still youthful and maturely attractive and aged about forty. But this at length grasped, a rush of middle-aged mother-love films ensued, led by "Stella Dallas." And many of the stars realised that it was not always the girlish young heroine who attracted the crowds, but that acting counted too.

So stars whom the first blush of youth had left, gave up kittenish rôles and girlish pranks and became dignified, gracious



Ellaline Terriss.

Below: Dorothy Cummings is James Murray's screen mother in "In Old Kentucky."



Left: Anna Q. Nilsson and Nils Asther in "Sorrell and Son."



Mary Alden, John Gilbert's peasant mother in "The Cossacks."



Pauline Frederick in the title role of "Mumsie," with Donald Macardle as her cowardly screen son.



Alice Joyce and Richard Barthelmess as mother and son in "The Noose."

mothers, still secure in the receipt of a large fan mail without the ingenue's fear of wrinkles and grey hairs. Some of the most popular screen actresses of to-day are among them—Alice Joyce, Irene Rich, Fay Compton, Pauline Frederick, Anna Q. Nilsson. These have all played mother rôles in which they appeared with screen sons and daughters round about the age of twenty—Alice Joyce, for instance, being Dolores Costello's mother in "Mannequin," Fay Compton Dorothy Boyd's in "Somehow Good," Anna Q. Nilsson Nils Asther's wayward, alluring mother in "Sorrell and Son."



Belle Bennett.



Fay Compton.

Left: Irene Rich.

The white-haired old lady still exists, and perhaps the best-known exponent is Mary Carr, while a newly-famous one is Margaret Mann, the mother in "Four Sons," although she has been playing on the screen

for many years.

The dignified society matron is represented over here by Mrs. Adeline Hayden Coffin and Ellaline Terriss, whose gracious charm has endeared these ideal mothers to us in many films; in America Louise Dresser is possibly the best-known player of this type of rôle, besides being a fine all-round character actress.

And the prominence given to these players nowadays is proof of their popularity.



Richard Dix, whom a recitation placed on the road to fame.

□ □

Below: William Boyd, a "find" of Cecil De Mille.



The GREAT MOMENT

How these Stars were Started on the Road to Success.

To all of us there comes, sooner or later, one big moment that alters the trend of our lives. And the stars' great moment is the one which puts them, directly or indirectly, on the way to fame. Sometimes it was an incident that occurred many years ago, often it was only the most trivial little happening, but the effects were far-reaching.

For instance, Clara Bow's great moment was spent on the telephone. She had won a beauty contest, played in a film, had her rôle cut out entirely, and was back in Brooklyn sadly



Claire Windsor to whom an injured throat proved a blessing in disguise.

□ □

Right: Clara Bow, whose fate was decided by a telephone conversation.



preparing to tap typewriter keys and put up with the boss's bad tempers until death or marriage afforded a happy release, when a telephone conversation lined all the grey clouds of the future with rose. It was an offer of the film rôle that started Clara on her flight to success—that of the stowaway in "Down to the Sea in Ships."

Thomas Meighan's moment lasted about five minutes. He was well on the way to becoming a serious young doctor when a touring company playing "The College Widow" arrived in his town, and asked for members of the local college football team to appear on the stage. Thomas was amongst them, and so enjoyed his five minutes in the limelight that he straightway abandoned the study of maladies and microbes, and took up acting.

Charles Ray's moment was a conversation between his father and the head of the dramatic school where he was studying in his spare time. If the principal had not been so sanguine about Charles and his prospects, it is quite likely that Mr. Ray senior would have put his son's nose to a bank grindstone, and we should never have had a dull evening brightened by this clever comedy star.

To Adolphe Menjou the signing of the contract giving him the title rôle in "A Gentleman of Paris" was the greatest moment of his life. Previously he had been a small-part player, and not too successful at that; the première of Charlie Chaplin's production gave him fame beyond his wildest hopes and marked him for all future pictures as a player of cynical, well-dressed, man-of-the-world parts with whom no others could compete.

Then there was the moment when William Powell (then a clerk) opened a reply from his aunt to his request for a loan of £250 for a two-year dramatic course. The answer was £125. William took a course for a year, and then got a stage contract.

Dolores del Rio's great moment was when she was introduced to Edwin Carew. He was at once struck with her screen possibilities and it was entirely owing to him that her film career commenced.

The signing of the contract to play the part of Vittoria in "The Maid of the Mountains," marked the turning-point in Marjorie Hume's career, for it was during the run of this musical show that Ellen Terry persuaded her to take up screen work, and launched her on her career before the Klieg lights.

The greatest moment of Betty Bronson's life was the one in which Sir James Barrie decided that she was the ideal for "Peter Pan" on the screen, and so lifted an obscure little film player into the starry heights.



Reading from top to bottom:
Georgia Hale, Adolphe
Menjou, Betty Bronson.

Dolores del Rio.

In the circle:
William Powell.



Charles Ray.

□

Marjorie Hume, whose screen career was started by Ellen Terry.

□

Below :
Blanche Sweet.



Alice Terry.

□

Thomas Meighan.



When Blanche Sweet walked into the old Biograph studio many years ago it meant more than she realised, for she caught the eye of D. W. Griffith, and was promptly given the title rôle of "Judith of Bethulia." Griffith did not enquire into her experience or qualifications. She was the type he wanted, and it rested with him to make her act. But her eleven years of stage experience (she was then fourteen) stood her in good stead.

The moment in Richard Dix's life was when as a humble bank clerk with dramatic aspirations he recited a reading from "Richelieu" to a famous stage actor, thereby winning for himself the offer of a theatrical job, which was a stepping stone to the screen.

Some of these big moments are not always appreciated at the time—neither Ronald Colman, Claire Windsor, nor Georgia Hale realised their good luck when the accidents occurred that changed their lives.

COLMAN'S SHRAPNEL WOUND

Ronald Colman, for instance, was certainly not tremendously pleased when a piece of German shrapnel hit his ankle during the first battle of Ypres, and resulted in his discharge from the Army. Yet it was responsible for the fame which is his to-day, for while he was waiting for an Oriental job an uncle offered to secure for him, he took up stage work professionally, and accepted a leading rôle two days before the official confirmation of the foreign appointment; and it was while he was playing on the stage in America that he was offered the rôle of Lillian Gish's leading man in "The White Sister."

Claire Windsor's great moment seemed to be a tragedy at the time. It was at a skating party that she fell and hit a fallen tree, injuring her throat. Her beautiful soprano voice was spoilt, and her dreams of grand opera had to be abandoned.

The world lost a promising opera singer, but gained a lovely film star.

A twisted ankle proved a disguised blessing to Georgia Hale. It occurred while she was doing a dancing scene in a film, and for six months she was forced to hobble about on crutches. At the end of the time, with about fifty shillings between her and starvation, and despairing of getting any work, she consented to play without salary in "The Salvation Hunters." This brought her to Charlie Chaplin's notice, and "The Gold Rush" found her as his leading lady.

William Boyd's great moment was when Cecil De Mille said to him, "I want you again to-morrow." He was then an unknown extra, but the remark put an end to his hard times.

The Captive Helen

When the galley passed by with the slaves
A voice of thunder sounded o'er the waves,
And rose and grew, and trembled on the air,
"Lo, Night himself, and with a star, goes there!"



Maria Corda in "The Private Life of Helen of Troy."

NOT TEMPERAMENTAL

"I do not drink. I do not smoke. I do not use bad language. I never gossip. I never talk about people behind their backs. I do not have love affairs. I am not greedy about money. I never quarrel about salary. And yet I have a bad reputation."

Thus Jetta Goudal to an American interviewer. For Jetta had been accused of a terrible temperament so consistently that she had lost many good rôles through it, and had a very worrying time.

But her hard experience taught her a lesson. To-day she guards her tongue closely, lives in Los Angeles, not Hollywood, apart from the majority of stars.

She is abnormally sensitive, and the fact that she has never moved in Hollywood's social circles has woven an atmosphere of mystery about her that deepens as time goes on, and as little is known about her now as when she played her first film rôle.

Her beautiful slender hands alone can unravel the mystery about her—but Jetta has other work for her hands to do, and her dark eyes still remain unfathomable.

It may be that this aloofness gave rise to the tales of temperament, for Hollywood likes a "mixer," and she most decidedly is not. Yet those who know her best say she is the most fascinating women they have ever met.



FIVE YEARS' 'BAD LUCK

FOR five long years Richard Arlen had been snubbed by Fortune. To begin with he was an extra with bad luck. Then came a contract—with worse luck. During the first year of it he was pointed out as a sort of film Jonah, for each picture he worked in failed. Everyone liked the unaffected, handsome, good-natured boy, but he wasn't wanted in productions, and at length Dick gave up trying for parts, and roamed Hollywood with his Great Dane, the pair making a dismal picture of hard luck and hopelessness.

Then an unknown young director sent for him.

"Can you act?" he asked.

"Used to think so," replied Dick, "but I've changed my mind."

But that didn't affect the producer. Richard Arlen was given a test, and the result was the rôle of David Armstrong in "Wings," the great American air film of the war.

And that changed the mind of fickle Dame Fortune, who perhaps couldn't resist Dick in his uniform.

He was loaned to two companies who wanted him to play for them, and then came back to the company who had seen him gradually losing heart in the struggle for recognition—as a full-fledged leading man, to play opposite Esther Ralston in "Figures Don't Lie."

British Brothers



Ernest Torrence and (right) David, Edinburgh-born, who are famous character actors on the American screen.



When Victor McLaglen took his famous smile to America, he left behind a duplicate in the possession of his brother Clifford (left).



Below: Cyril, the solemn third of the McLaglen trio.



Lupino Lane always has the same villain in his comedies—Wallace Lupino, his brother (below).



Above are the Chaplins—Charlie and Syd, both incomparable in their own particular comedy line.



Brian (above) and Pat (left) Aherne are two of the most promising young actors British films possess.





THE PARSON'S DAUGHTER

DORIS KENYON is a parson's daughter, and her most vivid childhood memories are the Sunday mornings, when dressed in white muslin, with lilies of the valley round her hat, and a Bible under her arm, she trotted along to Sunday school, acutely conscious that as the minister's daughter she ought to be able to set a shining example to the rest of the class.

When her father and mother realised what a lovely voice their little daughter possessed, they began to have her voice trained, and later on grand opera they determined was the career for Doris. But Doris determined otherwise. A small part in musical comedy was offered to her and she eagerly grasped it, the family capitulating. Her rôle led at once to screen work.

Although the films since then have occupied most of her energies, she has found time to continue her musical training as well, for she is ambitious, and realising that the screen demands youth, still remembers plans for a grand opera career. When a few more years have rolled, therefore, perhaps a new prima donna will grace opera.

Perhaps, however, the Movietone will lengthen her screen career and enable Doris to realise her ambition at the same time.



A PHILOSOPHER

LLOYD HUGHES is a philosopher. Although he yearns for an occasional chance to play parts such as that he had in "The Sea Hawk," and to break away from the "ideal American youth" type of role for which he is always being cast, he does not grouse about things. Lloyd has more sense and he is just waiting patiently for the advancing years to bring a diversity of rôles.

Lloyd Hughes was never on the stage. When he was a kid finishing school at Los Angeles he used to bike over to the old Ince studios and watch them taking scenes for films, so when he had to earn a living it was perhaps only natural that he should seek a film job. And he was successful at once, although he did not appear in a film for many months. His first job was that of assistant developer, and it was not until later that he took up acting.

Then for a year he worked as "extra," a job here and there, the gaps filled in with hope and optimism, until "The Turn in the Road," a picture which certainly lived up to its title as far as Lloyd Hughes was concerned, for it led to fame. Mary Pickford chose him as her leading man in "Tess of the Storm Country," and rôles came thick and fast. His latest films include "The Stolen Bride," "No Place to Go," and "Do It Again."

Lloyd Hughes has the name in Hollywood of being a downright good sort, who lives unostentatiously in a charming little bungalow and hates big towns with their bustle and hurry—New York included.

Long tramps over Californian foothills, tennis, handball, all outdoor sports, he goes in for enthusiastically, and he is also very keen on boxing. His clear eyes and fresh skin give him a boyish appearance and make him seem much younger than he really is—and he is still young enough to be indignant about it.

GEORGE WASHINGTON'S DESCENDANT

MARY BRIAN claims an illustrious ancestor—none other than George Washington of cherry-tree fame.

George Washington had a nephew, General Nathaniel Greene, who distinguished himself in the revolutionary war; General Nathaniel Greene had a daughter Louise; and Louise Greene had a daughter—Mary Brian.

Mary, not content with the reflected glory of her illustrious forbears, set out to win some of her own. She began her quest in a nightgown—as Wendy in "Peter Pan"—and since then the family laurels have had no mean addition to them, for Mary's rôles have proved that she possesses beauty, brains, and ability.

Texas is Mary Brian's native state, which she left for Los Angeles to follow a career as an illustrator. But she found herself on the stage instead, and from there walked straight into the part of Wendy without any previous film experience.

Her pictures include "The Little French Girl," "The Street of Forgotten Men," "Beau Geste," "Running Wild," and "Shanghai Bound."



Mary Brian.

THE FRIEND OF THE INDIAN

COLONEL TIM MCCOY, when he took up film work, introduced a new Western hero to Hollywood—one who dressed for dinner on his ranch and did not affect "wild and woolly West" clothes and manners. Yet most of his boyhood was spent riding Wyoming ranges, and much of his life among the Indians, whose various tribal sign-languages he has literally at his finger-tips.

He is one of the few white people to whom the "vanishing race" has accorded their trust, and to him they are his children, to be protected and taught.

When "The Covered Wagon" had its première over here, the Indians in the prologue, a tremendous attraction, were brought over under Colonel McCoy's care, and for him alone they consented to leave their reservations and brave the unknown terrors of the town.

Indirectly, we owe to the Indians a debt, for it was owing to this contact with the film world that Colonel McCoy was induced to launch his screen career.



Colonel Tim McCoy.

THE STAR WHO SHIMMIED

GILDA GRAY made her name on the New York stage as a high-powered exponent of the shimmy in the Ziegfeld Follies. But the day of the shimmy showed signs of approaching twilight, so Gilda transported her beads to the South Sea Islands, where she made her first film, "Aloma of the South Seas," and incidentally gave the natives a few points in their own speciality dances. The result was a contract, and Gilda appeared in "Cabaret" and "The Devil Dancer," both of which gave ample scope for her terpsichorean abilities.

It is curious that Gilda should photograph so much like Gloria Swanson that the lighting has to be arranged with particular care to avoid a too pronounced similarity, for off the screen she is the antithesis of Gloria's green-eyed, magnetic beauty. Gilda, far from being the somewhat flamboyant personality who writhes and slithers and quivers and sways on the screen, is a fragile, restless blonde with wide blue eyes, a skin so clear and colourless that it seems almost translucent, and an almost childlike simplicity of manner. Despite the fact that it was dancing that made her famous, Gilda never had a lesson in her life.

Gilda Gray is not her real name. She was born in Krakow, Poland, and christened Marja Michalska. Seven years later she migrated with her family to America, and when she found herself becoming well known, chose something easier to pronounce.



Gilda
Gray



Joseph
Schildkraut

JOSEPH SCHILDKRAUT is a man of many parts. Besides being an excellent screen actor he is famous on the stage, and was appearing in plays in New York when D. W. Griffith chose him for his first American screen rôle—that of the Chevalier de Vaudrey in "Orphans of the Storm." He had previously played on the stage and screen in Europe.

He is widely travelled, and can read and speak

fluent Spanish, German, Turkish, Hungarian, French, Roumanian and English.

Besides playing the violin and piano, he is known in Hollywood as a clever orchestra conductor. Books also are one of his delights, and he has the most wonderful library in Hollywood, containing over 2,500 volumes, in all languages, and including many rare and valuable first editions.

Yet despite his devotion to music and literature and the long hours demanded by his work, he manages to find time for sports and is a fine all-round athlete.

This leaves a problem to be solved. As there are only twenty-four hours in a day, when does he sleep?

Without Benefit of Make-up

Laughter of To-day and Yesterday



Louise Fazenda, who usually hides her charming self behind the grotesquely funny make-up seen on the right, has recently been appearing in roles which show her more as she really is.



WITHOUT their make-up many film comedians could pass unrecognized by the keenest of picturegoers, and the illustrations to this article show what a difference a moustache, a pair of false eyebrows or even a pair of spectacles can make to a man's general appearance.

But it is interesting to note the number of comedians among these photographs who now appear with practically no make-up, thus proving that with the death of the custard-pie comedies there also died the belief that for a man to be funny he must also be grotesque, with a bulbous nose and a suit four times too big or too small for him.

Ford Sterling, who was associated in most people's minds at one time with a Keystone cop, with horn-rimmed spectacles, Imperial beard, and an



Ben Turpin's eyes are natural, but his moustache isn't. Above is his screen character, and on the right an off-screen portrait.



Jack Duffy, the funny little man with the tufty beard and gaping grin, is really quite young and good-looking. This can be seen by covering first one half and then the other of the portrait at the left



Chester Conklin au naturel, and at the right complete with his film expression, spectacles and moustache.



Harry Langdon uses very little make-up for his comedy work, as can be seen by these two portraits.



Buster Keaton, the solemn comedian, appeared many years ago in the curious make-up you see in the circle. Incidentally this photograph places on record that Buster did smile once!



elastic nose, is now seen on the screen as himself with no obvious make-up, and with very little resemblance to the knock-about comedian of his early films. But he creates just as many laughs as ever he did, and usually takes the part of a wealthy, genial business-man with a strong inclination for a good time, but also with an even stronger wife.

Mack Swain is another comedian who has thrown his share of custard pies, and who has now discarded his heavy eyebrows and bushy moustache to supply the laughs in less boisterous comedies.

As one of the "gentlemen" in "Gentlemen Prefer Blondes," he gave one of the finest performances of his career, and few people would realise that the gold hunter who thought Charlie was a chicken in "The Gold Rush," and the "giddy" old knight who also mistook Lorelie, the little gold digger, for a "chicken" in Anita Loos's famous novel was the same man. But it was the same actor with a morning suit and a shave!

Some people may remember seeing Lloyd Hamilton with a walrus moustache, but the cinema audience of to-day know him as a clean-shaven comedian with a baby face and large, calf-like eyes.



Charlie Murray, who now plays genial Irish roles, once appeared as the curious character you see on the right.

Charlie Murray, the greatest of all screen Irishmen, though assisted by make-up in his earlier screen comedies, now brings his humour and a clean-shaven face to more serious plays. He will be remembered as Kelly in "The Cohens and the Kellys."

Buster Keaton has been connected with the stage and screen since he was a boy and wore an extraordinary beard in a music hall turn, long before he was old enough to take any interest in a razor. This frozen-faced comedian has become famous, however, without owing any credit to the make-up box, and has made the world laugh by never laughing himself or allowing any of his facial muscles to relax.

Harry Langdon is another comedian who uses practically no make-up. He joined the films after doing a trapeze act in a circus, and has never relied on any spirit gum to make his audience laugh, or their hair to stand on end.

Harold Lloyd uses very little make-up, though his goggles are as much a part of his screen character as Charlie Chaplin's moustache is of his. Lloyd's spectacles, though without lenses, are very little different from thousands worn to-day, but they are as



Clyde Cook, who has appeared in one or two pictures without the flowing moustache and bowler hat which are usually part of his apparatus for his comedy work.



Lloyd Hamilton, better known to picturegoers as Ham, in which guise he is seen at the left.



famous as George Robey's eyebrows, or Victor McLaglen's smile. It is impossible to imagine him on the screen without them, and away from the Klieg lights when he does take them off, few of his admirers would recognise him.

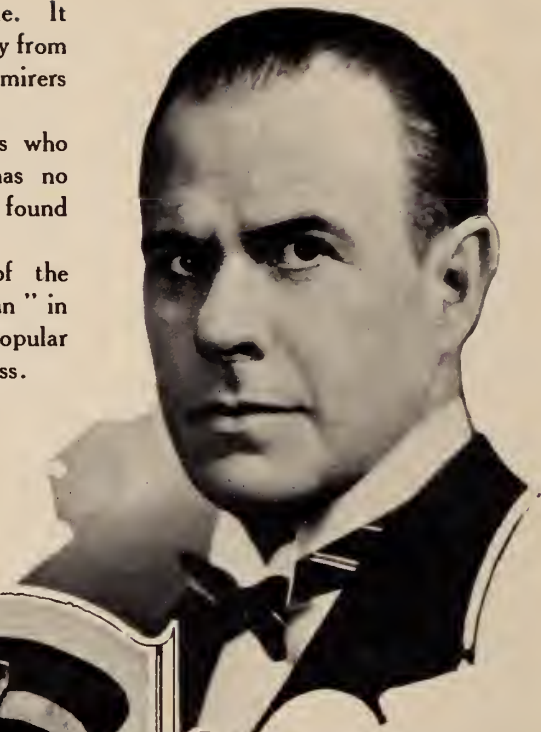
Although this article is chiefly dealing with those comedians who have achieved success without the aid of make-up, the writer has no intention of running down in any way the many actors who have found a wig or a comic moustache an assistance in their screen career.

One naturally welcomes the appearance on the screen of the comedian who can create a laugh without being just a "funny man" in appearance, but it is quite obvious that some of filmland's most popular comedians have been wise to let make-up help them towards success.

Charlie Chaplin with his little moustache, big boots, and trousers that he will never grow into, is without doubt the world's cleverest comedian, and although these "props" supply only a very small part of the humour in his films, the writer, at any rate, would very much regret if he discarded them.

A striking example where make-up was responsible for a comedian's success is the story of Al Jolson, America's greatest singer of coon songs, whose first film, "The Jazz Singer," will at once make him a favourite with all picturegoers.

Jolson ran away from school to go on the stage, and toured the minor music halls of America for many years with little success. Then, one night, when preparing



Ford Sterling, who has revealed himself as a clever character actor, was one of the original Keystone Cops, the little picture at the left showing what he looked like then.



Mack Swain is another who has travelled the road from slapstick comedy (left) to character acting, and is seen above in "Gentlemen Prefer Blondes."



Walter Forde, Britain's comedian, uses very little make-up, but his straw boater is a feature of his films.



for a performance in a small theatre in Brooklyn, he asked his old negro dresser how he could get people to laugh more at his act. The darky shook his head a little pathetically. "Boss, if yo' skin am black they always laugh."

This gave Jolson an idea, and he decided to use a burnt cork as a make-up stick. He has been a black-faced comedian ever since, for his turn—which had been met with indifferent success for years—was an overnight hit. Now known as the "Mammy singer with a tear in his voice," he not only makes people laugh, but cry, too. He is not only a great singer, but a great actor, and if it were not for the old negro's words, he might never have seen a movie camera.

For this reason alone, and there are many other examples, the make-up box deserves special mention in the history of the movies.

Walter Forde, an exceptionally clever English comedian, of whom great things are expected in British studios, uses very little make-up. Yet, like many other comedians, he has created a distinct type on the films—a character whose straw boater is perhaps the most striking feature.

As with Charlie Chaplin's bowler and Al Jolson's black face, we feel that there is nothing particularly funny about Walter Forde's straw hat, yet, combined with his facial expressions, the general effect creates many laughs.

A comedienne who, at one time, made herself as ugly as possible on the screen is Louise Fazenda. In her early films she wore the most unattractive clothes, and used more make-up to make herself ugly than the average film



Charlie Chaplin, who is now as well-known without his baggy trousers, moustache, and bowler as with them, is seen above and at the right.



Snub Pollard, the comically pathetic little man who plays in slapstick comedies, would be hard to recognise off the screen, for as the photograph above shows, his appearance is tremendously changed



Harold Lloyd, whose only make-up is the horn-rimmed glasses which he has made famous.





Al Jolson, the American stage actor, who has made his name in "black face" turns, has now brought his burnt cork personality (right) to the screen.



On the right is Hank Mann without his film make-up.



Hank Mann, who is seen in these three pictures, was also one of the original Keystone Cops, and is seen in an early comedy above, and in circle as a village youth in "Quincey Adams Sawyer," one of his first roles away from slapstick.



star does to make herself beautiful. She is now appearing, however, in rôles which show her as she really is—a very beautiful woman.

Jack Duffy is also a comedian who makes himself unattractive for the benefit of the films. He is really quite young and good-looking, but finds that there is a greater demand for the funny little man with the tufty beard and gaping grin than Mr. Duffy as he is without make-up. By covering first one half and then the other of the portrait of this star on the first page of this article, one can see how he appears on the screen, and how he really is in private life. One can also see how his make-up is greatly assisted by his own expression.

Ben Turpin's moustache is false, but his eyes are true, or rather, they are natural. He is a comedian of the old school, and makes people laugh as much by his comic appearance as by his absurd antics.

Like Ford Sterling, Hank Mann was also one of the original Keystone Cops, and with comic make-up romped gaily with the Bathing Beauties of Hollywood, when the films were very young. He has now, of course, grown out of this sort of thing with the rest of the film industry, and as a village youth with clean-shaven face, practically free from all make-up, he appeared in "Quincey Adams Sawyer," the first of his many rôles away from slapstick.

And it really looks that, as the film industry and its comedians grow up, instead of developing beards, bulbous noses and the like, they grow younger, become less grotesque, and without benefit of make-up, make the rest of the world laugh.



"Our Gang."

The Gang!

The Gang's all here! The Gang's all here!
here!
Muvvers watch your manners, 'cause
the Gang's all here!

Down with lessons, down with books,
 Down with teachers and all cross cooks.
 Down with punishment, down, we hope,
 Down, most certainly down, with soap!

The Gang's all here! The Gang's all here!
Yah, you grown-ups, we've nuthin' more
to fear.
Watch your steps, 'cause the Gangs all here!

Down with manners and grace before eats,
 Down with parties and all stiff treats.
 Down with aunts, except the sporty few,
 Down with pribs, and well down, too!

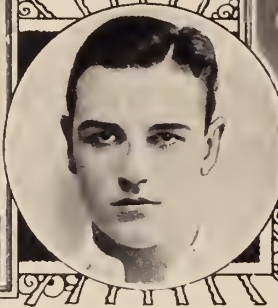
Down (us), too, with all sugared food,
And then—most likely—we'll be good.

Louise A.

WHO'S In This Year's



Robert Agnew



Don
Alvarado
Left:
Hugh Allen
Right:
Gertrude Astor



Patricia Avery

WHO Photoplays

ACORD, Art.—Born in Stillwater, Oklahoma, in 1890. Has light hair and blue eyes. Height, 6 ft. 1 in.

ADAMS, Claire.—Came to this country for her education from Canada, where she was born in Winnipeg. Film career begun in the States.

ADOREE, Renee.—Has blue-grey eyes and black hair; born in Lille, France, in 1902. New films: "Heaven on Earth" and "The Cossacks."

AGNEW, Robert.—Born in Kentucky in 1899; brown hair and blue eyes. Height, 5 ft. 8½ in. New films: "The House Behind the Hedge" and "Playing Straight."

AHERNE, Brian.—Well known on the stage and a success also in films, of which "Shooting Stars" is a new one. Has fair hair and blue eyes.

AHERNE, Pat.—After a stage career took up film acting. First big hit "Blinkeyes." Latest films: "Huntingtower," "The Silver Lining," and "Carry On."

ALDEN, Mary.—Born in New Orleans; dark hair and eyes. Height, 5 ft. 1½ in.

ALEXANDER, Alex., Jr.—Started on the stage at the age of five, and now in addition to managing a dance band does film work. Height, 5 ft. 4 in. Brown hair and eyes.

ALEXANDER, Ben.—Blond hair and dark blue eyes. Born in Nevada in 1913.

ALLEN, Hugh.—His first job in a studio was as "prop" boy, after which he rose to assistant cameraman. Later, Mary Pickford chose him for her leading man in "Little Annie Rooney," and he recently acted in "Wild Beauty" and "Good Time Charley."

ALLISON, May.—Born on Rising Farm, Georgia, on June 14th, 1898. Golden hair and blue eyes. Height, 5 ft. 5 in.

ALVARADO, Don.—With the money he earned through winning a prize-fight, paid his fare to Los Angeles determined to make a career on the screen. First got extra parts and then rose to important rôles in "Breakfast at Sunrise" and "The Monkey Talks." Also in "Drums of Love" and "Loves of Carmen." Born in Albuquerque, New Mexico.

AMES, Gerald.—Beginning his film career with the old London film company, he played in the first screen versions of "The Prisoner of Zenda" and "Rupert of Hentzau." Also appears at the beginning of 1929 in "The King's Highway." Is a

skilled swordsman and was born in Blackheath, Kent.

ARLEN, Richard.—For more than five years met constant ill-luck in pictures, till he won success in "Wings." "Sally in Our Alley," "The Blood Ship," and "She's a Sheik" also feature him. Has brown hair and blue eyes, and is 5 ft. 11½ in. in height. Born in Duluth.

ARTHUR, George K.—Has fair hair and brown eyes and was born in Ealing, London, on January 27th, 1900. Height 5 ft. 4½ in. Films include "Rookies" and "Spring Fever."

ASTOR, Gertrude.—Born in Cleveland, Ohio, and has light hair and grey eyes. Height, 5 ft. 7½ in. Two new films are "Shanghaied" and "Pretty Clothes."

ASTOR, Mary.—Born in Quincy, Illinois, on May 3rd, 1906. Height, 5 ft. 5 in. Auburn hair and dark-brown eyes. A recent film is "Two Arabian Knights."

AUBREY, Jimmy.—Born in Liverpool, he made his appearance in America in a stage sketch. One of his recent films is "When Seconds Count." Height, 5 ft. 6 in. Brown hair and blue eyes.

AULT, Marie.—Born in Wigan, Lancs, on September 2nd, 1870. New films: "The Silver Lining," "Victory," and "Hell-Cat Hetty."

AVERY, Patricia.—A distant cousin of Mr. John D. Rockefeller, the millionaire, she worked for some time in the studio as a secretary. Can be seen in "A Light in the Window," and in "Annie Laurie." Born in Boston.

AYRTON, Randle.—His first appearance as an actor was on the stage in 1890. Has also acted for the screen in "Nell Gwyn," "Passion Island," and "One of the Best." Born in Chester on August 9th, 1869.

BADDELEY, Hermione.—Born in Broseley, Shropshire, on November 13th, 1906, she made her debut on the stage in 1918. Her first film is "The Guns of Loos."

BALFOUR, Betty.—Began on the stage at age of ten. First film, "Nothing Else Matters." Coming ones are "Champagne" and "A Little Bit of Fluff."

BANCROFT, George.—Born in Philadelphia. Blue eyes. Height, 6 ft. 2 in. Appearing in "Tell It To Sweeney."

BANKHEAD, Tallulah.—A favourite in many stage plays produced in this country,

she was born in Duntsville, Alabama, on January 31st, 1902. "His House in Order" marks her first British screen appearance.

BANKS, Monty.—Born in Cesena, Italy. Has black hair and eyes. Height, 5 ft. 5 in. Appearing in "A Perfect Gentleman" and "Flying Luck."

BANKY, Vilma.—Has blonde hair and grey eyes. Height, 5 ft. 6 in. Born on January 9th, 1903, in Budapest, Hungary. Appearing in "The Magic Flame" and "Two Lovers."

BARRIE, Nigel.—Born in Calcutta, India, on February 5th, 1889. Has black hair and brown eyes. Height, 6 ft. 1 in. New film: "The Shield of Honour."

BARRYMORE, John.—Born on February 15th, 1882, in Philadelphia. Brown hair and blue eyes. Height, 5 ft. 8 in. Appearing in "Tempest."

BARRYMORE, Lionel.—Born in Philadelphia, in 1883. Dark hair and eyes. Appearing in "Drums of Love."

BARTHELMESS, Richard.—Has dark hair and brown eyes. Height, 5 ft. 7 in. Born on May 9th, 1895, in New York City. New films: "The Patent Leather Kid," and "The Noose."

BARTON, "Buzz."—A fourteen-year-old addition to the ranks of Western stars, he was born in Gallatin, U.S.A., and at the age of three learned to ride horses bareback. Now starring in "The Boy Rider" and "Saddle and Spurs."

BAXTER, Warner.—Born in Columbus, Ohio, on March 29th, 1892. Height, 5 ft. 11 in. Brown hair and eyes. Appearing in "The Deer Drive."

BAYNE, Beverley.—Old picturegoers will remember her. She has played in more than five hundred pictures. A new one is "Blind Mothers." Born in Minneapolis in 1895. Height, 5 ft. 2 in. Dark brown hair and brown eyes.

BEDFORD, Barbara.—Born in 1902 in Wisconsin. Height, 5 ft. 4 in. Dark brown hair and eyes. Appearing in "Mockery."

BEERY, Noah.—Has black hair and brown eyes. Height, 6 ft. 1 in. Born on January 17th, 1884, in Kansas City. Appearing in "Beau Sabreur."

BEERY, Wallace.—Born on April 1st, 1889, in Kansas City. Dark hair and brown eyes. Height, 6 ft. Appearing in "Barnum," and "The Big Sneeze."

BELLAMY, Madge.—Born on June 30th, 1904, in Hillsboro, Texas. Height, 5 ft. 3 in. Auburn hair and brown eyes. Appearing in "Soft Living."

BENNETT, Belle.—Born in 1891. First big film hit in "Stella Dallas." Also in "The Way of All Flesh," "Mother Machree," and "Wild Geese."

BERANGER, Andre.—Born of French parents in Australia, he took up stage work in that country and later on in America; was given a part in "The Birth of a Nation," and also in "Intolerance." His later pictures include "The Small Bachelor." Specialises in light comedy parts.

"BIG BOY."—One of the amusing youngsters in pictures, and known in private as Malcolm Sabiston, he made his first screen appearance in "Three Weeks," when he himself was no older at the time. Has starred in a number of comedies, of which "Angel Eyes," "She's a Boy," and "Shamrock Alley," are three.

BLACKWELL, Carlyle.—Born in Troy, Pa., in 1888. Height, 5 ft. 11 in. Dark hair and dark-brown eyes. Appears in "One of the Best."

BLUE, Monte.—Has brown hair and eyes. Height, 6 ft. 3 in. Born on January 11th, 1890, in Indianapolis. Appearing in "Brass Knuckles" and "Across the Atlantic."

BLYTHE, Betty.—Born in Los Angeles in 1893. Dark hair and blue eyes. Height, 5 ft. 7 in. Appearing in "The Girl From Gay Paree."

BOARDMAN, Eleanor.—Has light hair and green eyes. Height, 5 ft. 6 in. Born on August 19th, 1898, in Philadelphia. Appearing in "The Crowd."

BOLES, John.—Hailing from Texas, where he was born in 1898, he went to Europe to study singing, and later did his part in the war. First secured fame on the musical-comedy stage in America. Afterwards made his screen debut in "The Loves of Sunya," and was then cast for the hero rôle in "The Shepherd of the Hills." Height, 6 ft.

BONNER, Priscilla.—Born in Washington, D.C. Blonde hair and grey eyes. Height, 5 ft. 1 in. Appearing in "Paying the Price" and "Broadway After Midnight."

BONOMO, Joe.—A strong man of the screen who before his acting career won fame as a professional wrestler. Will be seen in "The Golden Stallion." Born at Coney Island, New York.

BORDEN, Olive.—Height, 5 ft. 1 in. Black hair and brown eyes. Born in Norfolk, Virginia, in 1906. Appearing in "The Joy Girl" and "Pyjamas."

BOSWORTH, Hobart.—Has grey hair and blue eyes. Height, 6 ft. 1 in. Born in Marietta, Ohio, on August 11th, 1867. Appearing in "The Blood Ship."

BOW, Clara.—Born in Brooklyn on August 5th, 1905. Red hair and brown eyes. Height, 5 ft. 3 in. Appearing in "Red Hair" and "Wings."

BOWERS, John.—Born on December 27th, 1891, in Indiana. Height, 6 ft. Brown hair and eyes. Appearing in "Ragtime."

BOYD, Dorothy.—A Surrey girl, born in Sanderstead, she first appeared in amateur theatricals, which led to her being given a part in a Phonofilm. Then came another rôle in "Easy Virtue," and after that "Somehow Good." Is 5 ft. 5 in. in height.

BOYD, William.—Born in 1898 in Cambridge, Ohio. Blond hair and blue eyes. Height, 6 ft. Appearing in "Dress Parade."

BRADFORD, Virginia.—Tried journalism first, then turned towards films. A bit in "The Ten Commandments" was followed by minor parts in Western dramas and in comedies. "The Country Doctor" and "The Wreck of the Hesperus" show recent work. Born in Brownsville, Tennessee.

BRENT, Evelyn.—Born in 1899, in Tampa, Florida. Height, 5 ft. 4 in. Dark-brown hair and brown eyes. Appearing in "Women's Wares" and "Beau Sabreur."

BRIAN, Mary.—Born in Corsicana, Texas, on February 17th, 1908. Brown hair and blue eyes. Appearing in "Under the Tonto Rim."

BRISSON, Carl.—A son of Denmark, and claiming Copenhagen as his birthplace, he was known there for years as Carl Pederson. At an early age won renown as a boxer, carrying off more than one championship. Afterwards gained popularity on the stage in this country, and has now won film fame in "The Ring."

BROCKWELL, Gladys.—Has dark-brown hair and eyes. Height, 5 ft. 6 in. Born in New York in 1894. Recent film, "Long Pants."

BRODY, Estelle.—Came over from America to play on the stage, and is now starring in British films. Recent ones include "The Flight Commander" and "This Marriage Business." Dark hair and brown eyes.

BRONSON, Betty.—Born in Trenton, New Jersey, on November 17th, 1907. Height, 4 ft. 8 in. Brown hair and blue eyes. Appearing in "Brass Knuckles" and "Open Range."

BROOK, Clive.—Born in London on June 1st, 1891. Black hair and dark brown eyes. Height, 5 ft. 11 in. Recent films include "Hula."

BROOKS, Louise.—Appearing in "The City Gone Wild." Born in 1905, in Wichita, Kansas. Black hair and brown eyes. Height, 5 ft. 2 in.

BROUGH, Mary.—After a long stage career made her first appearance on the screen in "Beauty and the Barge," and since then has added many a touch of humour to other films by her portrayals of coster-women, flower-women, and other well-known London characters. Appeared recently in the screen version of "A Sister to Assist 'Er." Born in London on April 16th, 1863.

BRUNDAGE, Mathilde.—Has been appearing in films for the past ten years or more, and was recently in "Coming and Going." Born in Louisville, Kentucky. Height, 5 ft. 6 in. Silver-grey hair and dark brown eyes.

BRUNETTE, Fritzi.—Born in Savannah, Ga., in 1894. Black hair and hazel eyes. Height, 5 ft. 4½ in.

BUCHANAN, Jack.—First stage appearance was made in Glasgow in 1912, and for years has been a great favourite before the footlights. His films include "The Audacious Mr. Squire," "The Happy Ending," and a new one, "Confetti." Is 6 ft. in height, with brown hair and eyes.

BURNS, Edmund.—Born in Philadelphia on September 27th, 1897. Height, 5 ft. 11½ in. Black hair and brown eyes.

BURNS, Robert.—As a youngster learned to ride on his father's ranch and twirl



Beverley Bayne



Andre Beranger



"Big Boy"



Betty Blythe



John Boles

a rope with skill. Buffalo Bill presented him with his first gun and afterwards got him to join his Wild West show. Then screen work followed, two recent pictures being "Melting Millions" and "Skedaddle Gold." Born Glendive, Montana, in 1897. Brown hair, dark-grey eyes. Height, 6 ft.

BUSCH, Mae.—Her new films include "Fazil" and "Fruit of Divorce." Born in Melbourne, Australia, on January 20th, 1897. Black hair and grey eyes. Height, 5 ft. 6 in.

BUSHMAN, Francis X.—Has brown hair and blue eyes. Height 6 ft. Born January 10th, 1885 in Norfolk, Virginia. Appearing in "The Thirteenth Juror."

BUSHMAN, Francis X., Junior.—First appeared on the screen at the age of ten in one of his father's films. Has a leading rôle in "Four Sons." Born in Baltimore, Maryland. Brown hair and dark-blue eyes. Height, 6 ft. 2 in.

CALDWELL, Orville.—An actor of wide experience in films of which "Down Our Way" and "The Patsy" are new. Was born in Oakland, California, and since the age of twenty-one has divided his talents between the stage and screen. Height, 6 ft., with black hair and hazel eyes.

CALHOUN, Alice.—Has light brown hair and hazel eyes. Born in 1904 in Cleveland, Ohio. Appearing in "The Down Grade."

CANUTT, Yakima.—A real cowboy who has won fame in Western pictures. A recent one is "Alias Texas Pete Owens." Born on November 29th, 1896.

CAREW, James.—Began earning his livelihood as a clerk in a publishing office. Then came the stage, and later the screen. "The King's Highway" is his most recent film. Born on February 5th, 1876, in Goshen, Indiana.

CAREWE, Arthur Edmund.—Born in Trebizond, Armenia, on March 5th, 1884. Height, 6 ft. Black hair and dark brown eyes.

CARR, Cameron.—Will be remembered for his many villainous parts he has played with success in British films. Born in Kingston-on-Thames in 1876, he turned to the screen in 1909. More recent pictures are: "A Little Bit of Fluff" and "Poppies of Flanders." Is 6 ft. in height, with black hair and dark-brown eyes.

CARR, Mary.—Known as Mary Kenneman in her younger acting days. Born in Philadelphia. Grey hair. Appearing in "Jesse James."

CHADWICK, Helene.—Born in Chadwick, New York, on November 25th, 1897. Light hair and brown eyes. Height, 5 ft. 7 in. Recent film, "Stage Kisses."

CHANEY, Lon.—New films include: "London After Midnight," "Mr. Wu," and "Mockery." Born on April 1st, 1883, in Colorado Springs. Height, 5ft. 10 in. Dark hair and brown eyes.

CHAPLIN, Charlie.—Born on April 16th, 1889, in Brixton, London. Brown hair and blue eyes. Height, 5 ft. 4 in. Latest film, "The Circus."

CHAPLIN, Syd.—Born in Cape Town on March 17th, 1887. Black hair and brown eyes. Height, 5 ft. 7½ in. Appearing in "The Fortune Hunter" and "A Little Bit of Fluff."

CHAPMAN, Edythe.—Going on the stage despite her parents' wishes, she became a success, and then turned to films for further fame. One of her recent pictures is "The Crystal Cup." Born in Rochester, New York.

CHETWOODE, Philip.—At seventeen went to America from this country, where he was born in Shropshire. In the States worked first on a railway. Now has the juvenile lead in "Tumbling Into Millions."

CHRISTY, Ann.—Harold Lloyd's new leading lady, she had no idea of taking up film work, being bent on a business career. The famous comedian, however, came across her photo in a daily paper, and after a test of her abilities gave her a contract. Brown hair and blue eyes. Height, 5 ft.

CLAYTON, Ethel.—One of the old favourites who has been absent from the screen for some time. She recently made her re-appearance in "Mother Machree." Born on November 18th, 1890, in Campaign, Illinois. Height, 5 ft. 5½ in. Auburn hair and grey-blue eyes.

COBB, Edmund.—Born in Albuquerque, N.M., in 1892, he began his acting career by joining a stock theatrical company. Later, when the motion picture was still in its infancy, he got his first part as an extra. His new films include "Fangs of Destiny" and "Call of the Heart." Brown hair and eyes.

CODY, Lew.—Born in Waterville, Maine, on February 22nd, 1885. Black hair and grey-blue eyes. Height, 5 ft. 11¼ in. Recent film, "Adam and Evil."

COGLAN, Junior.—Son of a doctor who went to Hollywood and established a practice. His recent films include "Gallegher."

COLLIER, William, Jr.—Recently in "The Desired Woman." Born on February 22nd, 1902, in New York City. Black hair and brown eyes. Height, 5 ft. 10 in.

COLMAN, Ronald.—Born on February 9th, 1891, in Richmond, Surrey. Dark hair and brown eyes. Height, 5 ft. 11 in. Appearing in "The Magic Flame" and "Two Lovers."

COMPSON, Betty.—Born in 1901 in Salt Lake City. Height, 5 ft. 2 in. Light hair and blue eyes. Latest film, "The Big City."

COMPTON, Fay.—Born on September 18th, 1895, in London. Auburn hair. New films include "Somehow Good" and "Zero."

CONKLIN, Chester.—Born on January 11th, 1888, in Oskaloosa, Iowa. Brown hair and blue eyes. Height, 5 ft. 5 in. Appearing in "Tillie's Punctured Romance" (new version).

COOGAN, Jackie.—Born in Los Angeles on October 26th, 1914. Light brown hair and brown eyes. Appearing in "Buttons."

COOK, Clyde.—First appeared on the screen in Hal Roach comedies. His recent films include "Peter's Pan," "She Troupes to Conquer," and other screen burlesques. Born on December 16th, 1891, in Port McQuarrie, Australia.

COOLEY, Hallam.—Born in 1888 in Brooklyn, New York. Dark hair and eyes. Height, 6 ft. Recent films include "Naughty But Nice" and "Ladies Must Dress."

COOPER, Gary.—Has reddish brown hair and blue eyes. Height, 6 ft. 2 in. Born on May 7th, 1901, in Helena, Montana. Appearing in "Beau Sabreur" and "Doomsday."

CORDA, Maria.—Formerly a ballet dancer in Budapest, Hungary, where she was born in 1902, she first appeared on the screen in such Continental pictures as "A Modern Du Barry" and "The Last Days of Pompeii." Her first American film is "The Private Life of Helen of Troy."

CORTEZ, Ricardo.—Born in Alsace-Lorraine, France, on September 19th, 1899. Black hair and brown eyes. Height, 6 ft. 1 in. New films, "Mockery" and "The Private Life of Helen of Troy."

COSTELLO, Dolores.—Appearing in "Tenderloin." Born in 1905 in Pittsburg. Height, 5 ft. 4 in. Fair hair and blue eyes.

COSTELLO, Helene.—Born in New York in 1903. Brown hair and eyes. Height, 5 ft. 2 in. Appearing in "The Fortune Hunter" and "In Name Only."

COSTELLO, Maurice.—Born in Pittsburg, Pa., on February 22nd, 1877. Brown hair and blue-grey eyes. Height, 5 ft. 10 in.



Priscilla Bonner



Carl
Brisson
Left: Virginia
Bradford
Right:
Mary Brough



Fritzi Brunette

CRAWFORD, Joan.—Has auburn hair and hazel eyes. Born in San Antonio, Texas. Appearing in "Rose Marie."

CUMMING, Dorothy.—Most of her rôles have portrayed her as a charming trouble-maker. Among her new pictures is "The Wind." Dark hair.

CUSTER, Bob.—Noted for his remarkable riding feats, some of which will be seen in his new film, "The Avenger." In the garden of his home he has a miniature shooting range where he practises all kinds of trick firing for his picture work. Born on October 18th, 1898.

CUYLER, Frances.—One of the younger British artistes of promise, she had her first experience of film acting when she was given a part in an unfinished picture made at the old Alliance studios. Her ability, however, singled her out for the picturisation of "Quinneys," and further films which will also feature her. Born in Maidenhead on December 15th, 1908.

DANA, Viola.—Has dark-brown hair, light-green eyes, and is 4 ft. 11½ in. in height. Born in Brooklyn, New York, on June 28th, 1898. To be seen in "Lure of the Night Club."

DANE, Karl.—Once an aviator in Denmark, where he was born in Copenhagen, he is now soaring to success in American films. Among his recent ones are "Baby Mine" and "The Trail of '98." Is one of the tallest men in pictures, being 6 ft. 6 in. in height.

DANIELS, Bebe.—Born in Dallas, Texas, on January 14th, 1901. Black hair and dark-brown eyes. Height, 5 ft. 4 in. Appearing in "She's a Sheik."

D'ARCY, Roy.—Has brown hair and blue eyes. Height, 5 ft. 10 in. Born on February 10th, 1894, in San Francisco, California. Latest films include "Buttons" and "His Night."

DARRO, Frankie.—Those who saw "Kiki," starring Norma Talmadge, will remember him as the newspaper-seller, in which rôle he made his first film hit. Later pictures are "Judgment of the Hills" and "Down Our Way."

DAVENPORT, A. Bromley.—Born in Warwickshire and educated at Eton, he has appeared in numerous British productions, of which "The Flight Commander" and "The Fake" are two. Is also a prominent stage actor. Height, 5 ft. 10 in. Grey hair.

DAVIES, Marion.—Born on January 3rd, 1898, in Brooklyn, New York. Golden hair and blue eyes. Height, 5 ft. 4½ in. Appearing in "Quality Street" and "The Patsy."

DAVIS, Rex.—Born in 1890, he won his film fame in 1911, when he appeared in "A Sporting Chance" and "The Scapegrace." A new one is "Motherland."

DAW, Marjorie.—Is 5 ft. 4½ in. in height and has light-brown hair and hazel eyes. Born in 1902 in Colorado Springs, Colorado. Appears in "Topsy and Eva."

DAY, Alice.—Born in Pueblo, Colorado, in November, 1905, and began in pictures as a Mack Sennett bathing girl, and after that acted for other producers. One of her new pictures is "The Waiter from the Ritz."

DAY, Marceline.—Began her screen career in 1923. Two new pictures are "The Patent Leather Kid" and "Under the Black Eagle." Born in Colorado Springs. Dark hair and blue eyes.

DEAN, Priscilla.—Born in 1896 in New York, and has brown hair and eyes. Height, 5 ft. 5 in.



Mary Carr



Cameron Carr



Edythe Chapman



William Collier, Jr.



Bob Custer

DE BRULIER, Nigel.—Well known on the American stage, he has appeared in films for a number of years, and in "The Crimson Hour," will give fresh proof of his talent.

DE GRASSE, Sam.—First started in business as a dentist, and then, deciding he could make a better "pull" on the screen, entered filmland and got a part in "Intolerance." More recent films are "Captain Salvation" and "The Wreck of the Hesperus." Born in Bathurst, New Brunswick, and has black hair and dark-brown eyes. Height, 5 ft. 10½ in.

DE LA MOTTE, Marguerite.—Has light-brown hair, hazel eyes, and is 5 ft. 2 in. in height. Born in Duluth, Minnesota, on June 22nd, 1903. Latest films include "Ragtime" and "Broadway Madness."

DEL RIO, Dolores.—In Mexico, where she was born in Durango on August 3rd, 1905, she made the acquaintance of Edwin Carewe, the American film producer, who persuaded her to take up a screen career. Her first rôle was in "Joanna," while her recent films include "Ramona" and "The Trail of '98." Black hair and brown eyes.

DENNY, Reginald.—Has brown hair, blue eyes, and was born in Richmond, Surrey, on November 21st, 1891. Height, 6 ft. Appearing in "Watch My Speed."

DE PUTTI, Lya.—Has jet-black hair, and was born in Vecchi, Budapest, in 1904. Her new films include "The Crimson Hour" and "Midnight Rose."

DESMOND, William.—Born in 1890 in Dublin, and has black hair and dark-blue eyes. Height, 5 ft. 11 in.

DESNI, Xenia.—Privations resulting from the Russian revolution forced her to earn her living as a dancer. Her first big rôle was in "The Black Panther," followed by "The Waltz Dream," and "Young Romance," which is new. Born on January 9th, 1898.

DEVORE, Dorothy.—Born on June 22nd, 1902, in Fort Worth, U.S.A. Has brown hair and eyes, and is 5 ft. 2 in. in height. "Mountains of Manhattan" is one of her films.

DEXTER, Elliott.—First gained success on the stage, and then made his film debut in Marguerite Clark's "Helen of the North." Born in Houston, Texas. Brown hair and eyes.

DIBLEY, Mary.—Before the screen pictured her talent she was a notable figure in Shakespearean dramas. Her first film was "The Derby Winner," made in 1914, and two new ones are "Hell-Cat Hetty" and "His House in Order." Golden hair and blue eyes.

DIX, Richard.—Has dark-brown hair and hazel-brown eyes. Born in St. Paul, Minnesota, on July 18th, 1894. Height, 6 ft. Appearing in "The Gay Defender" and "The Travelling Salesman."

DOVE, Billie.—Born in New York City on May 14th, 1903. Dark-brown hair and eyes. Height, 5 ft. 5 in. Appearing in "Once There Was a Princess."

DRESSER, Louise.—Made her debut in pictures in 1923 and has played many character rôles. Born in 1885, in Evanston, Illinois, and has light brown hair.

DU PONT, Miss.—Otherwise Patty Hannan. Born in Frankfort, Kentucky; blonde hair and blue eyes. Height, 5 ft. 5 in.

DUVAL, Paulette.—A French dancer, she became a member of the Ziegfeld Follies in the States. There made her debut on



A. Bromley Davenport

Sam
de Grasse
Left:
Marjorie Daw
Right:
Mary Dibley

Paulette Duval

- the screen in "Monsieur Beaucaire." Her recent films include "Alias the Lone Wolf," and "Twelve Miles Out." Born in Buenos Aires, and has grey eyes.
- DWAN, Dorothy.**—She was Larry Semon's leading lady till the Fox company, finding her to be an expert and daring horse-woman, chose her for leads in Western dramas. Two are "Silver Valley" and "Tony Gets His Man."
- EARLE, Edward.**—Born in Toronto, Canada. Brown hair, and 5 ft. 11½ in. in height. Appearing in "The Wind" and "Spring Fever."
- EDWARDS, Henry.**—Has brown hair and grey eyes, and is 5 ft. 11 in. in height. Born in Weston-super-Mare on September 18th, 1882. Recent films: "The Further Adventures of the Flag Lieutenant," and "The Fake."
- EDWARDS, Snitz.**—Recently appeared in "The Red Mill." Born in Hungary.
- ELLIS, Robert.**—A native of Brooklyn, New York, he spent several years on the stage, and then turned to films in the old days. Has played recently in "The Lure of the Night Club." Is of Irish descent, and has also directed.
- FAIRBANKS, Douglas.**—Appearing in "The Gaucho," title rôle. Born on May 23rd, 1883, in Denver, Colorado. Height, 5 ft. 10 in. Black hair and hazel-brown eyes.
- FAIRBANKS, Douglas, Junior.**—Born on December 9th, 1910. Recently in "Women Love Diamonds."
- FAIRBANKS, William.**—One of the screen's "stunt" actors, who is featured in "The Down Grade," and "When Danger Calls." No relation to his namesake Doug.
- FAIRBROTHER, Sydney.**—Recent film, "Confetti." Born on July 31st, 1873, in London.
- FARLEY, Dot.**—Born in Illinois, and when twelve years old got her first part on the screen. Recently in "Yours to Command."
- FARNUM, William.**—After four years' absence from the screen appears again in "Hangman's House." Born on July 4th, 1876, in Boston, Mass., and has brown hair and blue eyes. Height, 5 ft. 10½ in.
- FARRELL, Charles.**—Got his first important part in "Rosita." Two new films are "Seventh Heaven," and "Fazil." Born in East Walpole, Mass.
- FAWCETT, George.**—Appearing in "Spring Fever." Was born in Virginia, U.S.A., on August 25th, 1860. Brown hair and blue eyes.
- FAYE, Julia.**—Born in Richmond, Virginia, in 1903. Height, 5 ft. 3 in. Brown hair and eyes. Recent films: "The Main Event," "His Dog," and "Turkish Delight."
- FAZENDA, Louise.**—Is a blonde with blue eyes. Height, 5 ft. 5 in. Born in Lafayette, Indiana, on June 17th, 1895. Appearing in "Ham and Eggs."
- FELLOWES, Rockliffe.**—Born in Ottawa, Canada, in 1885. Height, 5 ft. 11 in. Brown hair and eyes. Recently in "The Crystal Cup."
- FENTON, Leslie.**—Born in Liverpool, on March 12th, 1903. Brown hair and eyes. Height, 5 ft. 11 in.
- FIELDS, W. C.**—Might have been a juggler, but became instead one of the greatest pantomimists the American stage has known. Made his first appearance on the screen in 1915, and his first big hit later on in "Sally of the Sawdust." "Running Wild" is a new one. Born in Philadelphia. Has grey eyes and red hair. Height, 5 ft. 8 in.
- FINCH, Flora.**—Has dark hair and blue-grey eyes. Height, 5 ft. 3 in. Born in England. Appearing in "Rose of the Golden West."
- FITZROY, Emily.**—Has had nearly thirty years' experience on the stage in this country, and in the States. Has also appeared in a number of films, recently in "Mockery." Born in London, and has dark-brown hair and eyes. Height, 5 ft. 6½ in.
- FLEMING, Ian.**—Recently made a screen hit in "Second to None," and has achieved many successes on the stage in this country. Born in Melbourne, Australia, on September 10th, 1888. A coming picture featuring him is "The Ware Case" (new version). Real name Macfarlane.
- FLYNN, Maurice B. (Lefty).**—Recently appeared in "The Golden Stallion." Born in New York, and has brown hair and blue eyes. Height, 6 ft. 3 in.
- FORBES, Ralph.**—Beginning his acting career in films of which "The Fifth Form at St. Dominic's" first brought him fame, he then went on to the stage for a time, thus reversing the process adopted by most artistes. "Beau Geste." "Mr. Wu," "The Enemy," "The Trail of '98," and "Trelawney of the Wells" are later pictures of his. Fair hair and blue eyes. Height, 6 ft.
- FORD, Francis.**—Formerly known as Feency, he assumed his present name on becoming an actor. Years ago was prominently cast in thrilling serials. Then directed pictures, and has now returned to the rôle of actor in "The Four-Footed Ranger." Born on September 15th, 1883, in Portland, Me. Has black hair and grey eyes. Height, 5 ft. 11 in.
- FORD, Harrison.**—Recently appeared in "The Girl in the Pullman." Born in Kansas City on March 16th, 1892. Brown hair and eyes. Height, 5 ft. 10 in.
- FORDE, Walter.**—One of the very few British comedy artistes in British pictures. He was born in Bradford, on August 6th, 1896, and first started his film career over here. Later acted in Hollywood. His British comedies include "Walter's Day Out," "Walter the Sleuth," and "Wait and See." Also directs. Fair hair and blue-grey eyes. Height, 5 ft. 8 in.
- FOX, Earle.**—Appeared on the stage years ago with Douglas Fairbanks, and was afterwards featured in several film serials. A new picture of his is "The Grand Flapper." Born in Oxford, Ohio, in 1888, and is 6 ft. 1 in. in height. Light-brown hair and blue eyes.
- FRANCIS, Alec.**—Has fair hair and blue-brown eyes. Height, 5 ft. 11½ in. Born in London. Appearing in "The Grand Army Man," and "The Little Snob."
- FRANCISCO, Betty.**—Has blonde hair and hazel eyes. Height, 5 ft. 4½ in. Born in Little Rock, Arkansas. New films include "A Boy of the Streets."
- FRAZER, Robert.**—Born in Worcester, Mass., and is 6 ft. in height. Dark-brown hair and brown eyes. New films are "The Silent Hero," and "The Little Snob."
- FREDERICK, Freddie.**—One of the new child actors, who is said to have played more parts in his short career (he is not yet eight) than any other film youngster of his age. Will be seen in "The Crowd."
- FREDERICK, Pauline.**—Born on August 12th, 1886, in Boston, Mass. Height, 5 ft. 4 in. Dark-brown hair and blue eyes.
- FRITSCH, Willy.**—An engineering career had been planned for him, but the stage proved a stronger attraction. He became

- a member of the Deutscher Theatre and for some years played tragic parts till the UFA Company in Germany engaged him to play in pictures including "A Sister of Six," "The Waltz Dream," and a new one, "Mazie, the Minx." Born on January 27th, 1901, in Berlin.
- CARBO, Greta.**—Comes from Sweden, where she was born in Stockholm, in 1906. Blonde hair and blue eyes. Height, 5 ft. 6 in. Starring in "Anna Karenina" and "The Divine Woman."
- GARON, Pauline.**—Born in Montreal, Canada. Height, 5 ft. 1 in. Blonde hair and hazel eyes. Appeared recently in "Playing Straight," and "Ladies at Ease."
- GAYNOR, Janet.**—In her early twenties. Born in Philadelphia and has auburn hair and brown eyes. Appearing in "Sunrise" and "Lady Cristilinda."
- GERRARD, Charles.**—Has trod the path of villainy in many a film. Born in Dublin, he played for a time on the stage there, and afterwards began his screen career in the States. "The Cheerful Fraud," and "Framed" are two of his pictures.
- GIBSON, Edward ("Hoot").**—Born in 1892, in Tekamah, Nebraska. Light hair and blue eyes. Height, 5 ft. 10 in. Appearing in "Ace High," and "Ridin' Like Fury."
- GILBERT, Eugenia.**—An expert horse-woman and owner of a ranch in the wilds of Ventura County, U.S.A. On the screen has appeared with success in Charley Chase comedies, Western dramas, as well as in serials. A recent film is "The Boss of Rustlers' Roost."
- GILBERT, John.**—Born in Logan, Utah, on July 10th, 1895. Dark-brown hair and eyes. Height, 5 ft. 10 in. New films include "Flesh and the Devil," "The Cossacks," and "Anna Karenina."
- GILLINGWATER, Claude.**—Born in Missouri, U.S.A., and is 6 ft. 2 in. in height. Grey hair and brown eyes. Recently in "Naughty But Nice."
- GISH, Dorothy.**—Born in Dayton, Ohio, on March 11th, 1898. Height, 5 ft. Blonde hair and blue eyes. Latest film, "Madame Pompadour."
- GISH, Lillian.**—Born on October 14th, 1896, in Springfield, Ohio. Light hair and blue eyes. Height, 5 ft. 4 in. Two new films are "The Wind" and "The Enemy."
- GLASS, Gaston.**—Born in Paris in 1895. Height, 5 ft. 10 in. Dark hair and brown eyes.
- GODDARD, Alf.**—Brother of the well known British boxer and a Cockney, born in 1897. Before entering on a screen career, he appeared on the music-halls, and in films has acted in "Mademoiselle from Armentieres," "Second to None," "Carry On," and "Sailors Don't Care."
- GORDON, Huntly.**—Born in Montreal, Canada. Brown hair and dark-blue eyes. 6 ft.
- GORDON, Vera.**—Born in 1888 in Russia. Black hair and eyes. Height, 5 ft. 5½ in. To be seen in "The Cohens and the Kellys in Paris."
- GOUDAL, Jetta.**—Born in Versailles, France. Has hazel eyes.
- GOWLAND, Gibson.**—Born in England, he went over to the States years ago, and there appeared before the footlights in numerous productions. The screen also has portrayed him in "Forgotten Women."
- GRANGE, "Red."**—A famous American footballer. Of English descent, he was born in Forksville, Penn., and is 5 ft. 10 in. in height, with brown eyes and reddish hair, hence his nickname. Starred in "One Minute to Play" and "The Racing Romeo."
- GRASSBY, Bertram.**—Born in Lincoln on December 23rd, 1880. Black hair and eyes. Height, 6 ft.
- GRAVES, Ralph.**—Has light-brown hair and blue eyes. Height, 6 ft. 1 in. Born on January 23rd, 1900, in Cleveland, Ohio. Appearing in "So This is Love" and "A Reno Divorce."
- GRAY, Gilda.**—Her real name is Maria Michalska and she was born in Poland. When eight years old she was taken by her parents to the States, and there later on became a professional dancer, afterwards joining the famous Ziegfeld Follies. Now starring on the screen in "The Devil Dancer." Ash-blonde hair and grey-blue eyes.
- GRAY, Lawrence.**—Born on July 28th, 1898, in San Francisco, California. Height, 5 ft. 10 in. Dark-brown hair and green eyes. Recently in "Ladies Must Dress."
- GREY, Gloria.**—Appearing in film comedies. Blonde hair and blue eyes. Height, 5 ft. 2 in. Born in Stockton, California.
- GRIFFITH, Corinne.**—Born in 1898 in Texarkana, Texas. Height, 5 ft. 4 in., with light brown hair and blue eyes. Appearing in "The Garden of Eden."
- GRIFFITH, Raymond.**—Recently in "Time to Love," while a new one is "The Waiter from the Ritz." Born in 1890, in Boston, Mass. Height, 5 ft. 5½ in. Black hair and hazel eyes.
- GUARD, Kit.**—Of Danish birth and has light hair and blue eyes. Height, 5 ft. 8 in. Appearing in "A Moment of Temptation."
- GULLIVER, Dorothy.**—Proved successful in a screen-test competition and so made her entry into pictures, of which "The Shield of Honour" and "A Dog of the Regiment" are recent. Born in Salt Lake City, Utah.
- HACKATHORNE, George.**—Born on March 13th, 1896, in Pendleton, Oregon. Dark-brown hair and brown eyes. Height, 5 ft. 7 in.
- HAID, Liane.**—Made her first public appearance as a professional dancer in Vienna. Then came her first film in Berlin, "The Romance of a Serving Maid," and later "The Last Waltz" and "Two Brothers." Born in Vienna on August 16th, 1901.
- HAINES, William.**—Is 6 ft. in height, with black hair and brown eyes. Born on January 1st, 1900. Recent film, "Spring Fever."
- HALE, Alan.**—A noted villain on the screen. Born in Washington in February, 1892, he began as a junior reporter, next studied osteopathy, and finally became a stage actor. Has written scenarios and also directed. Recently acted in "The Wreck of the Hesperus." Height, 6 ft., with fair hair and blue eyes.
- HALE, Creighton.**—Real name Patrick Fitzgerald. Born in Cork, Ireland, on May 24th, 1892. Light-brown hair and blue eyes. Height, 5 ft. 8½ in.
- HALE, Georgia.**—Born in St. Joseph, Missouri, of English and French parents. Her new films include "Western Suffragettes" and "The Wheels of Destiny."
- HALL, James.**—A blue-eyed favourite of the films who for two years was a "dancing man" with the Ziegfeld Follies, till the war broke out and he found more serious



Snitz Edwards



Leslie Fenton



Flora Finch



Emily Fitzroy



Ian Fleming

work. Screen success came in "Hotel Imperial." Born in Dallas, Texas, on October 22nd, 1900. Brown hair. Height, 5 ft. 11 in.

HALL-DAVIS, Lilian.—Born in Hampstead, and began her screen career in 1916. Among her latest films are "The Ring," "The White Sheik," and "The Farmer's Wife."

HALLOR, Ray.—A native of Washington, D.C., he played for two years on the stage in vaudeville, and followed this up with picture work. Two films are "The Last Edition" and "Tongues of Scandal."

HAMILTON, Mahlon.—Has light-brown hair and blue eyes. Height, 6 ft. Born in Baltimore, Indiana, on June 15th, 1889. New film, "Life's Crossroads."

HAMILTON, Neil.—Born in Lynn, Mass., on September 9th, 1899. Brown hair and eyes. Height, 5 ft. 11 in. Appearing in "Nothing Ever Happens." Acted also in "Mother Machree."

HANSON, Lars.—For several years was a star actor on the stage in Sweden, his native country, where he specialised in character rôles. "The Scarlet Letter" was his first American film, and two new

afterwards appeared in comedies. Can be seen in "Stranded." Has dark hair and brown eyes. Height, 5 ft. 11 in.

HERBERT, Holmes.—Began his film career in the States. Born in Dublin in 1882, and is 6 ft. in height, with fair hair and grey eyes. New films include "The Silver Slave" and "The Grand Flapper."

HERSHOLT, Jean.—A clever character actor who was born in Sweden and began his film career in the States. "Abie's Irish Rose" and "Beggars of Love" are two new pictures.

HIERS, Walter.—Has brown hair and grey eyes, and is 5 ft. 10½ in. in height. Born in Cordele, California.

HINES, Johnny.—Born in Golden, Colorado, on July 25th, 1895. Height, 5 ft. 9 in. Dark hair and brown eyes. His new films include "A Pair of Sixes" and "China-town Charlie."

parts in films and afterwards important rôles in "Say It With Sables" and "The Romantic Rogue."

HOXIE, Jack.—Colouring, brown hair and blue eyes. Height, 6 ft. Born in Oklahoma, in 1890.

HUGHES, Gareth.—Has brown hair and blue eyes. Height, 5 ft. 5 in. Born in Llanelly in 1897. Appearing in "Broadway After Midnight."

HUGHES, Lloyd.—Born in Bisbee, Arizona, and is 6 ft. in height. Colouring, dark hair and greenish eyes. Appearing in "Do It Again" and "Sailors' Wives."

HULETTE, Gladys.—Beginning on the stage as a tiny tot, she grew up in the profession until her first picture engagement. Since then has done a great deal of screen work, of which "Life's Crossroads" is a new example. Height, 5 ft. 4 in., with brown hair and grey eyes. Born on July 21st, 1896.

HUME, Marjorie.—Born in Yarmouth, and is 5 ft. 6 in. in height. Brown hair and dark-brown eyes. Latest film, "This Marriage Business."

HUMES, Fred.—In Texas, Oklahoma, and other states he worked on cattle ranches for many years, gaining experience in trick



ones are "Captain Salvation" and "The Wind." Height 5 ft. 9 in. Blond hair and blue eyes.

HARLAN, Kenneth.—Has dark hair, dark blue eyes, and is 5 ft. 11 in. in height. Born in New York on July 26th, 1895. Appearing in "Midnight Rose."

HARVEY, Lillian.—Going to Germany from London, where she was born on January 19th, 1907, she became an acrobatic dancer, and soon gained a reputation on the Continent. Later she was given a contract for film work, appearing in "Mazie's Baby" and "Mazie, the Minx" of the "Crazy Mazie" series.

HASBROUCK, Olive.—Universal tested her talents in their Sweet Sixteen series, and since then she has appeared in "A Regular Scout," and "White Pebbles."

HATTON, Raymond.—Born on July 7th, 1892, in Red Oak, Iowa, and is 5 ft. 7 in. in height. Brown hair and blue eyes. Recent film, "Fireman, Save My Child," and also appearing in "The Big Game Hunt."

HAYER, Phyllis.—A blonde, 5 ft. 6 in. in height, with blue eyes. Born in Douglas, Kansas, on January 6th, 1899. Appearing in "Chicago" and "He's My Man."

HENRY, Gale.—An old favourite who was at one time known as the "hairpin comedienne," because of her extreme slimness. Born in Bear Valley, California, in 1893, she began in comic opera and

riding, roping and other cowboy feats. Then went to Hollywood and became a member of the Universal Ranch Riders, who play "extra" parts in Western pictures. Finally rose to stardom, and may be seen in "One Glorious Scrap" and "The Empty Saddle."

HUNTER, Ian.—Since his first appearance on the stage in 1919, has acted in a number of productions. His screen work includes "Downhill," "The Ring," and "Easy Virtue."

HURLOCK, Madeline.—Born in Maryland of English and Italian parentage. Has black hair and brown eyes. Height, 5 ft. 3½ in.

HYAMS, Leila.—Comes of a theatrical family, her father and mother having been on the American stage. She herself felt, however, that the screen should be the medium for her art. Has played numerous parts in pictures, but made her first big hit in "One-Round Hogan." Also appearing in "The Branded Sombrero."

INCE, Ralph.—Born in Boston, Mass., in 1887, and has spent several years on the stage. An example of his film work is seen in "Shanghai'd."

IRVINE, Robin.—Has had ten years of acting on the stage, appearing with Mrs. Patrick Campbell, Marie Tempest, and others. Has now turned his talents to the screen in "Confetti," "Easy Virtue" and "Land of Hope and Glory." Describes himself as an "ardent Irishman."

HOLMES, Stuart.—Is 6 ft. in height and has reddish hair and grey-green eyes. Born on March 10th, 1887, in Chicago.

HOLT, Jack.—Born in Winchester, Virginia, in 1888, and is 6 ft. in height. Colouring, dark-brown hair and eyes. Appearing in "The Warning."

HOPPER, Hedda.—Born in Pittsburg, and has brown hair and green eyes. Height, 5 ft. 7 in. Her new films are "A Reno Divorce" and "Adam and Evil."

HORN, Camilla.—Her earliest ambition was to own a fashion salon, and she studied dress designing with this object, and later started a business. Failure followed after a time, and then came a visit to a studio in Berlin and the acceptance of a small part. Recent films are "Nemesis" and "Tempest." Born in Frankfurt-on-Main on April 25th, 1906.

HORTON, Clara.—After a long stage career took up film work, which may be seen in "The Fortune Hunter." Born in Brooklyn, New York, on July 29th, 1904. Golden hair and blue eyes.

HORTON, Edward Everett.—Born in New York City, of Scottish parents. A part in a college play, however, led to stage work, and he afterwards appeared on the screen. Is now under contract to play in Harold Lloyd comedies.

HOWES, Reed.—One of the chief stunt men of the screen, he formerly managed a leather business, but soon after the war gave it up for the stage. Then came small

ones are "Captain Salvation" and "The Wind." Height 5 ft. 9 in. Blond hair and blue eyes.

HARLAN, Kenneth.—Has dark hair, dark blue eyes, and is 5 ft. 11 in. in height. Born in New York on July 26th, 1895. Appearing in "Midnight Rose."

HARVEY, Lillian.—Going to Germany from London, where she was born on January 19th, 1907, she became an acrobatic dancer, and soon gained a reputation on the Continent. Later she was given a contract for film work, appearing in "Mazie's Baby" and "Mazie, the Minx" of the "Crazy Mazie" series.

HASBROUCK, Olive.—Universal tested her talents in their Sweet Sixteen series, and since then she has appeared in "A Regular Scout," and "White Pebbles."

HATTON, Raymond.—Born on July 7th, 1892, in Red Oak, Iowa, and is 5 ft. 7 in. in height. Brown hair and blue eyes. Recent film, "Fireman, Save My Child," and also appearing in "The Big Game Hunt."

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HENRY, Gale.—An old favourite who was at one time known as the "hairpin comedienne," because of her extreme slimness. Born in Bear Valley, California, in 1893, she began in comic opera and

JAMES, Gardner.—Has blond hair and blue eyes, and was born in 1902. Appearing in "Quality."

JANNINGS, Emil.—Born in Brooklyn, New York, of German parents, on July 26th, 1886. Latest films include "The Way of All Flesh" and "The Last Command."

JEANS, Isabel.—Made her first appearance on the stage in 1909, and in addition to playing numerous parts before the foot-lights has acted for the screen. Her new pictures include "The Further Adventures of the Flag Lieutenant" and "If." Born in London on September 16th, 1891. Black hair and brown eyes.

JENNINGS, C. De Witt.—A veteran of more than twenty years on the stage and with ten years' experience on the screen, he has acted with almost every film star during his career. Born in Salt Lake City, Utah.

JENNINGS, Gladys.—Born in Oxford in 1902, and is 5 ft. 7 in. in height, with light-brown hair and blue eyes. Appearing in "In Pawn."

JOHNSTON, Julianne.—Is 5 ft. 6 in. in height, with brown hair and grey eyes. Born in Indianapolis.

JONES, Charles ("Buck").—Height, 5 ft. 11½ in.; brown hair and grey eyes. Born in Vincennes, Indiana, in 1889. New films include "The Broken Dollar" and "The Branded Sombrero."

JOY, Leatrice.—Born on November 7th, 1899, in New Orleans, La. Height, 5 ft. 3 in. Black hair and brown eyes. Latest film "Honour Above All."

JOYCE, Alice.—Has brown hair and hazel eyes, and is 5 ft. 7 in. in height. Born on October 1st, 1890, in Kansas City. Recently played over here in "The Rising Generation."

KEANE, Raymond.—The son of a Denver jeweller and in his early twenties, his new films include "Viennese Lovers."

KEATON, Buster.—Born in Pickway, Kansas, on November 4th, 1895. Height, 5 ft. 6 in. Black hair and brown eyes. Appearing in "Steamboat Bill, Jr."

KEITH, Donald.—Has black hair, blue eyes, and is 5 ft. 10 in. in height. Born on September 5th, 1905, in Boston. Recently in "Collegiate" and "The Cruise of the Hellion."

KEITH, Ian.—Born on February 27th, 1899, he was for some years on the American stage, till induced to appear with Gloria Swanson in her film "Manhandled." Later ones include "A Man's Past," "Wilderness" and "Two Arabian Knights." Is 6 ft. 2 in. in height, with brown hair and grey eyes.

KENNEDY, Merna.—Charlie Chaplin's leading lady in "The Circus," she first impressed him with her abilities when he saw her in a stage production in Los Angeles. A film test followed, and then a contract to appear in his pictures. She is of Irish descent, and has red hair and green eyes. Height, 5 ft. 2 in. Born in Manteno, Ill.

KENT, Larry.—After the war, in which he served in the U.S. navy, he studied medicine for three years and a half, and then decided upon an acting career. Went on the stage for a year, after which he turned to pictures. Born at sea under the British flag of American parents. Height, 6 ft. Blond hair and blue eyes. Recent film "Her Wild Oat."

KERRY, Norman.—Is 6 ft. 2 in. in height, with dark hair and hazel eyes. Born in



Liane Haid



Alan Hale



Lillian Harvey



Gale Henry



Clara Horton

1894, in Rochester, New York. His latest film is "The Foreign Legion."

KINGSTON, Natalie.—Born in Vallejo, California. Has dark-brown hair and brown eyes. Height, 5 ft. 6 in. Recently appeared in "Framed."

KNIGHT, James.—Years ago one of the most popular figures in British films, which he left after a time. Now acting once more in the picture "Maria Marten." Is a keen athlete and boxer, and was born in Canterbury on May 4th, 1891. Height, 5 ft. 10½ in. Brown hair.

LANDIS, Cullen.—Has brown hair and blue eyes, and is 5 ft. 6 in. in height. Born in Nashville, Tennessee, on July 9th, 1896. Recently appeared in "Finnegan's Ball" and "Jack o' Hearts."

LANDY, Kathryn.—Her ability as a dancer got her parts in several films. Appeared in "The Girl in the Pullman." Has light-brown hair and hazel eyes.

LANG, Matheson.—His people intended him at one time to enter the Church; it was on acting that he decided. On the screen he has appeared in the first versions of "Dick Turpin's Ride to York" and "Mr. Wu," and early in 1929 is starred in "The King's Highway." Born on May 15th, 1879, in Montreal, Canada, and is of Scottish descent.

LANGDON, Harry.—Born in Council Bluffs, Iowa, and was given his start in pictures by Mack Sennett. Has done a good deal of comedy work, a recent example being in "Three's a Crowd."

LA PLANTE, Laura.—Born on November 1st, 1904, in St. Louis, Mo. Height, 5 ft. 2½ in., with blonde hair and blue eyes. Her new films include "Brides Will Be Brides" and "Finders Keepers."

LA ROCQUE, Rod.—Has black hair and dark-brown eyes. Born on November 29th, 1898, in Chicago, Illinois. Height, 6 ft. 3 in. Appearing in "Stand and Deliver" and "Ladies Must Love."

LAUDER, Sir Harry.—Years ago made his appearance on the screen in this country, and is now starring again in the more ambitious production "Huntingtower." Born in Portobello on August 4th, 1870.

LEE, Lila.—Born in New York in 1902, and has black hair and dark-brown eyes. Height, 5 ft. 3 in. Appearing in "The Million Dollar Mystery."

LEWIS, George.—Born of Spanish and American parentage in Mexico City, Mexico, in 1905, his new films include "The Big Gun" and "Collegians in Business."

LEWIS, Mitchell.—Is 6 ft. 1 in. in height, and has black hair and brown eyes. Born in Syracuse, New York.

LEWIS, Ralph.—Is 5 ft. 10 in. in height, and was born in Englewood, Illinois. Recently in "The Shield of Honour." Also in "Casey Jones."

LIVINGSTON, Margaret.—Born on November 25th, 1900, in Salt Lake City, Utah. Height, 5 ft. 3 in. Auburn hair and brown eyes. New films include "The Grand Flapper" and "Sunrise."

LLOYD, Harold.—Born in Burchard, Nebraska, in 1893. Is 5 ft. 9 in. in height, with black hair and blue eyes. Appearing in "Speedy."

LOCKTON, Joan.—At the age of fifteen she was a chorus-girl in London, afterwards filling more parts in several stage productions. Has also appeared in a number of British films, a new one of which is



- E. E. Horton**
- "The King's Highway." Born in Kensington, London.
- LOGAN, Jacqueline.**—Has auburn hair and grey eyes. Height, 5 ft. 4 in. Born in Corsicana, Texas, on November 30th, 1902. Recently in "The Wise Wife," "Midnight Madness," and "The Leopard Lady."
- LONG, Walter.**—Born in 1884 in Milford, New Haven, and has brown hair and grey eyes. Height, 5 ft. 11 in.
- LOVE, Bessie.**—Has light-brown hair and brown eyes. Height, 5 ft. Born on September 10th, 1898, in Midland, Texas. Appearing in "A Harp in Hock" and "Dress Parade."
- LOVE, Montague.**—Born in Calcutta, India, in 1877. Height, 6 ft. 1 in., with red hair and blue eyes. Among his new films are "Rose of the Golden West," "Jesse James," and "The Wind."
- LOWE, Edmund.**—Stands 6 ft. in height, and has brown hair and blue eyes. Born on March 3rd, 1893, in San Jose, California. Films include "Publicity Madness" and "The Cock-Eyed World," the sequel to "What Price Glory."
- LOY, Myrna.**—Daughter of a concert pianist, she first took up music and sculpture, and then became a professional dancer, appearing in American prologues for "The Thief of Bagdad," "Romola," and other films. Later on accepted an offer to act on the screen, and in a short time pushed her way to the front. Her new films include "The Girl From Chicago" and "Fazil."
- LYON, Ben.**—Born on February 6th, 1901, in Atlanta, Georgia. Dark-brown hair and blue eyes, and height, 5 ft. 11 in. Recently in "Dance Magic," and latest film is "Honeymoon Flats."
- LYONS, H. Agar.**—Has acted in films for about twenty years, and claims the honour of being the first screen actor to appear with Royalty, when he took part with the Prince of Wales in the Harma picture, "The Warrior Strain," released in 1920. New films include "The Luck of the Navy."
- LYTELL, Bert.**—Has brown hair and hazel eyes, and was born in New York City on February 24th, 1888. Height, 5 ft. 10½ in. Appearing in "Woman's Wares."
- MACDERMOTT, Marc.**—Born on July 24th, 1880, in London. Is 6 ft. in height, with auburn hair and brown eyes. Recent films are "Romance" and "Fires of Youth."
- MACDONALD, Wallace.**—Height, 5 ft. 10 in., and colouring, dark-brown hair and eyes. Born in Mulgrave, Nova Scotia, in 1891. Recent film, "His Foreign Wife."
- MACKAILL, Dorothy.**—Born in Hull on March 4th, 1903. Blonde hair and hazel eyes. Height, 5 ft. Appearing in "The Butter and Egg Man" and "Lady Be Good."
- MACLEAN, Douglas.**—Has brown hair and eyes. Born in Philadelphia on January 12th, 1895. Height, 5 ft. 10 in. Recently appeared in "Soft Cushions."
- MALONE, Molly.**—Born in Denver, Colorado, on February 2nd, 1897. Height, 5 ft. 2 in. Brown hair and eyes. Appeared for some years in leading roles in film comedies before her dramatic abilities were discovered for serious work. Among her recent pictures is "The Golden Stallion."
- MARION, Frank.**—He made his film debut as a boy under D. W. Griffith, later playing with Mary Pickford. Then went back to school, returning to the screen in "The Country Doctor" and "The Wreck of the Hesperus."
- MARLOWE, June.**—Made her first big hit in "The Old Soak." Her new films include "The Foreign Legion" and "The Eternal Silence."
- MARMONT, Percy.**—A Londoner, born in Gunnersbury. Height, 6 ft., with blonde hair and blue-grey eyes. Latest film, "The Stronger Will."
- MARSHALL, Tully.**—Is 5 ft. 9½ in. in height, and was born in Nevada City, California, on April 13th, 1864. Dark-brown hair and brown eyes.
- MASON, Shirley.**—Born in 1902 in Brooklyn, New York, and has brown hair and light-grey eyes. Height, 5 ft. Recently appeared in "Stranded."
- MAYNARD, Ken.**—In his boyhood days had the ambition to become a great trick rider and roper, and so on finishing his education acquired experience in ranches in Texas, where he was born, in Mission, on July 21st, 1895. Later joined a Wild West show, and after the war, in 1922, was induced to display his skill in riding and roping on the screen. His new films include "Senor Daredevil" and "Red Raiders." Height, 5 ft. 11½ in.
- MAYO, Frank.**—Brown hair and grey eyes, and height, 5 ft. 11½ in. Born in New York in 1886.
- McAVOY, May.**—Born on September 8th, 1901, in New York. Dark hair and dark-blue eyes. Height, 4 ft. 11 in. Latest films include "A Reno Divorce" and "If I Were Single."
- McCOY, Tim.**—Known amongst his friends as "The Colonel," he has spent much of his life with the Red Indians, and is thoroughly conversant with their ways, a fact which has been of great use to him in his film work. Now one of the popular stars in Western pictures, of which "The Adventurer" and "The Texas Ranger" are new.
- McCULLOUGH, Philo.**—Born on June 16th, 1890, in San Brendo, California. Height, 5 ft. 11½ in., with light-brown hair and dark-blue eyes.
- McDONALD, Francis.**—Has black hair and brown eyes, and is 5 ft. 9 in. in height. Born in Bowling Green, Kentucky, in 1891.
- McGREGOR, Malcolm.**—Born on October 13th, 1896, in New York City, and has black hair and brown eyes. Height, 5 ft. 11 in.
- McKEE, Raymond.**—Born in 1892 in Iowa. Brown hair and grey eyes, and height, 5 ft. 8 in. Recently appeared in "Smith's Baby."
- McLAGLEN, Victor.**—Pronounces his name Mac-lock-lin. Born in South Africa, and is 6 ft. 3 in. in height, with black hair and blue-grey eyes. Recently appeared in "A Girl In Every Port."
- MEIGHAN, Thomas.**—Is 6 ft. in height, and has black hair and brown eyes. Born in Pittsburgh, Pa., on April 9th, 1888. Appearing in "The City Gone Mad."
- MENJOU, Adolphe.**—Born in Pau, France, on February 18th, 1891. Height, 5 ft. 10½ in., with dark-brown hair and dark-blue eyes. Appearing in "Serenade" and "A Gentleman of Paris."
- MILLER, Patsy Ruth.**—Born in St. Louis on January 17th, 1905. Has brown hair and eyes. Height, 5 ft. 2½ in. Recently appeared in "A Hero for a Night" and "South Sea Love."
- MILLS, Alyce.**—Has brown hair and blue eyes, and is 5 ft. 5 in. in height. Born in Richmond, Virginia.
- MIX, Tom.**—Born on a ranch near El Paso, Texas, on January 6th, 1881, and is

5 ft. 10 in. in height. Black hair and eyes. His new films are "Five Thousand Dollars Reward" and "Horseman of the Plains."

MONG, William V.—Height, 5 ft. 9 in., and colouring, dark hair and brown eyes. Born in 1875, in Chambersburg, Pa. Recently appeared in "Patsy's Irish John."

MOORE, Colleen.—Born on August 19th, 1900, in Port Huron, Michigan. Height, 5 ft. 3½ in., with black hair, and one brown and one blue eye. Her new films include "I'll Tell the World" and "Lilac Time."

MOORE, Owen.—Has brown hair and dark-blue eyes. Height, 5 ft. 10 in. Born in Ireland in 1886. Appearing in "In Name Only."

MOORE, Tom.—Born in Kells, County Meath, Ireland, in 1885. Has light-brown hair and blue eyes, and is 5 ft. 10½ in. in height. Recently in "The Wise Wife."

MORAN, Lee.—Born in Chicago in 1889, and is 5 ft. 10 in. in height. Brown hair and blue-grey eyes. His recent films include "Thanks for the Buggy Ride" and "Spring Fever."

MORAN, Lois.—Height, 5 ft. 2 in., with ash-brown hair. Born in Pittsburgh, Pa., on March 1st, 1907. Among her new films are "Don't Marry" and "The Girl Downstairs."

MORENO, Antonio.—Born in 1888 in Madrid, Spain, and is 5 ft. 10 in. in height, with black hair and brown eyes. Appearing in "Come to My House."

MORGAN, Joan.—She was eight when she began her film career, and since then has appeared in a large number of pictures, many of them directed by her father, Sydney Morgan. Has also acted for the screen in America. "A Window in Piccadilly" is among her new British films. Born on February 1st, 1905, and has fair hair and blue eyes.

MOSJOUKINE, Ivan.—Began studying to be a lawyer, but after a time became an actor instead, achieving fame first on the stage in Europe and afterwards in Continental films. His biggest hit was in "Michael Strogoff." "The Crimson Hour" is one of his new pictures.

MULHALL, Jack.—Born in Wappingers Falls, New York, on October 7th, 1891. Light-brown hair and blue eyes; height, 5 ft. 11 in. New films are "The Butcher and Egg Man" and "Lady Be Good."

MURRAY, Charles.—Has reddish hair, grey eyes, and is 6 ft. in height. Born in Laurel, Indiana, in 1872. Recently appeared in "Red-Hot Riley."

MURRAY, Mae.—Height, 5 ft. 4 in., with blonde hair and blue eyes. Born on May 10th, 1894, in Portsmouth, Virginia.

NAGEL, Conrad.—Has blond hair and blue eyes, and is 6 ft. in height. Born on March 16th, 1896, in Keokuk, Iowa. Recent films are "The Girl From Chicago" and "If I Were Single."

NARES, Owen.—In 1913 began to make his appearances in films, and soon added to the popularity which he had already achieved on the stage. Next screen appearance in "This Marriage Business." Born on August 11th, 1888, in Maiden Erleigh, Berks, and has brown hair and blue eyes.

NEGRI, Pola.—Is 5 ft. 4 in. in height, with black hair and blue-grey eyes. Born on January 3rd, 1897, in Bromberg, Poland. Appearing in "Beggar of Love" and "Loves of an Actress."

NEWALL, Guy.—Was a popular figure in British pictures years ago, which he left after a time to play on the stage. The film version of "The Ghost Train" featured his reappearance on the screen. Born in 1885, in the Isle of Wight.

NILSSON, Anna Q.—Born in Ystad, Sweden, on March 30th, 1894; and is 5 ft. 7 in. in height, with blonde hair and blue eyes. Appearing in "The Thirteenth Hour."

NISSEN, Greta.—Born in Oslo, Norway, in 1906. Has blonde hair and blue eyes. Height, 5 ft. 4 in. Appearing in "Fazil."

NIXON, Marion.—Appearing in "The Four-Flusher" and "The Symphony." Was born in Minneapolis on October 20th, 1904. Height, 5 ft. 2 in., with chestnut hair and brown eyes.

NOVARRO, Ramon.—Is 5 ft. 10 in. in height, with black hair and brown eyes. Born on February 6th, 1899, in Durango, Mexico. Appearing in "Romance" and "The Student Prince."

NOVELLO, Ivor.—Born in Cardiff on January 15th, 1895, and has dark hair and eyes. Appearing in "The Constant Nymph" and "A South Sea Bubble."

O'BRIEN, Eugene.—Born in 1884 in Colorado, and is 6 ft. in height, with light-brown hair and blue eyes.

O'BRIEN, George.—Born in 1900 in San Francisco, California. Height, 5 ft. 11 in., with brown hair and eyes. New films are "The Girl Downstairs" and "Sunrise."

O'DAY, Molly.—Possessing neither stage nor screen experience, she happened to pay a visit to the First National Studio just to see what it was like, and there was spotted as the right type for the cabaret dancer in "The Patent-Leather Kid." Thus did she make her debut in films, another of which is "Shepherd of the Hills." Though born in Bayonne, New Jersey, is of Irish descent and is sister to Sally O'Neil.

O'HARA, George.—Has light hair and blue eyes, and is 5 ft. 8 in. in height. Born in New York City in 1902. Recently appeared in "Yours to Command."

OLAND, Warner.—Has brown hair and eyes, and was born in 1880 in Umea, Sweden. Appearing in "Sailor Izzy Murphy" and "Good-Time Charley."

O'MALLEY, Pat.—Born on September 3rd, 1892, in Dublin, and has brown hair and blue eyes. Recently appeared in "Woman's Law."

PEEL, Harry.—Making his film debut in 1912, he has since that time directed a number of films and also starred in others. Recent pictures showing him are "Zigano," "The Adventure in the Night Express," "The Big Bluff," "Neck or Nothing," and "The Black Pierrot." Born in Dusseldorf, Germany. Has black hair and eyes. Height, 5 ft. 7 in.

PERCY, Eileen.—When a baby was taken to the States from Belfast where she was born in 1898. Posed as child model. Later went on the stage, afterwards entering pictures. Is 5 ft. 3 in. in height, with blonde hair and hazel eyes. A new film is "Spring Fever."

PERDUE, Derelys.—Going to Hollywood as a dancer, she was first given the arranging and supervision of dance episodes in films, afterwards acting herself. Appears in "Quick Triggers." Born in Kansas City and is 5 ft. 5½ in. in height. Dark brown hair and eyes.



Raymond Keane



Ian Keith



Merna Kennedy



Larry Kent



Natalie Kingston

- PERRIN, Jack.—With his horse, Starlight, has achieved popularity in many Wild West dramas, a new one of which is "Code of the Range." Has dark curly hair and dark eyes.
- PERRY, Katherine.—Once in the front rank of the Ziegfeld Follies, she was given a screen part in "The Woman God Sent," and now another one is "In Name Only." Born in New York, and is a brunette.
- PETERS, House.—Born in Bristol in 1888 and is 6 ft. 1½ in. in height. Is in "Rose Marie." Brown hair and hazel eyes.
- PHILBIN, Mary.—Is 5 ft. 2 in. in height, with brown hair and hazel eyes. Born in Chicago. Her new films include "Drums of Love" and "The Man Who Laughs."
- PHILLIPS, Dorothy.—Born in 1892 in Baltimore, Maryland. Has chestnut hair and dark-grey eyes, and is 5 ft. 3½ in. in height. "The Broken Gate" is amongst her films.
- PHILLIPS, Nancy.—Amongst the films in which she has appeared are "The Quarter-back," "Paradise for Two," and "Cabaret." Is 5 ft. 5½ in. in height, light hair and blue eyes.
- PHIPPS, Sally.—Wanted to be a lawyer like her father and grandfather, but at the age of six she was appearing in "Broncho Billy" Anderson's Western dramas. Later, however, adopted a screen career, her pictures including "Love Makes 'Em Wild," and "Just Lads." Born in San Francisco, California.
- PICKFORD, Mary.—Appearing in "My Best Girl." She was born in Toronto, Canada, on April 8th, 1893. Height, 5 ft. and colouring, golden hair and hazel eyes.
- PIDGEON, Walter.—At one time played in musical comedy in America, and then took up a screen career. Is 6 ft. 3 in. in height, and was born on September 23rd, 1897. Appeared in "Woman Wise."
- PITTS, Zasu.—Born on January 3rd, 1898, in Parsons, Kansas. Is 5 ft. 6 in. in height, and has brown hair and blue eyes. A new film is "The Big Sneeze."
- POULTON, Mabel.—Made her screen debut in "Nothing Else Matters," and has since appeared in other British films, of which new ones are "Wild-Cat Hetty," "The Silent House," and "The Constant Nymph."
- POWELL, William.—Born in Pittsburgh on July 29th, 1892, and is 6 ft. in height. Appearing in "She's a Sheik."
- PREVOST, Marie.—Has dark hair and blue eyes and is 5 ft. 4 in. in height. Born in Sarnia, Canada, in 1898. Appearing in "On to Reno" and "A Blonde for a Night."
- PRICE, Kate.—At an early age went to the States from Ireland where she was born. Has specialised in character parts on the screen. A new film of hers is "The Cohens and the Kellys in Paris."
- PRINGLE, Aileen.—Born in San Francisco and has dark-brown hair and dark-grey-green eyes. Height, 5 ft. 4 in. Appearing in "Adam and Evil" and "Body and Soul."
- PUFFY, Charles.—Born in Budapest, Hungary, on September 3rd, 1888. Appearing in "Mockery."
- RALSTON, Esther.—Has blonde hair and blue eyes and was born in Bar Harbor, Maine, on September 17th, 1902. Height, 5 ft. 5 in. Appearing in "The Spotlight."
- RALSTON, Jobyna.—Born in Tennessee, and has brown hair and blue eyes. Began her screen career in 1920. Appearing in "Betty's a Lady," and "A Racing Romeo."
- RAND, Sally.—Made her debut on the screen as a Mack Sennett bathing girl, and later transferred her talents to drama. Two of her new films are "Crashing Through" and "Heroes in Blue." Born in Kentucky. Was once known as Billy Becke.
- RANKIN, Arthur.—A nephew of the Barrymores who found it hard to establish a reputation in filmland. Among his pictures are "The Desert Healer," "The Volga Boatman," and "The Blood Ship." Born August 30th, 1900.
- RAY, Charles.—Born on March 15th, 1891, in Jacksonville, Illinois. Height, 6 ft. Brown hair and eyes. New films include "Betty's a Lady" and "The Flag Maker."
- REED, Donald.—Six feet in height and of Spanish parentage, he played on the stage for little more than a year, and then turned to films. Two of these are "Naughty But Nice" and "Orchids and Ermine." Has black hair and brown eyes, and was born in Pasadena, California, in 1904.
- REVIER, Dorothy.—Born of an English mother and an Italian father in 1904 in San Francisco, California, she became a professional dancer at the age of six and ten years later was in Russian ballet. Her first appearance on the screen was in "Life's Greatest Question." Is now appearing in "The Warning." Height, 5 ft. 4 in. with brown hair and grey eyes.
- REYNOLDS, Vera.—Has brown hair and hazel eyes and in height is 5 ft. 1 in. Born in Richmond, Virginia, on November 25th, 1905. "The Main Event" and "Walking Back" are among her films.
- RICH, Irene.—Born in Buffalo, New York, and has dark-brown hair and brown eyes. Height, 5 ft. 6 in. Appearing in "The Silver Slave" and "The Desired Woman."
- RICH, Lillian.—Is 5 ft. 3 in. in height, with dark-brown hair and dark-blue eyes. Born in Herne Hill, London, Recently in "Woman's Law" and "The Web of Fate."
- RICHMOND, Warner.—A villain in numerous films, he was born in Virginia and has brown hair and blue eyes. Appearing in "Fire."
- ROBARDS, Jason.—After a long career on the American stage turned to the films, of which two new ones are "Polly of the Movies" and "Casey Jones."
- ROBERTS, Theodore.—Has grey hair and blue eyes and is 6 ft. in height. Born in San Francisco, California, on October 2nd, 1861. One of his best-known parts was in "The Admirable Crichton."
- ROCHE, John.—Born in Penn Yann, New York, on May 6th, 1896, he was in musical comedy and other stage productions before taking up film work. Is 6 ft. 2 in. in height, with dark-blue eyes.
- ROGERS, Charles.—Son of a newspaper proprietor, he found film work more interesting and made his debut in "Fascinating Youth." "My Best Girl" and "Get Your Man" are more recent. Born in Olathe, Kansas, on August 13th, 1904, and is 6 ft. in height, with black hair and brown eyes.
- ROGERS, Will.—Born near Claremont, Oklahoma, and is 5 ft. 11 in. in height, with dark hair and grey eyes. Appearing in "A Texas Steer."
- ROLAND, Gilbert.—Had he followed family tradition might have been a bull-fighter, for his father and grandfather were both in the profession. His films include "Camille" and "Rose of the Golden West." Has coal-black hair and brown eyes, and is an expert boxer and fencer.
- ROLAND, Ruth.—Has reddish-brown hair and dark-blue eyes, and is 5 ft. 6 in. in height. Born in 1896 in San Francisco, California.
- ROME, Stewart.—Has brown hair and blue-grey eyes, and was born in Newbury on January 30th, 1887. Height, 6 ft. 1 in. Appearing in "The Ware Case" (new version), "Zero," and "Somehow Good."
- RORK, Ann.—Of Irish descent, and the daughter of a well-known film producer, she preferred the screen to a social career, and soon made a hit in "The Blonde Saint," "The Notorious Lady," and "The Prince of Headwaiters."
- RUSSELL, William.—Appearing in "The Desired Woman" and "The Girl From Chicago." Born on April 12th, 1886, in New York. Height, 6 ft. 2 in., with dark-brown hair and eyes.
- SANTSCHI, Tom.—Is 6 ft. 1 in. in height, and was born in Kohomo, Indiana. Brown hair and blue eyes. Appearing in "Shanghaied."
- SAYRE, Audrey.—Golden-haired and blue-eyed, and still in her teens, she is one of the newcomers in British films. Beginning her career as a dancer, she appeared later on in London pantomimes, and was then chosen to appear in "Confetti," her first picture.
- SCHILDKRAUT, Joseph.—Height, 5 ft. 11 in., and colouring, black hair and brown eyes. Born in 1895 in Vienna, Austria. In "His Dog" and "Honour Above All."
- SCHILDKRAUT, Rudolph.—A stage actor of long experience and the father of Joseph. Born in 1864. His films include "The Main Event" and "Turkish Delight."
- SEBASTIAN, Dorothy.—Fortune favoured her at the start when she applied at a studio, passed a screen test, and soon after got a five-year contract. Among her new pictures are "Twelve Miles Out," "The Adventurer," "The Crowd," and "Anna Karenina." Born on April 26th, 1905, in Birmingham, Alabama, and is 5 ft. 3 in. in height, with dark hair and hazel eyes.
- SEDGWICK, Eileen.—Born in 1897 in Galveston, Texas, and is 5 ft. 3 in. in height, with blonde hair and dark-blue eyes. Appearing in "When Danger Calls."
- SEMON, Larry.—Was at one time a cartoonist. Made his first screen hit in "The Grocery Clerk." "Oh, What a Man" and "The Stunt Man" are new films. Born in West Point, Michigan, in 1889, and has light hair and blue eyes. Height, 5 ft. 7 in.
- SHEARER, Norma.—Has dark hair and blue eyes, and is 5 ft. 3 in. in height. Born in Montreal, Canada, on August 10th, 1903. Appearing in "The Student Prince."
- SHERIDAN, Ann.—Once known as Gloria Hellar, and born in New York of Dutch ancestry, she began as an extra under King Vidor, then played feminine lead in a Western film, and after that a part in "Everybody's Acting." Later ones include "The Way of All Flesh" and "Wedding Bills."
- SHERMAN, Lowell J.—Born in San Francisco, California, on October 11th, 1885.

Has played villainous parts in numerous pictures, including "The Divine Woman."
SHERRY, J. Barney.—One of the veterans of the screen, he entered pictures when the one-reeler was the best film to be seen. Born in Germantown, Pa., and is 6 ft. 3 in. in height, with white hair and grey eyes.

SHORT, Gertrude.—At the age of five made her debut on the stage, and later on left the footlights for the screen. Among her new pictures is "Ladies at Ease."

SIDNEY, George.—Took up picture work after being for thirty years on the stage. Among his films are "The Cohens and the Kellys," "The Auctioneer," and "Millionaires." Born in New York.

SIEGMANN, George.—Born in New York City, and is 6 ft. 2 in. in height, with brown hair and eyes. Played in "The Red Mill" and "The Man Who Laughs."

SILLS, Milton.—Two of his new pictures are "Valley of the Giants" and "Burning Daylight." Born on January 10th, 1882, in Chicago, Illinois, and is 6 ft. in height. Fair hair and grey eyes.

"SNOOKUMS."—Otherwise "Sunny" McKeen, who can claim to be of Scotch-Irish extraction. Is in the "Newlyweds" series of comedies.

SO JIN, Kamiyama.—A well-known Japanese character actor, whose films include "Old San Francisco." Is reputed to be a novelist and poet also in his native language.

SOUTHERN, Eve.—Hollywood first knew her eleven years ago when D. W. Griffith gave her a small part in "Intolerance." After that she left the movies to become a singer. This career was, however, abandoned for parts in two or three unfinished pictures, one of which was "Resurrection." But Douglas Fairbanks saw it and gave her a leading role in "The Gaucho."

STANMORE, Frank.—Started as a medical student, then took up acting, and after appearing in several stage productions, began appearing in British films in 1912. Since then has played numerous comedy roles in the "Squibs" series, "Satan's Sister," "Blinkeyes," and, more recently, in "Mumsie" and "Wait and See."

STARKE, Pauline.—Born on January 10th, 1900, in Joplin, Mo., and has brown hair and dark-grey eyes. Height, 5 ft. 4 in. Recently appeared in "Dance Magic." Also in "The Trail of '98."

STERLING, Ford.—Has black hair, dark-brown eyes, and is 5 ft. 11 in. in height. Born in La Crosse, Wisconsin, in 1885. Two of his new films are "The Big Sneeze" and "Gentlemen Prefer Blondes."

STEWART, Anita.—Born on February 17th, 1896, in Brooklyn, New York. Has golden-

brown hair, brown eyes, and is 5 ft. 5 in. in height. Appearing in "The Isle of Sunken Gold."

STONE, Arthur.—His first job was that of a window dresser; then he went on the stage and played in comedies for some years. Now imparting a touch of humour to such pictures as "The Patent Leather Kid" and others. Born in St. Louis, Mo.

STONE, Lewis.—Has grey hair and hazel eyes, and is 5 ft. 10 3/4 in. in height. Born on November 15th, 1878, in Worcester, Mass. Appearing in "The Foreign Legion" and "The Private Life of Helen of Troy."

STRANGE, Philip.—An Englishman whose real name is Simmons. Years ago he was a familiar figure in musical comedy in London, and then went to America with a stage production which failed, leaving him stranded. Later came a small part in "The Sorrows of Satan," his first film, followed by others, including "Nevada."

STUART, John.—Born in Edinburgh in 1898, and has dark-brown hair and brown eyes. Height, 5 ft. 11 in. His new films include "The Flight Commander" and "Sailors Don't Care."

SUEDO, Julie.—Has played in several British films such as "The Rat," "The Triumph of the Rat," "The Vortex," "Victory," and "One of the Best." Has dark hair and brown eyes.

SULLIVAN, Billy.—Descended from the famous Sullivans of boxing fame, he, too, is an expert with the gloves, as shown on the screen. "Speedy Smith" is one of his films. Was at one time connected with the Stock Exchange.

"SUNSHINE SAMMY."—Known off the screen as Frederick Ernest Morrison, he began his acting career in 1916, and was one of the first to be chosen for "Our Gang" comedies, of which he is still a brilliant member. Two of his pictures are "Chicken Feed" and "Olympic Games." Born in 1913, and has black hair and eyes to match his complexion.

SWAIN, Mack.—Born in Salt Lake City, Utah, and has blond hair and greenish-grey eyes. Height, 6 ft. 2 in. Recently appeared in "Mockery."

SWANSON, Gloria.—Born on March 27th, 1899, in Chicago. Has reddish-brown hair and blue-grey eyes, and is 5 ft. 3 in. in height. New film, "Sadie Thompson."

SWEET, Blanche.—Is 5 ft. 3 in. in height, and was born on June 8th, 1896, in Chicago, Illinois. Blonde and blue-eyed. Her films include "The Woman in White."

SWICKARD, Josef.—Recently appeared in "Three Pals." Has grey hair and dark-blue eyes, and is 5 ft. 10 in.

TALMADGE, Constance.—Born in Brooklyn, New York, on April 19th, 1900, and has light brown hair and brown eyes. Is 5 ft. 6 in. in height.

TALMADGE, Norma.—Has dark-brown hair and brown eyes, and is 5 ft. 2 in. in height. Born on May 2nd, 1897, at Niagara Falls, New York. New film, "The Woman Disputed."

TALMADGE, Richard.—Appearing in "The Speed Boy." Born on December 3rd, 1898, in Switzerland. Has dark hair and brown eyes. Height, 5 ft. 8 in.

TASHMAN, Lilyan.—Appeared in "Camille." Her first ambition was to become a teacher, but afterwards went on the stage and then into pictures. Born in Brooklyn, New York.

TAYLOR, Alma.—Born on January 3rd, 1895, in London. Has light-brown hair and blue eyes. Among her new films are "Quinneys" and "A South Sea Bubble."

TAYLOR, Estelle.—Is 5 ft. 4 1/2 in. in height, with brown hair and eyes. Born on May 20th, 1899, in Wilmington, Delaware. Appearing in "Drums of Love" and "The Whip Woman."

TEARLE, Conway.—Born in New York in 1882. Has dark-brown hair and eyes. Height, 5 ft. 11 in. Recently in "Forgotten Women."

TELLEGEN, Lou.—Has dark hair and grey eyes, and was born on November 26th, 1881, in Holland. Height, 6 ft.

TERRISS, Elaline.—Daughter of the late William Terriss, she was born at the Ship Hotel, Stanley, Falkland Islands, on April 13th, 1872. Made her first appearance on the London stage in 1888. The screen features her in the British production, "Land of Hope and Glory."

TERRY, Alice.—Has blonde hair and blue eyes, and is 5 ft. 1 in. in height. Born in Vincennes, Indiana, on July 24th, 1901. Latest films include "The Garden of Allah."

THOMAS, Jameson.—Made one of his early screen hits in the screen version of "Chu-Chin-Chow," and has since played in "Mademoiselle from Armentieres," "Blighty," "Roses of Picardy," "Poppies of Flanders," and "The White Sheik."

THOMAS, Queenie.—Recently, appeared in "The Temple of Shadows." Born in Cardiff on June 18th, 1900, and has dark-brown hair and deep violet eyes.



Joan Lockton



Molly Malone
 Left: H. Agar Lyons
 Right: Francis McDonald



Kathryn Landy

- THOMSON, Fred.**—Among his films are "Jesse James" and "The Pioneer Scout." Born in 1888 in Pasadena, Los Angeles. Is 6 ft. in height, with brown hair and blue-grey eyes.
- THOMSON, Kenneth.**—As a result of achieving fame on the American stage was induced to appear in films, of which "Turkish Delight" and "Beggars of Love" are two.
- THORNDIKE, Sybil.**—Considered one of the best dramatic actresses on the English stage. In "Dawn" plays the part of Nurse Cavell. Born in Gainsborough on October 24th, 1882.
- TOD, Malcolm.**—Who appears in "Poppies of Flanders," was born in Burton-on-Trent on March 10th, 1897. One of his early screen triumphs was in the boxing picture, "Corinthian Jack."
- TORRENCE, David.**—Has black hair and hazel eyes. Height, 6 ft. 1 in. Began as a cow-puncher, and finally took up acting. Played in "The World at Her Feet."
- TORRENCE, Ernest.**—Born on June 26th, 1878, in Edinburgh. Is 6 ft. 3 in. in height, with black hair and brown eyes. Two of his new films are "On the Stroke of Twelve" and "Steamboat Bill, Jr."
- TROUBETSKOY, Youcca.**—Born in 1906 in Los Angeles of a Russian father and an American mother. Started in pictures as an "extra" in 1925.
- TRYON, Glenn.**—As a boy displayed such talent in amateur theatricals that a company visiting his town and needing a child actor gave him the part. Continued on the stage after he had reached manhood and was then given a contract for film work. Appeared in "Leave It to Me" and "Hot Heels." Born in 1899.
- TURNER, Florence.**—Beginning her screen career in America, where she was born in New York, she afterwards acted on the screen in this country. Then followed others produced in the States, of which "Flame of the Argentine" is a recent example. Height, 4 ft. 10 in., with black hair and dark eyes.
- TYLER, Tom.**—Mrs. Elinor Glyn, the famous novelist, "discovered" him about three years ago, and had him chosen for her picture, "The Only Thing." That was his first part of any importance. Has made his name in such Western dramas as "Tom and His Pals," "Splitting the Breeze," and "When the Law Rides." Born in Port Henry, New York, in 1903. Brown hair and eyes.
- VALLI, Virginia.**—Has dark-brown hair, blue eyes, and is 5 ft. 5 in. in height. Plays in "Ladies Must Dress," and "Down Our Way."
- VARCONI, Victor.**—Born in Kis-Varda, Hungary, and is 5 ft. 10 in. in height, with dark-brown hair and eyes. Among his new films are "The Forbidden Woman" and "Chicago."
- VAUGHN, Alberta.**—Is 5 ft. 3 in. in height, with dark-brown hair and eyes. Born on June 27th, 1906, in Ashland, Kentucky. Appeared in "Collegiate."
- VEIDT, Conrad.**—His first stage part was with Max Reinhardt in 1913, after which he did his part in the war. Discharged in 1917 he divided his time between the stage and the screen, his films including "Lucretia Borgia," "The Student of Prague," "Impetuous Youth," and "A Man's Past." A new one is "The Man Who Laughs." Born on January 22nd, 1893.
- VELEZ, Lupe.**—Black-haired and black-eyed, and hailing from Mexico, where she was a dancer, she went to Hollywood, and after failing at first to get into pictures was given small parts in Hal Roach comedies. Then Douglas Fairbanks saw her and put her in "The Gaucho." "Stand and Deliver" also features her.
- VERNON, Bobby.**—Is 5 ft. 2½ in. in height, and has light hair and blue eyes. Born in Chicago in 1897. "Crazy to Fly" is one of his new comedies.
- VIBART, Henry.**—A stage veteran who began his career as an actor in 1886, his appearance on the screen first being made in 1913. One of his earliest triumphs on the latter was in "Barnaby Rudge." Since then has played in numerous pictures, two new ones being "Poppies of Flanders," and "Land of Hope and Glory." Born in Musselburgh, Scotland, on December 25th, 1863.
- VICTOR, Henry.**—Cast in "The Luck of the Navy," and "The Guns of Loos," he has figured in numerous other British productions, as well as in Continental and American films. Born in London.
- VIDOR, Florence.**—Has brown hair and eyes, and was born in Houston, Texas, in 1895. Height, 5 ft. 4 in. Among her new films are "Doomsday" and "Honey-moon Hate."
- WALCAMP, Marie.**—After seven years' absence from the screen makes a re-appearance in the film "In a Moment of Temptation." Years ago was renowned as a serial star, though it was as a comedy artiste that she made her screen debut. Has hazel-grey eyes, and was born on July 27th, 1894, in Dennison, Ohio.
- WALES, Ethel.**—When many of the older present-day favourites were just beginning their screen careers she was associated with the business side of films. During recent years took up acting herself, "The Covered Wagon" being her first big picture. A new one is "The Satin Woman."
- WALES, Wally.**—A real cowboy who is now appearing in Western films such as "Skedaddle Gold," "White Pebbles," and "The Survival of Slim."
- WALKER, Johnny.**—Born in 1895 in Williamsbridge, New York, and has black hair and brown eyes. Height, 5 ft. 11 in. Two films are "A Boy of the Streets" and "Fangs of Justice."
- WALLING, Richard.**—Made his screen debut in "The Midnight Kiss" and is fast coming to the front in pictures, of which "The City," "The Return of Peter Grimm," and "Thoroughbreds" are a few.
- WALTHALL, Henry B.**—Recently appeared in "A Light in a Window." Born on March 16th, 1878, in Shelby County, Alabama, and is 5 ft. 6 in. in height, with grey hair and brown eyes.
- WARD, Warwick.**—Of slim build with dark hair and eyes, he has appeared in numerous British films, as well as in some produced on the Continent. Two new ones among the former are "The White Sheik" and "Maria Marten."
- WARNER, Henry B.**—Born in St. John's Wood, London, in 1876, and has fair hair and blue eyes. Height, 6 ft. 1½ in. Appeared in the title role of "The King of Kings," and in "Sorrrell and Son."
- WASHBURN, Bryant.**—Has dark-brown hair and brown eyes, and is 6 ft. in height. Born on April 28th, 1889, in Chicago, Illinois. Recently appeared in "Blind Mothers."
- WHITE, Alice.**—A script girl in a studio, she was given a film test. Result, the second lead in "The Sea Tiger," though she had never before acted in front of the camera. Born in Paterson, New Jersey. Has reddish-brown hair and brown eyes.
- WHITLOCK, Lloyd.**—Studied to be a civil engineer, and then became an actor. Two films of his are "A Hero for a Night" and "Pretty Clothes." Born in Springfield, Mo., and is 6 ft. 1½ in. in height. Has brown hair and eyes.
- WHITMAN, Gayne.**—While a boy made up his mind to be an actor and joined a stock company. For six years remained before the footlights, and then accepted screen parts. Played in Charlie Chaplin's "The Circus," and "The Adventurer."
- WILLIAMS, Eric Bransby.**—Son of Bransby Williams, the well-known character actor, he has appeared in several British films, including "His Grace Gives Notice," "The Conspirators," and "Wild Cat Hetty." Born in 1900.
- WILSON, Lois.**—Is 5 ft. 5½ in. in height, with brown hair and hazel eyes. Born on June 28th, 1896, in Pittsburgh, Penn. Played in "The Covered Wagon."
- WINDSOR, Claire.**—Born in Cawker City, on April 14th, 1898. Has blonde hair, hazel eyes, and is 5 ft. 6½ in. in height. Her new films include "The Opening Night," and "Say It With Sables."
- WINTON, Jane.**—A one-time member of the far-famed Ziegfeld Follies, she got her first part, a small one, in "Monsieur Beaucaire." Also in "The Crystal Cup."
- WONG, Anna May.**—Born in Los Angeles of Chinese parents, she has black hair and brown eyes, and is 5 ft. 4½ in. in height. Is in "Mr. Wu."
- WORTH, Barbara.**—While playing extra parts on the Universal studio lot she was advanced to leading roles, the first of these being in "The Gunless Badman." Another picture is "Watch My Speed."
- WRAY, Fay.**—Made her first public appearance in a Hollywood stage play, after which she transferred her talents to pictures. A new one is "The Wedding March." Born in Canada.
- WRIGHT, Humberston.**—An actor of many years' experience on stage and screen, he was born in London and educated at St. Paul's Grammar School. From there went into an office which, proving too dull, resulted in his taking up an acting career. Among his films are "The Flag Lieutenant," "Roses of Picardy," "Mademoiselle from Armentieres," and "A Sister to Assist 'Er."

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